The Sterility of American Movies

Saturation: '61 Theme

MOVIE MEN OF THE YEAR

Reviews
SWORD OF SHERWOOD FOREST
MAKE MINE MINK
BALLAD OF A SOLDIER
20th's BIG, BIG PROMOTION FOR "THE LITTLE SHEPHERD OF KINGDOM COME"

Starring Favorite JIMMIE RODGERS

Jimmie Rodgers Title Tune Recording on Roulette Out Now!
Civil War Centennial At Peak Interest - Look Magazine Article Most Popular Ever!
Extensive Tour Made By RODGERS To Plug Picture!
Special Promotion Records FREE
Featuring Jimmie Rodgers Himself!
Large Assortment of Consumer Ads Stress Multiple Selling Assets!
TV and Radio Spots Powerful Salesmen!

Play JIMMIE RODGERS In His Film Debut!

Based On The Beloved American Classic!

RODGERS
LUAN
PATTEN
CHILI
WILLS
co-starring

Produced by MAURY DEXTER
Directed by ANDREW V. MCCLAGLE
Screenplay by BARRE LYNDON
COLOR by DE LUXE
CinemaScope
**Telemeter Goes ‘Live’**

Trans-Canada Telemeter’s experiment in pay-TV got a shot in the arm last week. The stimulant was Bob Newhart.

Comedian Newhart made a three-night toll-giving debut — both live and on videotape — which reportedly was seen by an overwhelming majority of the 5,800 pay-TV subscribers in the Toronto suburb, Etobicoke. Newhart was seen live Jan. 5 and on tape Jan. 6 and 7.

The shows ran one hour and 10 minutes and cost the viewer $1.25 per performance.

The “Evening with Bob Newhart” was the most important live show so far attempted by Telemeter, a subsidiary of Famous Players Canadian Corp., in its 11-month-old feevee experiment. Telephone checks indicate it was a success. Roughly one-third of the subscribers called reported that they watched the first Newhart show, and apparently were so pleased with what they saw they told others. Many watched it again either the second or third nights.

According to the viewers contacted by Film BULLETIN’s correspondent, time went quickly. Newhart went through his familiar night club routines. No production facilities were required; the camera was held on Newhart and he did the rest.

Subscribers to the pay system and their neighbors who dropped in liked this fare and are looking for more.

As for the success of the history-making “live” feevee premiere of comic Bob Newhart, it may turn out to be a blessing for pay-TV’s sponsors, but a headache for the movie distributors.

The folks up in Etobicoke reportedly have been growing weary of the standard movie fare that occupies the vast portion of the programming. There can be little question that they are going to demand more live entertainment, more variety, more big names. The public, apparently, is more willing to pay for an act like Bob Newhart than for the average motion picture. The entire future of pay-TV and the relationship of movies to it is wrapped up in that fact.

However, recent information gathered by Elliott-Haynes surveyors shows that the average tollvision customer is dropping only 80 cents weekly into the coin box on his set. There are complaints, too, that many of the spectacular movies do not fit the screens well and action around the edges often must be left to the imagination. Color—or lack of it—is also being mentioned more frequently in Telemeterland.

A canvas of Etobicoke has shown that films and weekly National Hockey League games are the big attractions on the Famous Players’ wired-TV circuit. Local talent shows and news are considered weak by many viewers, who prefer the coverage provided by the Canadian Broadcasting Corp. and the commercial TV stations locally.

“There’s really not much to dislike on Telemeter,” one subscriber observed, “because there’s not much to see.”

Telemeter viewing seems to be a family affair. Few viewers will sit down and watch it alone. “The whole gang has to be there to make the thing worthwhile,” another subscriber said.

Many complaints have been heard from parents who feel Telemeter is providing nothing suitable for their teen-age children. However, the absence of advertising was mentioned favorably by almost all those called.

Telemeter has estimated that the average subscriber watches Etobicoke pay-TV three times a week and spends $3.00 doing so. He sees fairly recent films — without interruptions for commercials—and is getting a few local shows and news free.
THE GOOD YEAR. Ever the consummate ham, motion picture business elected 1960 to stage an extravaganza in the stock market.

To pull off the trick filmdom found itself impelled to scale a deceptively descending escalator, fly in the face of recession, give the lie to Dow Jones and the back of his hand to a phalanx of forecasters who, earlier in the year, suggested that the industry's single salvation lay in the forthwith sale of the post-1948 backlogs. That it succeeded grandly, and perhaps a bit grandiosely, without widespread recourse to the last admonition, is attested by the record.

One barometer, the Financial Bulletin Cinema Aggregate, which measures the price performance of stocks industrywide, discloses the following:

<table>
<thead>
<tr>
<th>Close of Trading, 1959</th>
<th>Close of Trading, 1960</th>
<th>Net Gain</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001/2</td>
<td>2667/8</td>
<td>33%</td>
</tr>
</tbody>
</table>

In the course of bounding 66½% points to the above level, film stocks achieved some impressive records:

1) at 2667/8, the highest reading in the seven-year history of the Cinema Aggregate;

2) the greatest point gain in a single year (though by no means the greatest percentage rise—that belonging to 1954, the year of CinemaScope and 3-D, when shares rose 77⅞%);

3) the most concentrated advance ever recorded, when between June and the year close, stocks zoomed 71½ points;

4) the best one year growth for M-G-M, Universal and Warner Brothers.

That film shares could stride so handsomely in a year that saw the Dow Jones Industrials surrender some 9% of its '59 close and the New York Times Composite Average sag some 14⅞, must go down as one of the best business stories of the 12 months just ended, and points up some handy truths about an impossibly enigmatic industry.

Even in the dim, dim past movie business seldom, if ever, adjusted to the business cycle. Playing it by ear, navigating by the seat of its pants, filmdom rode out its own storms and recoveries, heedless for the most part of overall economic conditions. When technology is capable of introducing sound to silen: pictures, the industry prospers. If the nation is dizzy from depression, glamourpusses are drawing $5,000 a week and up to support baronies overlooking the Pacific Palisades. Within a few years of World War Two comes the most intense inflationary period in American history and Hollywood is converted into a colossal weed garden.

This is not to say that movie business runs predictably counter to general trends. Far from it. Movies follow no pattern at all. How in the world can you chart a curve for creative endeavors that are produced in advance of public taste? And how can you assure or assume quality when the only quality controls are human talents and human frailties?

In the basic movie industry, that is, one given to the development and distribution of entertainment, per se, business is good when the picture is good, and bad when the picture is bad.

In 1960, however, the movie industry was hardly basic. Factors external to the mere fabrication of films impinged themselves importantly upon the fiscal condition of the industry to a greater extent than ever before. As these factors rise in importance, prediction becomes more readable, speculation is reduced, the business becomes in actuality a business and the delicious, nerve-wracking moil of yore goes out the window.

Sadly, yet perhaps gratefully, it must be acknowledged that no little of the widespread investor interest in movie stocks derived, in some instances, as much from alien hocus pocus as from the prospects of current film profits.

For Twentieth Century-Fox, as an example, early in 1960 the year looked bitter. Stripped of a non-recurring profit for fiscal '59, Fox could show per share earnings of but $1.00. Selling in the low thirties, its earnings to price ratio an incredible 33 to 1 or thereabout, one of its better product years seemingly not in the cards, the theme of investment advisory services appeared likely to be "Sell."

Yet 20th-Fox stock ended 1960 up better than 19% over '59. Prudent management wisely made capital of one of those vest pocket assets which are sustaining some of the film companies during their product slumps. In this case, real property—carried on the books at less than $1.5 million—was sold for a price of $43 million, substantially supplementing basic film income. Coupled with leaseback provisions and potential appreciation of retained land, the pot grows sweeter than ever. Add, if you will, income from "Adventures in Paradise," "Hong Kong" and additional TV fare and garnish with a quarter million or so from oil royalties, and the point enlarges.

As a kicker for Fox and other film outfits sitting on mouth-watering post-1948 film libraries, TV is dangling some enticing offers, regarded by some to exceed $50 million when all the coin is counted.

None of this goes to decry the value of fundamental film product in the scheme of things. Boxoffice is coming back to a notable extent, led, in the main, by the hard-ticket films. But, as ever, no one can rightly say whether the next blockbuster will boom or bust. On this count, movies are the inscrutable deadpan of old. But profits of old held to a more or less single source of income—revenue from films. What 1961 and the years to follow hold for this volatile industry—when it has disposed of all those non-receiving income items—will occupy the attention of this department in the issues ahead.
The Sterility of American Films

This is the season when the critics survey the movie world and expound on the achievements and shortcomings of films and film makers. As we tote the scoreboard, American-made movies are taking a thumping in the contest with foreign product—at least in the estimation of reviewers writing in many organs of influence. And it is fair to assume that their opinions are concomitant in the main with that segment of the public body that is, or fancies itself, intelligent and discriminating.

How important, you may ask, is this part of the population? Isn’t the motion picture a mass medium, and to hell with the intellectuals? Well, when movie houses in the United States drew 80 or 85 million devoted fans each week—whatever the quality of the pictures—the prestige of the medium in the eyes of 10 or 15 million particular folks wasn’t really crucial. But when our audience has been cut to half, or less, the attitude of that many people becomes a mighty critical business item.

What are the critics saying about American-made movies? The Saturday Review of December 24, its special film issue, carried an article by Hollis Alpert asking: “Are Foreign Films Better?” and answering it affirmatively. (Before you pooh-pooh the weight of that publication in the commerce of our business, let it be noted that the hard-nose theatremen of TOA thought the article significant enough to reprint and distribute to their thousands of members.)

Before we quote Mr. Alpert, consider this from the preface to his critique: “The prestige of the American film has begun to decline; its influence is on the wane—a situation brought about by too much concentration on a slick surface, and added to by the neglect of meaning. Our movies today suffer by comparison with the best made elsewhere. The innovators of the screen are no longer to be found in Hollywood—not this year, and not the year before. The best new directors, the revitalizing forces, are to be found in France, England, Sweden, and Italy. The Soviet Union is on the move again in films. And the challenge may not only be on the level of quality. Aided by national film subsidies, private film societies, and the support of film festivals and intelligent viewers, the foreign challenge may soon be to the boxoffice as well. From block-booking to the present policy of block-busters, Hollywood may be heading toward bust.”

Anyone who observes the movie scene is aware of the rising interest in films coming from abroad. First by driblets, then by the dozen, perhaps soon by the score, foreign pictures are invading our metropolitan theatre market, where, supported by critical acclaim, they are enticing a minor, but ever-growing slice of the public. And they are competing more stubbornly in the valued foreign markets.

It is the contention of SR film editor Alpert that U. S. film makers are losing their hold for several reasons:

“While we have been searching for gimmicks and clues to public preference, others elsewhere have been exploring the film medium to find its essential vitality, and to discover more of its potential.”

“Because everyone involved in feature film production (in the U. S.) is caught in a cost vortex—for which creative and technical personnel are alike responsible—our film-making allows for little in the way of new ideas and new blood.”

In a big-circulation magazine like McCall’s (January issue), we find such comment by film editor Richard Marek:

“When one looks back over the past year, a distressing fact is strikingly evident: The real excitement in the movie world came not from Hollywood, but from France... from England... from Sweden... and from India... Hollywood, meanwhile, concentrated on the familiar... The stories were familiar, the situations unrealistic, the themes neither important nor stimulating. In short, Hollywood insulted the intelligence of a nation.”

Lest he be misunderstood, Mr. Marek hastens to add: “This is not to say that all foreign films were good, all Hollywood films bad... What Hollywood needs badly are some original thinking, less reliance on the commercial.”

Perhaps a trade publication functioning in the province of American movie-dom is expected to rush to the defense of U. S. producers. This, Film Bulletin cannot do in good conscience, nor in the name of constructive commentary. Without supporting the panic button theses of the critics who see American production in a state of abysmal sterility, we must express, as a part of this industry, our concern for its future. Individual movie makers and the men who make policy for the studios must open their minds to new ideas, their doors to fresh blood. Things are not as they once were in the cities or the hinterlands; the people cry for something new and fresh and vital. Give it to them and they will gladly pour their dollars into the boxoffice.

(Continued on Page 10)
Saturation: Theme for '61

By BERNE SCHNEYER

Item: United Artists' "The Facts of Life" is the current Marcus Plan offering in Pittsburgh. Slated to follow are Columbia's "The Wackiest Ship in the Army", U-I's "The Great Impostor".

Item: More than $150,000 was spent on cooperative advertising by Detroit's neighborhood, drive-in houses in 1960.

Item: "Tomboy and the Champ", a Universal release, will have its world premiere in Houston, January 25, launching more than 500 Texas territorial openings in a saturation kickoff.

Item: Motion Picture Investors will distribute the first two films they have obtained for re-release—"Friendly Persuasion" and "The Oklahoman"—via a seven-state saturation, with more than 300 houses participating.

The above are among the most notable examples of the current trend in distribution saturation bookings. Backed by hefty exhibitor-distributor cooperative advertising, the idea of mass release is establishing itself as one of the most significant—from a practical and profit standpoint—development in the industry's search for new techniques to rebuild movie attendance. With an ever-increasing number of first-run theatres occupied for extended periods with road-show attractions, it is likely that saturation bookings will become an increasingly regular pattern of distribution in 1961.

FOLLOW MARCUS PLAN

Some film executives have resisted the saturation system, but once they get a look at the boxoffice results, they speedily adopted a new stance. In no instance has this power of persuasion been more in evidence than the growth and development of the Marcus Plan in Pittsburgh. If not the forerunner of the saturation idea, then certainly its backbone, the Marcus Plan was named for its founder, enterprising Wisconsin exhibitor Ben Marcus.

Designed for theatres that follow keycity first runs in an exchange area, the plan involves specialized, over-the-budget promotion of films other than those in the blockbuster class. The harnessed selling effort is spearheaded and masterminded by a campaign committee consisting of area exhibitors and exchange officials, with financing assumed jointly and expenses above the theatre's normal budget shared on a fifty-fifty basis by exhibitor and distributor.

Having rung up a long list of excellent grosses on a number of modest attractions in his home area, Marcus exported the plan to Western Pennsylvania exhibitors, who joined promotional forces with COMPO in an effort to attract a sufficient quantity of the right type of pictures. They secured Buena Vista's "Jungle Cat" and Columbia's "I Aim at the Stars", and although both chalked up good b.o. business, the setup suddenly hit a snag: lack of product. The film companies either turned a deaf ear to theatremen's pleas for more decent pictures, or offered product unworthy of the slightest extra effort. Then UA's "The Magnificent Seven" and 20th-Fox's "For the Love of Mike" teamed up for an eye-opening performance under the Marcus Plan in Wisconsin, and distribution saw the light.

In Detroit, where more than $150,000 was shelled out last year for co-op ads by neighborhoods and drive-ins, over and above each theatre's normal budget, cooperative business-building is an established fact of movie house life. Banded together under the banner of the Metropolitan Exhibitors of Detroit, the area's 23 hard-tops and 14 drive-ins last year shared equally with distribution the cost of providing the neighborhood runs of 37 films with stepped-up campaigns. Fifty-two per cent of the average budget was allotted to newspaper display and 22 per cent to television spots. The cost averaged $4,000.

Universal has been taking advantage of the territorial saturation to launch more and more of its pictures. In addition to "The Great Impostor", the mass opening treatment is to be given "Tomboy and the Champ", which will take its world bow at Loew's State Theatre, in Houston later this month, kicking off more than 500 Texas openings.

The saturation break of "Tomboy" will be backed by a week-long series of promotional events being sponsored by local Texas organizations, including the 4-H Clubs, the Future Farmers of America and the Houston Farm and Ranch Club. A three-mile motorcade will journey the 28 miles to Houston.

"Tomboy and the Champ" Week is being proclaimed throughout Texas in connection with the film. Stars Rex Allen and Candy Moore also are participating in advance promotion.

300 THEATRES IN DRIVE

First Division Films, Inc., a distribution firm being reactivated by veteran film man Harry Thomas, under the aegis of MPI, will re-issue "Friendly Persuasion" and "The Oklahoman", two Allied Artists productions. MPI has announced that a completely new campaign, featuring a new trailer, press book and accessories, will bolster a saturation opening in the Minneapolis-Des Moines, Omaha and Kansas City exchange territories—where the Great Plains Business Builders Association will stage a seven-stage drive covering more than 300 participating theatres.

Conventional houses will pitch in for a mid-February bow, and drive-ins will get the pictures in time for mid-April.

Where once the saturation method of distribution was confined to low-budget exploitation items, it is now fast becoming an accepted means of achieving the maximum gross from even some of the top-quality pictures. Films of the caliber of UA's "Magnificent Seven", Universal's "Great Impostor" and Columbia's "Wackiest Ship" have added prestige to the whole idea of mass bookings and concerted promotion.

To distributors faced with a market tightened considerably by a raft of reserved-seat shows entrenched in the first-runs, it is an economically feasible way of obtaining a wide and fast play-off for regular releases. To subsequent-run exhibitors faced with a constricted supply of films, saturation release offers a method whereby product, bypassing the first-run log-jam, is made available. The result, more often than not, is better boxoffice returns for theatremen, increased revenue for distributors.
More Adult Films in a 'Good' 1961—Johnston

Hollywood will produce in 1961 a wide variety of pictures appealing to all segments of the American and the global audience, MPAA president Eric Johnston (left) predicted in a survey for the new year. "For 1961," he declared, "I see a good year in motion pictures—good for the audience and consequently good for the industry." Johnston said there will be more films aimed at the mature adult. Expanding on that theme, he added: "In the coming year there will be continued emphasis on story material taken from plays and books and magazines. We are now in an era of selectivity—selectivity by producers, and selectivity by audiences. The motion picture public has shown that it does not want patterned mediocrity, nor routine films ground out for the so-called mass mind. It wants invigorating, stimulating and challenging entertainment in motion pictures. The public has grown up intellectually. It is mature. The mature audience requires material that is up to its own intellectual level. This does not by any means indicate that the motion picture theatre has abandoned its role as the center of fine entertainment for persons of all ages and a wide range of tastes. Quite the contrary. The theatre is more than ever the place to find such entertainment." In summarizing the state of the industry, the MPAA chief noted: "At the beginning of 1961 we find 30 films in production by Hollywood producers, approximately two-thirds of them actually shooting in Hollywood . . . One hundred and seventy features already are scheduled for filming in 1961 . . . In 1960 Hollywood endured one of the most trying years in its history. Two strikes strangled film production and brought dire prediction that the industry would never recover from this paralyzing blow. A shift in the patterns of production brought other dire predictions of the end of the major companies as leaders in the industry. But these companies came out of the year with their leadership more firmly established."

20th-Fox Sells M & B Shares
To Rank for $11 Million

Twentieth-Fox is selling its interest in Metropolitan & Bradford Trust, Ltd., which has voting control of Gaumont British, Ltd., to the Rank Organization, it was announced by 20th president Spyros P. Skouras and John Davis, Rank deputy chairman and managing director. Purchase price is $11,200,000. Rank now will have direct control of 57 percent of the ordinary votes of G-B. Skouras and Davis noted that the association between their companies will be strengthened by the deal.

4 Producers to MPAA Board

Four leading Hollywood producers—Pandro S. Berman, William Perlberg, Jerry Wald and Walter Mirisch—were elected to membership in the MPAA and to its board. The move resulted from discussions between MPAA chief Eric Johnston and Mirisch, head of the SPG.

Paul Greenhalgh Dead

Paul J. Greenhalgh, general manager of the Motion Picture Exhibitor, died Jan. 8 in Philadelphia, after a long illness.

Para.: Films for Theatres

Paramount will devote itself to production of films for theatres "more than ever before," president Barney Balaban (above) told firm's recent sales meeting. He pointed to an investment of $21,400,000 in nine pictures begun since last August, and $30,000,000 in current preparations. Vice president and general sales boss Jerry Pickman, who chaired the confab, called for "more direct sales contact and less paperwork."

Exhib. Films to Make '61 'Milestone' Year—Pickus

"I expect the year 1961 will be a milestone in exhibitor annals—the year that will be recorded as the one in which theatre owners guaranteed their own future by producing the first of their own motion pictures." Thus spoke Theatre Owners of America president Albert M. Pickus (above) in a forecast: "At the present time it appears that the 1961 release schedules of the major Hollywood film companies will contain fewer films than the 226 they gave us in 1960. I predict that as these exhibitor-backed sources of supply begin delivering film the major companies should review their schedules and feel compelled to make more pictures too . . . I look to 1961, too, as the year that moderation will return to the content of film with the industry going back to the more wholesome, but no less provocative, fare. The forces of exhibition, buttressed, I hope, by the producers themselves, will check the trend toward screen frankness, by embarking on the production of pictures of more universal appeal. That accomplished, we shall recapture the audiences that have drifted from habit to indifference . . ."
Quantity and Quality

There is one menace to motion picture theatre business which we must mention, however impolite the comment at this juncture.

This column, like practically everybody else, has been lamenting the fact that there isn’t enough product. That’s only half the problem. If you don’t have sufficient quantity your business is bound to suffer. But the other half of the problem is equally important. You’ve got to have quality.

The other evening I took the family to the movies. We didn’t have too much choice, and we had promised the kids an evening at the theatre. So we went, knowing that the picture we were going to see was no world beater. But we certainly did not know how bad it was going to be.

I do not have to go into details. Let me just say that it was so bad that our kids, coming out of the theatre, said to my wife and me, “We don’t want to go to the movies. They’re not very good.” The film was so bad that it soured them on the whole idea of going to the movies.

Now the film that triggered this downbeat reaction was not a cheapjack production. It had name stars and lavish production. It may have cost a pretty penny; but you can’t count up its total cost yet. You can’t count up all the costs because every time a paying customer sees this particular film he is going to be less of a customer for a while thereafter.

Gresham’s law applies to moviegoing in an indirect way. Bad movies don’t immediately drive good movies out of circulation. Bad movies drive the audience away, though, and that doesn’t help the good movies a bit.

I am not talking here about movies that are average in quality. I am talking about movies that are obviously and completely bad. I am talking about movies that are lemons all the way through. And the one my family saw the other night was a lemon nonpareil. It had been made abroad. The dubbing of the English dialogue for the foreign members of the cast was so atrocious that even my six-year-old commented on it. The story was one known to practically every member of the audience, but it had been changed so much, everyone was outraged.

My point is simply that the experienced movie makers who turned out this film were acting irresponsibly. They must have known what a piece of junk it was when they read the script. (Having worked with the director of the opus, in the dim past, I have some doubt as to how much script he had when he started shooting; I have known him to tell his actors to throw away the script and ad lib.)

I know the axiom that nobody in the film business sets out to make a bad picture. I believe this. I don’t think that the production company set out to make a bad picture this time; but they must have known in short order that they were making a bad film. And they did nothing to make it better.

I have no easy solution for the distributor when he gets delivery of a production that turns out to be a stinker. There’s a lot of money at stake and he’s got to get as much of it back as he can. In this case, the distributor certainly did not oversell his production. He made no effort to give it a lavish splash.

But I saw the film on a holiday week-end in a small town as a single feature. If this particular turkey had to be shown, it should have been the lower half of a week-day double bill.

And that, of course, brings us right back to the problem of the product shortage. When you don’t have enough films, you have to spread them thin. The burden on each picture is infinitely greater. Too many turkeys get prime playing time.

What it adds up to is quite clear. If you make less pictures, you’ve got to make sure you make good pictures.

We will await with interest the developments in the suit brought by Eddie Fisher and Elizabeth Taylor against a batch of fan magazines. While we do not have sufficient information to form an opinion as to the outcome of the action, we do have an opinion regarding the value of fan magazine publicity.

‘Way back in the early days of show business, the thought was “never mind what they say about you as long as they spell your name right.” There is little evidence to indicate that this thought is out of date.

Look, for example, at the publicity about Frank Sinatra and his clan. We would hardly call the general portrait of the clan and its peerless leader complimentary. But we know that the boxoffice value of Sinatra and company seems to have gone up in the meantime. Nor does Elizabeth Taylor seem to have suffered as a boxoffice attraction either.

Indeed, as far as we can tell, stories of a star’s boorishness or strange standards seem to be far more helpful to his professional advancement than gushy pieces devoted to proving what a nice guy he is. The public pays to see the people that they talk about.

Jerry Wald has established a series of awards at the University of California at Los Angeles for advertising art for motion pictures. This is one more indication of Mr. Wald’s alertness to often-ignored areas of need in the film industry.

It is admitted that outstanding artists like Saul Bass have contributed immeasurably to the effectiveness of motion picture advertising, but up to now, as far as I know, little attention has been given to the development of new artistic talent in this important phase of the business. Mr. Bass learned the movie business as a journeyman artist in the employ of a major distribution company at a time when theatrical motion pictures were rich enough to have first call on the nation’s young artists and illustrators.

Today, however, the young artists can find many other areas of opportunity. Unless the industry makes a strong effort to recruit them, and to help in their training, it will lose them. The Wald Art Awards are an excellent step in the right direction.

It came as no surprise that Sports Illustrated, a Luce publication, should come out in favor of the Phonevision feevee experiment in Hartford. Its sister publications, Life and Fortune, already have expressed similar views. While deploiring “dollar-oriented self-interest” on the part of exhibitors and network television, Sports Illustrated naturally failed to mention the dollar-oriented self-interest of a magazine publisher who is competing with network television for the advertisers’ dollars.

The Luce interests have broadcasting stations of their own, but their publications, time after time, have lost no opportunity to pick up the cudgels for pay TV, particularly if they also can take a crack at network television in the same breath.
JOSEPH R. VOGEL

Metro-Goldwyn-Mayer has come a long way since Joseph R. Vogel assumed the post of president in October, 1956, amidst turbulence that almost rocked then Loew's, Inc. right out of movie business.

Today, M-G-M shareholders and financiers who once gave him only grudging support are eating out of his hand. And why not: “Ben-Hur”, his personal project, has passed the $40,000,000 mark and is sure to become the biggest grosser in history; for the year ended last August 31, M-G-M reaped a 12-year-high net of $9,594,000; the dividend rate has risen, in two brief years, from 0 to $1.20 to $1.60 per share, and a promising slate of productions are being readied for 1961 and the years to follow.

The enormous success of “Ben-Hur” — for which Vogel plumped with uncommon courage at a moment when the firm’s bankers were crying “cut!” — not only enhanced his own executive stature and M-G-M’s fiscal position, but helped immeasurably to restore world-wide confidence in motion pictures as a vital and profitable commodity now and for the future.

Certainly, Joe Vogel is one of the Movie Men of the Year.

MILTON R. RACKMIL

“Our primary interest is in supplying the theatrical film market.” Thus spoke the president of Universal Pictures, and he hewed so faithfully to that formula in 1960, that his company established a record profit; exhibitors looked to him as a benefactor in their struggle with the product shortage, and hard-bitten financiers made Milton R. Rackmil’s executive talents the toast of Wall Street. Film BULLETIN hails him as one of the Movie Men of the Year.

In the brief period of a couple years he masterminded Universal through a complete metamorphosis in its production format, brought forth a spate of unexcelled boxoffice hits, gave the reins to his promotion executives to back each film with a long-range, deep-penetration campaign, garnered for U a history-making $6,000,000 net in the past fiscal year.

And at year’s end, Milton Rackmil was able to point with pride not only to accomplishments past, but also to the bright future ahead for “Spartacus”. This costliest film ever produced by Universal appears destined to rank with the very greatest moneymakers in filmdom’s annals.
Viewpoints
(Continued from Page 5)

Our Finest Hour

From February 12 to 18, showmen 10,000 strong in 46 cities throughout the world will make a pitch that can not be measured in dollars and cents, for it is a labor of love and kindness.

We refer, of course, to the third annual Variety Week, during which the barkers of Variety Clubs International seek to raise $3,000,000 in contributions—every penny of which goes to the welfare of the needy and infirm children of five lands.

The drive involves sponsorship of benefit performances, sports events, fashion shows and premieres, and Variety promises to provide contributors with a "dollar's worth of entertainment for every dollar donated." What it provides handicapped children, though, is better calculated in terms of the Variety slogan: "The Heart of Show Business." This truly is our finest hour.

Columbia's Talent Farm

One of the most vexatious problems faced by film studios and independent producers is the shrinkage in our talent supply. Yet the problem arises from the very disinclination of most producers to hire any but experienced and established people in all phases of movie-making. Thus we see the fund of talent withering and the output of films contracting, one factor relentlessly affecting the other.

What is needed is obvious: training grounds for the development of new talent. And Columbia Pictures has embarked upon a program to bring new blood into the industry by establishing a talent "farm" at the Gateway Playhouse, Long Island, hard by the Broadway and off-Broadway theatres that serve as a beehive of talent activity.

In the belief that there is no substitute for stock training, Columbia has arranged to train young contractees at the Playhouse each Summer. Playwrights, directors, producers, actors—

Comment...

JOSEPH R. VOGEL: "I have never been as optimistic about the future of the company as I am right now."

STEVE BROIDY (on roadshow policy): "You've got to have a solid picture to succeed on a hard-ticket policy. If your picture hasn't got a full money's worth for the public, you will wind up with a hard ticket and a soft gross. If you do have a solid piece of merchandise, and have invested in it the great sum of money it takes to produce a picture of that stature, you certainly deserve the chance to try for the big return you can get with a roadshow policy." (on state of industry): "This is a resilient industry. It always meets its problems and masters them. Look into the longtime record of every major company, and you will find a time when every one of them was in deep trouble and expected by the trade to collapse. But in every case, without exception, somebody in the company, or maybe many somebodies, came up with an idea or a plan or a departure of some kind and put the company back on its feet. Lots of people forget this. Lots of people like to emphasize the bad and overlook the good. No problem in sight from this point on the calendar looks too tough to deal with by the real standards of this business."

A. F. MYERS: "Jack Kirsch was an unforgettable personality whose ability to express himself forcibly but in good humor enabled him to exercise great influence in the business without causing rancor. He was a true organization man shunning cliques and factions and insisting that all issues be resolved in the open. His untimely death is a loss to the entire motion picture industry and a stunning blow to National Allied. I was privileged to work with Jack for 25 years and losing close contact with him and a few others made retirement difficult."

ERIC JOHNSTON: "We're still talking about whether the motion picture should be free—a medium of free expression. Maybe we're all mixed up. Maybe it's not the 20th century at all. Maybe we're still in the 18th century... The motion picture must run the gauntlet of censorship today in one form or another in four states and a handful of cities. And right after the turn of the year it will be open season once again on motion pictures in many of our state legislatures. There's a new clamor to censor pictures, to classify pictures by law. Some say we are headed toward more censorship, more classification, not less. Maybe it should not be without a fight... an unflinching fight. We shall never have a whole industry until the industry is wholly free... If we can convict a motion picture of corrupting morals without any witnesses to support the sinful act, then why can't we convict a man of arson because he carries a match? The entire thesis of censorship is based on a lack of respect for the decency of the average American and intelligence of the parent."

COMPO (on a TV program unfavorable to theatre business): "(It was) an entirely gratuitous attack on an industry with a weekly average attendance of 45 millions. Far from being without public patronage, our theatres have shown a steady increase in attendance over the last three years... It seems to me, the playlet sponsor and the Columbia Broadcasting System should not have been so irresponsible as to permit another industry to be publicly pictured as dying from lack of public interest."

JAMES A. FITZPATRICK (counsel to N. Y. Joint Legislative Committee on Offensive and Obscene Material): "(Movies) face far more drastic action than has ever been suggested in New York State if the present emphasis on sex, brutality and violence is not curtailed."
Recognition for Independents

The election of four top independent producers to membership in the MPAA and positions on the Association's board of directors was a wise and practical move.

In selecting Pandro S. Berman, William Perlberg, Jerry Wald and Walter Mirisch to have a voice in the decisions of one of the industry's most powerful bodies, the MPAA, in effect, was recognizing the increasing importance of the independent producer in the current scheme of business. Or, as MPAA president Eric Johnston put it:

"Independent production has come in the last few years to occupy a foremost place in Hollywood. Many of the finest pictures being produced today combine the talents and skills of independent producers. This joining . . . heralds the beginning of a significant and constructive partnership that will promote the common welfare of the entire industry by assuring a vigorous, viable future for the American motion picture."

Jack Kirsch

Jack Kirsch's passing has not only robbed National Allied of a leader who held out the promise of restoring unity to the organization, it also has cut short the career of a man who gave fully of himself to an industry that he loved. His stance never was inflexible, but his determination to act in the best interests of his fellow exhibitors was unflinching. Now, while they search for his successor, the loss of a leader may loom uppermost. As time passes, Jack Kirsch, the man, will be missed most of all.

PRESS BOOKS—A Continuing Discussion

Emerling Asks 'Workable' Press Book

The following is another important contribution to the issue: Are Press Books Serving Exhibitors?

The matter of providing pressbooks that are functional as well as stimulating is an important responsibility of the distributing companies. Between the extremes of the flamboyant, multi-color, oversized campaign books obviously designed as sales mediums rather than promotional tools, and the ultra-austere, boiled-down-to-the-bones press sheets, there could be a happy medium. In this middle-of-the-road promotion aid there would be a minimum of guff, no impossible exploitation suggestions, and little wasted white space. Such a press book would be designed to be of practical help to the ad man or exhibitor who is called upon to plan a newspaper campaign, design lobby displays, or prepare stories for his papers.

Following are ten "musts" I would like to see incorporated into the plans for the ideal, workable press book:

1) More attention paid to the design of smaller ad units which, because they are used as daily directories, reach a greater readership than the larger display units.

2) Ads so designed as to permit the inclusion of an associate feature. Too many ads require the addition of an unsightly appendage if the second feature of shorts are to be properly advertised. Sixty to 70% of the nation's theatres operate under two-feature policies.

3) It is impractical to create ads for every situation. However, it would be wise to furnish at least two different approaches to advertising a film. One might be the smart, big-city design and the other more on the "buckeye" side.

4) Press book ads should be printed in the exact size in which they will appear. Reductions are misleading and difficult to adapt to multi-theatre combinations so prevalent in key cities.

5) Every lithographic item should be illustrated. It is not enough to state that "the six sheet is something like Ad No. 307."

6) The publicity section should contain, in addition to a few interesting, short column items, a complete wrap-up advance story, a brief story on each star or featured player, some side-bar shorts for women's pages, and, of course, a synopsis.

7) More care should be given to the selection of the art for halftone mats. Too many are dull and uninteresting.

8) Transcripts of the radio spots should be included as well as description of TV spots.

9) If a picture doesn't fall naturally into the exploitation class, as is the case with a number of recent films, there should be no labored effort to cook up gimmicks just for the sake of filling space.

10) If a campaign book is not completed in time to serve the first-run-out-of-the-can exhibitor, then page proofs of whatever is available should be sent to him. Some of the distributors do prepare "press kits" for their field men which are most helpful.

ERNEST EMERLING
Laurel's Theatres, Vice President in charge of Advertising & Publicity

Film BULLETIN January 9, 1961 Page 11
They say there's nothing new on earth—not even in the exciting, flamboyant realm of movie showmanship. But no one will deny that there is a world of established, time-tested stunts and ideas that can be culled from the Barrows of the past, promotional ploys just waiting to be dusted off and given a fresh twist, a 1961 treatment.

With that in mind, American Broadcasting-Paramount Theatres' northern affiliates, under the keen guidance of vice president Ed Hyman, have compiled a brochure titled, "Proven Profit Making Ideas". It amounts to a bible of ballyhoo that can be tailored to fit almost any situation; or, as Hyman noted at a recent meeting with the trade press: "This is one brochure which contains all of the ideas and which can be used in connection with any drive at any time."

According to Hyman, all of the ideas contained in the voluminous booklet are "time-tested and proven" by his circuit. They are divided into sections labeled: blockbuster campaigns, special shows, rentals, group sales, holiday packages, concessions and miscellaneous profit-making ideas and suggestions. Some are pitches familiar to most theatremen but usually with a fresh approach; others are novel and may well open the eyes of even the most experienced of showmen. Overall, it's a manual deserving of a choice spot on every manager's desk.

**TV VITAL MEDIUM**

Newspaper ads, notes the brochure, must be carefully considered before being placed in local situations. Apparently taking note of the trend toward a single-angled press book, the AB-PT missive stresses the importance of "localizing" ads thusly: "The approach in these ads may be ideal for other sections of the country or other cities larger in size, but not at all suitable for your town. Each town has its own local angle."

The circuit praises television as a vital selling medium, but adds this sobering note: "The use of TV is a problem and requires an exacting analysis as a purchased advertising medium because of its high cost. Buying television spots . . . can be an enormous waste of money unless the proper sales appeal is in that spot for your local area?"

Not long ago, Joseph E. Levine decried the lack of promotional effort being expended in the lobbies of the nation's movie houses. The Embassy Pictures president certainly would be pleased by the AB-PT booklet's comments on this phase of showmanship. "Clean, bright, shining, well-illuminated fronts, lobbies and display cases are a great asset to any theatre," it declares. "Forums and lobbies should never be allowed to become standard or routine."

Presentation of trailers — as many regular moviegoers will attest—can become stereotyped, so the brochure contends that "the use of trailers, their headers, tailpieces and the message contained within the trailer should be given the same kind of thought as the other media of advertising used to sell a coming attraction." They should be used well in advance of the playdate, and, if located in a town where the same management operates more than one house, they may be employed profitably to crossplug attractions.

One of the established showman weapons is the record push. Featuring the combined efforts of the disc jockey, record distributors, record dealer and theatre, this sound sell almost always will attract its fair share of patrons. The jockey spins the record and mentions the picture involved; the distributor furnishes the sides to be given away in various tie-in contests; the dealer plugs the playdate with counter cards and window displays—and the exhibitor, through a well-executed sales co-ordination, guides the drive to its money-making conclusion.

A variety of special kid shows are listed in the pamphlet, including some old holiday standbys and some refreshingly new slants. Thanksgiving shows; pre-Christmas cartoon festivals; New Year's Eve matinees; Halloween affairs; teachers' convention shows (employed the theme, while the teacher's away, the kids will play); back-to-school attractions—all these special programs are perfect for contests, prizes, merchant cooperation and overall top boxoffice business. And they help build up a steady trade, too. The midnight show also comes in for special attention in the AB-PT manual. This piece of advice is offered, especially to small-town exhibitors: see that the picture has a definite appeal to the late-show group, then "sell the public with the idea of a lot of fun, a big party, a big occasion."

Rentals are divided into two separate classes—straight rentals and those combined with a show. Christmas parties, benefits and conventions fall into the former, while showings for booster clubs, church groups and civic clubs are representative of the latter. The brochure plays up the significance of group sales in the ever-expanding hard-ticket scheme. The contention is that impressive advance sales of reserved-seat engagements are due mainly to the block selling of tickets for benefits, group showings and theatre parties.

**GOOD WILL PACKAGES**

Holiday good will package sales, according to the showman's guide, offer a wide range of possibilities. Operating with a reciprocal benefits pitch, the theatremen can contact the following prospects: automobile agencies, bakeries, banks, drug stores and laundries.

A list of reminders is offered for operators with concessions. A clean and neat physical plant, attractive displays, high quality products are among the more obvious "musts." Such items as discount coupons, paperback book stands, prizes for sales attendants and periodic samplings also will help business.

Sixteen pages are set aside for the miscellaneous ideas and suggestions, and there are enough to keep even the most industrious manager occupied for an entire year. Everything from coffee matinees to fur coat style shows and giveaways are mentioned, but of special interest are the over-200 "extra exploitation hints" listed alphabetically, and the "manager's check list, which serves as a year-round guide to better showmanship.

Until a better, more comprehensively detailed brochure is turned out, AB-PT's "Proven Profit Making Ideas" must rank near the very top of the list of showmanship catalogues. Fortified with this boxoffice bible, no theatremen need ever see his seats empty for want of a good sales pitch.
U Finds 'Grass Is Greener'  
In N. Y.-N. England Promotion

Quite obviously, Universal knew just where "The Grass Is Greener", promotionally speaking, when it ushered in the Cary Grant-starrer in the New York-New England area, day-and-date with the film's holiday bow at the Astor.

With exploiter Ralph Moyer employing the same blend of industry and ingenuity he used to help power "Midnight Lace" to big business in that area, "Grass" opened at the Hallman Theatre, in Albany; Loew's Poli, Hartford, and New Haven's Paramount, amid enough hoopla to insure handsome b.o. returns.

Models, smartly dressed entirely in green, handed out appropriate copy at the leading hotels and theatres, and numerous other downtown gathering spots, stirring considerable interest wherever they appeared. A tie-up also was arranged with Eastern Air Lines, featuring the slogan, "Fly via Eastern, Where The Grass Is Greener".

Sell Now—Play Later Is UA's Long-Range 'West Side' Theme

With the hard-ticket trend becoming more and more widespread, long-range promotional campaigns are being looked on as "musts" by film companies with important pictures to sell. "West Side Story", slated for a seemingly distant October opening by United Artists, is a perfect example of the sell now-play later policy.

Although it doesn't start its world premiere road-show engagement at New York's Rivoli Theatre until October 18, "West Side" will be launched this month with an all-media advertising and publicity push tailored to the manner of one employed for a Broadway legitimate stage production. And, in truth, in all aspects, the approach will be designed to demonstrate the world-wide appeal of this cinema version of the stage smash.

A series of advertisements in Gotham newspapers is signaling the official opening of the drive. Key elements include a special sales promotion aimed at theatrical groups and a series of special sales geared to young audiences and designed to stress the youth appeal of the film.

A mailing already has been sent to 700 youth groups throughout the U.S., and exclusive materials are being prepared for use in teen-age publications. Film-strips and other visual devices also are slated for point-of-sales application to both youth and adult groups.

A large portion of the budget for "West Side" has been set for the preparation of publicity and advertising materials while the film still is before the cameras. In addition, there will be paper-back book and record tie-ins.

BV Gives Its 'Family' A Large Magazine Sendoff

Walt Disney's "Swiss Family Robinson" was launched with a large-scale, national magazine publicity campaign. Big circulation books like Life, Look and The Saturday Evening Post gave the $5,000,000 Buena Vista release the glad eye via large headlines, plenty of copy and splashy color photos.

Reportedly for the first time in the history of the magazine, SatEvePost top featured a movie location—in an important headline and eight-page story by well-known scribe Pete Martin. Titled, "Disney Shoots the Works", the December 10 issue feature told of the author's adventures on the film's Tobago location and presented two pages of color shots.

Look had three pages for "Swiss Family" in its December 20 copy, featuring scenes from the picture's unique animal race. The pictorial story covered behind-the-scenes production activity.
Be Sure to Attend

Ninth Annual Southwestern Convention

of the

TEXAS DRIVE-IN
THEATRE OWNERS ASSOCIATION

February 7, 8, 9, 1961

Featuring

"THE DRIVE-IN THEATRE
of
TOMORROW"

Model on display at convention

SHERATON-DALLAS HOTEL
Dallas, Texas
"Make Mine Mink"
Business Rating O O Plus

Amusing British farce-comedy starring Terry Thomas.

This farcical, if overlong, British import, being released by Continental, is somewhat reminiscent of that earlier British comedy-crime classic, "The Lavender Hill Mob"—although lacking that film's subtle satire. Starring the very amusing Terry Thomas ("I'm All Right, Jack") in the misadventures of merry Robin Hood-like fur thieves. Art houses should draw above-average returns, and, since English comedies have been recently attracting general market patrons, it might prove a profitable entry as a supporting feature of double bills. The droll complications begin a bit too leisurely when Athene Seyler, a respectable middle-aged boarding house owner, and heavy charity contributor, suddenly discovers her funds are rapidly dwindling. Under the guidance of boarder Thomas, an ex-Army Mobile Bath Unit officer, and aided by roomers Hattie Jacques, a female-wrestler type who teaches deportment to would-be debutantes, and Elspeth Duxbury, an awkward but sweet natured spinster, Miss Seyler and gang embark upon a hobby of "charitable crime." They steal furs from fur shops, sell them to a fence, and turn the profits over to the needy. Thanks to Robert Asher's tongue-in-cheek direction, their various sorties, successes and failures are unfolded in a frothy and whimsical manner. All performances are of top comedy calibre, Thomas directing operations with typical military precision.

A minor love interest is developed between Billie Whitelaw, Miss Seyler's maid with a prison record, and Jack Hedley, a youthful policeman. As scripted by Michael Pertwee, the gang merrily muddle their way through raid after raid and eventually become headline news. When Miss Whitelaw discovers what they are up to she threatens to quit. Miss Seyler promises to disband operations after one last raid. It occurs at an illegal gambling party which is raided by the police. All return to home base by devious routes (Thomas disguising himself as a policeman), and after Miss Whitelaw helps them avoid exposure she gets them to promise never to steal another fur. The fadeout finds the quartet, in answer to Hedley's plea for funds for a police charity, entering the Tower of the Crown Jewels dressed as guards.


"Ballad of a Soldier"
Business Rating O O PLUS

English-dubbed Russian import tells tragic tale of soldier's visit home. For art house patrons.

From Russia comes this English-dubbed, Cannes Festival winner which Kingsley-International is releasing. A poetic, biting, yet always moving wartime drama about a young soldier during his brief leave from the front, it shapes up as a good attraction for art houses. Having accidentally become a hero in battle, Vladimir Ivanov is granted two days to get home and visit with his mother; two days to spend with her and repair their sagging roof; two days to get back. The personal sacrifices he makes during his 144-hour journey touch the heart, and the ironic ending (we know from the beginning he is killed after his return) assumes the level of deep tragedy. Visually, director-co-scripter Grigori Chukhrai has compiled a series of bleak and telling scenes; an open battlefield; civilians caught in the backwash of war; a group of women at work in the wheat fields. Dramatically, he has guided his cast through expert, poignant and revealing performances, touching not only upon the horror and irony of war, but also the compassion and selfishness some men feel for others. Ivanov's sincere and idealistic soldier is a masterful tour de force of understanding and strength. He believes in keeping a promise, and spends part of his precious time delivering some soap to a soldier's wife, only to discover she's being unfaithful. He comprehends loneliness and inner fears, and spends more of his leave helping a frightened war-cripple return to his beautiful wife. And in his warm and tender relationship with lovely Shanna Prokhorenko, who climbs terrified into his freight car, we become witness to the beautiful metamorphosis from fear to doubt to true love. Ivashov arrives home with only enough time left to embrace his mother in a wheat field, say hello to a few neighbors, then turn around and return to the front to die.


"Sword of Sherwood Forest"
Business Rating O O

Robin Hood is back, and in color. All the familiar ingredients done in swift style. Lively item for kiddies.

How much money still resides in movies about Robin Hood, that legendary hero of Sherwood Forest, is a moot point, since he has been widely exposed on TV for years. At any rate, he's back once again in this British-made (Hammer Films) adventure saga being released by Columbia. Arrows fly, swords clank and sinister plots are hatched at a fast pace as the famed bowman attempts to save England from the clutches of a couple of power-happy villains. "Sword of Sherwood Forest" shapes up as a good item for the kiddie trade and unadulterated action devotees. Director Terrence Fisher has kept everything moving at a briskly colorful pace and a lush Eastman Color mounting offers a further boxoffice inducement. Humor and romance have been generously sprinkled amidst archery contests, amushes and plenty of rousing swordplay, and Richard Greene's portrayal of Robin is a handsome and adventorous one indeed. He is aided by the rotund and jolly Friar Tuck (Niall MacGinnis) and Little John (Nigel Green). Sarah Branch makes a lovely Lady Marian, and the villains are strongly played by Peter Cushing (Sheriff of Nottingham) and Richard Pasco. Alan Hackney's script has a wounded Traveller riding into Robin's camp clutching a mysterious gold emblem. Robin goes to work for Uasso when he discover the latter wearing the same emblem, and learns he has been hired to kill a man. Prevented from carrying out his mission when his identity is discovered by Cushing, Robin is forced to flee back into the forest. Through MacGinnis he learns that Cushing and Pasco are planning to kill Jack Gwillim, Chancellor of England, with Pasco intending to take over the dead man's position. Robin and his men save Gwillim from ambush, and the latter takes refuge in a priory. After a fiery battle Robin and his men get a pardon.


Film BULLETIN Reviews provide the pertinent details and opinions to aid exhibitors in judging values of the new films.

Film BULLETIN January 9, 1961 Page 15
**ALLIED ARTISTS**

July

FAV OR DIE Ernest Borgnine, Zohra Lampert. Producer-director Richard Wilson. Story of Police Capt. Reno's war against the Mafia in the early 1920's. 111 min. DVD.

RAYMIE David Ladd, John Agar, Charles Winninger, Robert Lowery, Anne Jeffreys. An adventure in the coastal waters of the South Atlantic. 2,000,000 ft. 72 min.

August

SEX KITTENS GO TO COLLEGE Mamie Van Doren, Tuesday Weld, Millicent Barton. Producer-director Albert Zugsmith. Shapely blonde professor upsets staid college routine. 92 min. 75 min.

September


October


TIME BOMB Curt Jergens, Mylene Demongeot. Suspense story. 92 min.

November


December

HEROES THE GREAT Color, Edmund Purdom, Sylvia Lopez, Messiolo Gioiti. 80 min.

January

LOOK IN ANY WINDOW Paul Anka, Alex Nicol, Gigi Lubin. Film blog. of Reno. Once sentenced to die in electric chair and reprieved after 18 years in Dannemora Prison.

**AMERICAN INTERNATIONAL**

July


TWENTY PLUS TWO Producer Frank Gruber. Story of events in life of woman missing 22 years.

UNARMED IN PARADAISE Maria Schell, Producer Stuart Millar.

October


January

PORTRIAT OF A SINNER Nadia Tiller, Tony Britton, William Bendix. Drama. 100 min.

February

BLACK SUNDAY Barbara Steele, John Richardson. A classic study in horror.


March


April

TWO FACES OF DR. JEKYLL Color, Paul Massie, Dawn Addams. Robert Louis Steven horror classic. 85 min.

May

REPTILICUS Color, Carl Ottosen, Anne Smyrner, Bodd Miller. Unknown terror threatens Denmark. 90 min.

June

MAST OF THE WORLD Color, Vincent Price, Charles Bronson, Henry Hall, Mary Webster, David Pritham. Jules Verne tale of man's scheme to eliminate war. 120 min.

Coming

ALI BABA AND THE SEVEN MIRACLES OF THE WORLD Technicolor-Stereophonic.


MAKE YOUR LEADER CinemaScope. Comedy science fiction.


**COLUMBIA**

June


MY DOG, BUDDY Ken Curtis. Producer Ken Curtis. Director Kel Kellogg. A boy and his dog are parted. 77 min. 7/4/60.

July

STOP! LOOK! & LAUGH! Three Stooges, Paul Winchell & Jerry Mahoney. Producer Harry Roman. Director cutting. 90 min. 7/28/60.


August


September

ALL THE YOUNG MEN Alen Ladd, Sidney Poitier, Don Murray. U. S. forces trapped behind enemy lines in Korea. 84 min. 8/8/60.

AS THE SEA BARGES Marie Schell, Cliff Robertson. Producer Carl Sablot. Director Horst Bucholz. A war among fishermen and islanders. 97 min. 8/22/60.

ENEMY GENERAL, THE Van Johnson, Jean Pierre Aumont, Producer Sam Katz. Director George Sherman. A killer is kidnapped. 74 min. 10/21/60.

October


November


December


January


February

HAND IN HAND John Gregson, Sybil Thorndike, Florence Curve. Producer Helen Winston. Director Roland Neighbors. 75 min. 12/24/60.

PASSPORT TO CHINA Richard Basehart. UNDERWORLD, U.S.A. Clifford Robertson, Dolores Dorn, Beatrice Kay. Producer-director Samuel Fuller.
GORGIO (King Bros.) Technicolor, Wide screen, Bill Travers, Vincent Winter, William Sylvester, Producer Director, Alfred B. Milton, Patrick Bet, Director Oliver Drake.

HIROSHIMA, MON AMOUR (Zeit Internationale Emmanuelle Riva, Eiji Okada; Producer-Director Alain Resnais. Love story set against background of war. 88 mm. 7/25/60.

IT HAPPENED IN BROAD DAYLIGHT (Continental Distributing Corp.) Heinemann, a Michael Siminski GETY, Proctor, Larzer Wechsler, Director Ladislaus Vajda. 91 P. 10/23/60.

JAZZ ON A SUMMER'S DAY (Galaxy Attractions, Inc.) Louis Armstrong, Greg Mulligan, George Shearing, Director Leland Milman. Sounds of the Newport, R. I. annual jazz festival. 85 min. 9/5/60.

LIGHT ACROSS THE STREET (Brigitte Auber, Renato Salvatori, Roger Pigol, Producer Jacques Gauthier, Director Georges Lalocque. Drama about gangsters. Two couples, one Negro, divorced, have sexual relations, after the husband had a near-fatal accident. 75 min. 8/10/60.

LUST TO KILL (Producers Associated Pictures Co.) J. F. Michael, Dan Magonno, Allan Hayes; Producer Alfred B. Milton, Patrick Bet, Director Oliver Drake.

MARIKO (Continental Distributing, Inc.) Franco Fabrizi, Elena Marzano, Producer, Director Franco Cappelletti.

NEVER ON SUNDAY (Lopert Films, Inc.) Melina Mercouri, Jules Dassin, Director Jules Dassin. 91 min. 8/17/60.

REST IS SILENCE, THE (Films Around the World, Inc.) Harry Kruger, Peter Vas Eyck, Ingrid Andre, Producer-Director Edward Neumann, Assistant Director Rene Cardone. Children's stories. 94 min. 9/10/60.

SCHOOL FOR SCOUNDRELS (Continental Distributing, Inc.) Ivan Cmich, Terry Thomas, Alastair Sim, James Donald, Director Edmund H. North. 97 min. 9/25/60.

SAVAGE GARDEN (H. K. Ingersoll) Alejandro Rey, Carlos Cobos, Producer Directo Robert Hamer. British comedy. 91 min. 9/1/60.

SAVAGE SKATER (Metrocolor) Eastman Color, Rony Zeaner, Carin Rossby, Producer Walt Disney. Walt Disney World first animated feature of a fairy-tale taking place under the Ziege in 1850.

THUNDER IN CAROLINA (Howe International) Rooney Roberts, Robert Haywood, Producer J. Francis White, Director Paul Helck. 92 min. 7/8/60.


VILLAGE OF THE DAMNED George Sanders, Barbara Shelley. Producer Anthony Nelson Keys. Drama. 120 min. 10/30/60.

July


PORTRAIT IN BLACK Eastman Color. Anthony Quinn, Lena Turner, Sarah Dean, John Saxon. Producer (Russ) ROTH. Director: Dino De Laurentis. Adaptation of Broadway play by Iven Goff and Ben Roberts. 112 min. 6/27/40.

August


September


November


February


March


APRIL


May


June


Jamir's Story, The

July


December


Coming


January

WARREN BROTHERS

Tuesday, June 15, 1942

July


October


November

SUNRISE AT CAMPEBELL Technicolor. Ralph Bellamy, Claire Trevor. Producer-Director: Fred Zinneman. Drama of "out back" country. 133 min. 11/14/40.

January


February


Coming

FANNY Technicolor. Leslie Caron, Maurie Chavelier. Charles Boyer. Producer-Director: Dore Schary. Director: Vincent Vincent J. Donehue. From Schary's play about Frank Skinflint a decade before his rise to the Presidency. 143 min. 9/19/40.


SUSAN SLADE Technicolor. Troy Donahue, Connie Stevens, Gordon MacRae, Gayle, Lloyd Nolan. Producer: director: Delmer Daves.

DEFENDABLE SERVICE!

UNIVERSAL INT'L

July


Film BULLETIN—THIS IS YOUR PRODUCT
Which trade paper has the most "DRAG" with exhibitors?
SHOWDOWN AT HARTFORD

Allied—Present & Future

REPORT TO WALL STREET

Look for the Disney Comeback

Long-Range Rise in Film Earnings Seen by VL

Reviews

GO NAKED IN THE WORLD
ONE HUNDRED AND ONE DALMATIANS
TOMBOY AND THE CHAMP
CRY FOR HAPPY
A FEVER IN THE BLOOD
THE YOUNG ONE
DON QUIXOTE
THE CROWNING EXPERIENCE
FOXHOLE IN CAIRO
BLUEPRINT FOR ROBBERY
AND BECAUSE THERE'S MORE "GO" IN "GORGEOUS"
The GROSSES will be
LIKE NOTHING YOU'VE EVER SEEN BEFORE!

Watch for PREMIERE at the FOX Theatre, Philadelphia on February 10—and subsequent openings in Detroit, Dallas, Fort Worth and Houston. Saturation Bookings, backed by nationwide TV, Radio and Newspaper campaigns are now being set for Cincinnati, Los Angeles, Chicago, New York, Philadelphia and Boston. Contact your M-G-M Branch.
TOPS

"SOUTH PACIFIC"

IN CLEVELAND by 32.1% in 6 Theatres!

IN MIAMI by 28.9% in 3 Theatres!

IN CHICAGO by 30% in 5 Theatres

—and N.Y. continues its ring-a-ding-ding grosses at RKO Palace and Albee Theatres (Day-And-Date)

Watch 20th! We're On The Move.
SPARTACUS’ SPURT. As “Ben-Hur” begins to depart its first-run engagements, look for ticket sales on “Spartacus” to pick up. The two spectacles, despite their differences in theme, bore an image of similarity in the public mind and were, therefore, in very direct competition for the hard-ticket trade.

SHREWD VOGEL. The steadily burgeoning profits of Metro-Goldwyn-Mayer, contrasted with the problems of Loew’s Theatres, is now being cited to point up the wisdom of Joseph R. Vogel. Shortly after assuming the helm at the old Loew’s, Inc., Vogel faced the choice—forced by the court’s split-up order—between having the parent company remain in either production-distribution or the theatre branch. Despite intense pressure from banking interests and the Tomlinson group, Vogel held out for staying with the film branch. It is now generally recognized as a mighty shrewd move.

‘JACKS’ RUNNING TIME. Marlon Brando’s initial directorial effort, “One-Eyed Jacks” (in which he also stars), is being trade-screened at a running time of 2 hours, 21 minutes. While this is a hefty enough cut from its original four and one-half hours, many viewers feel more could be scissored advantageously. The routine western plot takes too long in the telling, and in the course of pruning some sequences seem disjointed.

HARD-TICKET BOON. The walloping boxoffice returns being recorded by “Can-Can” in initial “popular-price” engagements are strengthening the thinking of distributors (and even some exhibitors) that the hard-ticket policy boosts the boxoffice value of pictures when they finally go into general release. Even if the film is not an overwhelming success as a two-a-day attraction, goes the theory, the prestige it garners pays off at the turnstiles when it goes into the grind runs.

PICKER EXIT. There is no doubt in the minds of those close to the situation that president Eugene Picker will step out of Loew’s Theatres. The conflict in management thinking has been deepening since the Tisch Brothers assumed control, and theatremen Picker finds his position becoming more untenable. A fair settlement of his contract has been worked out by the Tisches, and no difficulty is anticipated on that score.

BAN ON ADS. If and when the Hartford Phonevision pay-TV experiment proves successful and the FCC grants a final license to the system, you can count on this: one of the provisions written into the license will be a strict prohibition of advertising on the pay-to-see medium. That is the current thinking at the Commission, and it has thrown a damper on the hopes of feevee promoters who are counting on collecting at both ends.

NEWHART AUDIENCE. Reports on the “attendance” for Telemeter’s first live pay-TV offering in Toronto, the Bob Newhart show, show considerable conflict—ranging from “an overwhelming majority” of subscribers down to 20 per cent. Latter figure came via a survey conducted by Broadcasting magazine, which reported that of 50 calls made by its Toronto correspondent, 15 said they had a Telemeter connection; of the 15, only three had watched the Newhart show. In projecting the 20 per cent average, the magazine noted that the attraction would have netted $1,500 for the three evenings it was run, a take that “is not too promising for the success of pay-TV in an area where six television stations put in good signals, two locally, four within 60 miles.” The story also added that a previous survey revealed subscribers dropping only a dollar a week in the coin boxes, whereas Telemeter general manager Eugene Fitzgibbons had set the break-even figure at two dollars per week.
HOLDOVERS AND RECORD BUSINESS EVERYWHERE!!

5th WEEK – Washington, D.C. – and heading for a sixth!
4th WEEK – Chicago, St. Louis, Philadelphia, Minneapolis, Sacramento, Columbus
3rd WEEK – Buffalo, Cincinnati, Louisville, Boston, Portland, Detroit, Providence York, Salt Lake City, Bridgeport, Wilmington, Springfield, Mass.
Worcester, Ft. Wayne, Knoxville, St. Petersburg, Ft. Worth

AND 2nd SMASH WEEK IN 103 CITIES COAST-TO-COAST

BOB HOPE LUCILLE BALL

IN A PANAMA & FRANK PRODUCTION
Showdown at Hartford

Hard on the heels of the announcement by the Federal Communications Commission that it is preparing to grant Hartford Phonevision a three-year test license for its over-the-air pay-TV system, comes word that parent firm RKO General will be ready to begin operations in the Fall. Thus, the showdown at Hartford draws near.

Even while the recent FCC hearing on the application was being storm-tossed by charges and counter-charges from both sides, one factor loomed obvious and ominous to the anti-feevee forces, the Connecticut Committee Against Pay-TV: the application was virtually certain to gain approval, and the die would be cast.

Those who see the pay system as an economic ogre must now prepare to stand up and meet the challenge. And we reiterate the viewpoint expressed previously on this page that the Hartford invasion is a matter of real urgency for all who will be adversely affected by the stay-at-home, coin-consuming impact of feevee—and this does not by any means apply to theatremen alone. Every industry that makes products and every merchant whose business depends on selling the public and every working man is endangered by this scheme to harness the airwaves for the aggrandizement of the few who would control toll-TV.

The promoters of feevee must be recognized as slick and resolute propagandists. They have come before the public and the government with pious pledges of serving the people’s general welfare, shrewdly hiding their driving profit motive behind a facade of public service. They will bring, one hears them promise, untold blessings in entertainment and education into the homes of the nation. Opera, the ballet, concerts, Broadway’s best plays (like “Sound of Music”, for example), first-run movies (like “Ben-Hur” and “Spartacus”, for example)—these are among the myriad wonders spread before the people and before the Federal Communications Commission as the fruits of the toll television system.

That the propaganda contains no mention of certain other “fruits” is no mere oversight. The tollsters would not like the public to know, for instance, that once it starts paying for some TV shows, it will soon enough be paying for everything.

Up in the Toronto suburb of Etobicoke, where Paramount is pouring out millions of dollars in the hope of making a convincing test of its Telemeter system, the subscribers have gotten their first taste of how they will pay and pay and pay to support pay-TV. They have been getting a steady diet of movies every night, some good ones, some bad, but all at a price. Then, a couple weeks ago, they were rewarded—at $1.25 per viewing—with the opportunity to see comedian Bob Newhart, “live” the first night, on tape for two subsequent nights. Much was made in the publicity of the fact that it costs much more to see Mr. Newhart do his “semi-sick” comedy act in a night club; what was not told the Etobicoke subscribers (if they didn’t know it) was that he has done his single, stand-up act free of charge on commercial TV quite a few times.

The Newhart case points up the crux of the issue the public must face if it allows feevee to drift into its homes. Every television attraction—whether it be a Bob Hope or a Bob Newhart single act, a Broadway musical or a Garry Moore trivia, “Ben-Hur” or a third-rate quickie, a heavyweight championship bout or a club fight, a World Series game or the Cubs vs. the Senators—will have a fee tagged on. It is inevitable that free television will go by the board, at least insofar as all worthwhile attractions are concerned. One senses, in the fervor with which the toll propagandists seek to convince the public that it always will have a choice between free and pay programs, that they fear the reaction when the multitude awakens to the fact that it will have a choice only between paying for this show or paying for that one!

This fact must be made known to the public via every available means. They must be told the truth—and theatre screens should carry the warning—because the members of Congress and the FCC from now on will be subjected to plenty of pressure from the tollsters. The only antidote for the propaganda of those who hope to put over the toll system is a counter-campaign of truth telling the public how it will pay and pay and pay.

The issue is joined on the battleground at Hartford, where it shall be tested whether the tollsters are to be granted licenses to put their cash registers on the free airwaves. We urge the nation’s theatremen, with industry and labor enlisted as their allies, to meet the challenge by action—and now!

MO WAX
Look for Disney Comeback

Walt Disney Productions showed a loss (the first in the company's history) of $1,342,037 (83c per share) for the fiscal year ended Oct. 1, 1960. The hard-dollar reason given for the red ink performance was a write-down of its film inventories against the income account by some $5 million. But for this hedge against possible losses on current and upcoming product, Disney would have shown a one million-plus profit. A net income tax credit of $1,300,000 was made for 1960. This compared with a provision for taxes of $3,900,000 in the prior year, when black ink to the extent of $3,400,228 ($2.15 per share) was spread on the books.

Gross income for the 1960 year was $46,409,572, approximately $12 million under '59. Of this total decline, film revenue was responsible for $7,268,872, television for $4,641,798, other income (publications, records, etc.) for $1,117,071. Disneyland Park revenues was up slightly over $1 million.

During 1959, Disney shares rose to a high of $60, but by the middle of the year investors started to discount the company's rising earnings curve, and a decline set in. Nonetheless, the stock closed out '59 around $47. By April, 1960, it was down to 35, and in October it hit a low of 20.

What was behind the sharp deterioration in Disney shares, and what does the year ahead hold?

In his November 21 letter to the stockholders, president Roy O. Disney attributed the decline to a "general softening in the motion picture theatrical market" in most countries, and cited, as another "unfortunate" fact, the "considerable leaning on the part of the public towards pictures involving violence, sex, and other such subjects". Obviously, the Disney product was out of this popular genre and did suffer to some extent for that reason.

Another factor, however, was regarded in the trade as contributing more directly to the dip in attendance for Disney films. Film BULLETIN's What They're Talking About, in the July 25 issue, had this to say: "Industry showmen are firmly convinced that the decline of Walt Disney product during the past year is attributable directly to the dropping of two of his valuable TV shows by the ABC network. The was: saturation impact on the kids of the nation used to make walking billboards of them all. Theatremen are hopeful that Disney will be back on the air by the end of this year with a full complement of his highly popular TV shows, which have been such a tremendous exploitation factor."

There can be little doubt that the absence from TV screens of such sure-fire kid lures as the Zorro and Mickey Mouse Club shows, and their accompanying plugs for Disney's theatrical movies, cut heavily into the boxoffice potential of a fine picture like Pollyanna, which has thus far realized only slightly more than half the anticipated $6 million gross.

In the fall of this year, Disney moves over to the NBC network with a promising new program of TV subjects. They will be shown in color, and undoubtedly will fully exploit the theatrical releases. Meanwhile, the program of pictures for theatres this year is the largest and most impressive in the company's history. Irving H. Ludwig, president of Buena Vista Distribution Co., which handles the Disney business with theatres, recently outlined the 1961 output, announcing that six films will be placed in release this year, five of them in color. Mr. Ludwig stated that Swiss Family Robinson, which went into a limited number of theatres at Christmastime, is well on its way to a $7,500,000 domestic gross.

The other films on the '61 program, with which Walt Disney says he is "exceedingly happy", consist of One Hundred and One Dalmations, a cartoon feature that has drawn highly favorable response at private screenings; The Absent-Minded Professor, a live-action comedy with Fred MacMurray, which will be the Easter attraction at the famed Radio City Music Hall; The Parent Trap, described as a "sophisticated" comedy-romance; Nikki, Wild Dog of the North, based on a James Oliver Curwood story; and Victor Herbert's Babes in Toyland, the Christmas release, with Ray Bolger, Ed Wynn and Tommy Sands.

This imposing program will be supported promotionally by an expenditure of $3 million for TV time, half on networks, half at the local level, it was revealed by Bunea Vista director of advertising Charles Levy.

The company's outlook brightens immeasurably. Disney shares opened 1961 at $28. Last Friday (Jan. 20) the closing price was $32. Look for the trend to be upward through most of the year.
WB's Centralized Sales

Warner Bros.,' new sales centralization plan establishes the heads of its eastern, western-midwestern and central-south-eastern divisions at the New York home office, effective immediately, it was announced by general sales boss Charles Boasberg (left). Affected, respectively, are Jules Lapidus, Grover Livingston and W. O. Williamson. The firm's 32 branches also will be realigned, with individual managers enjoying added authority. The move is aimed at providing the WB slate of films with a strong sales impact, said Boasberg.

U Executives To Meet

Universal Pictures will hold a week-long executives' sales conference at its home office, starting Jan. 30, to map releasing and promotional plans for 1961 product. Vice president and general sales manager Henry H. Martin (right) will preside and president Milton R. Rockmil will participate in the sessions. Attending will be the firm's home office sales, advertising and publicity executives; regional sales bosses, and branch managers, including; vice president David A. Lipson; Eastern ad-publicity director Philip Gerardi; Charles Simonelli, assistant to the president; assistant general sales chief and sales director for "Spartacus" F.J.A. McCarthy, and James J. Jordan, circuit sales manager. Also participating will be Jeff Livingston, exec. co-ordinator of sales-ads.

Youngstein Visits 'West Side'

United Artists vice president Max E. Youngstein (left) chats with producer-director Robert Wise on set of "West Side Story" in Hollywood. Film is by Mirisch Co. in association with Seven Arts Prods. Natalie Wood is starred.

Martin Buys 45 Crescent Theatres

Martin Theatres, a circuit embracing some 100 theatres in Georgia, Alabama, Florida and Tennessee, purchased 45 operating houses of the Crescent Amusement Co. The deal was announced by E. D. Martin (below) and Roy E. Martin, Jr., owners of the former, and Roscoe Butrey, president of Crescent. Terms of the sale, which, when approved by the Crescent stockholders, will make Martin one of the nation's largest independent circuits, were not disclosed. Involved are only Crescent's theatres — not its other, non-movie interests. "There are no contemplated changes in sight," said E. D. Martin.

Judy Signs for 'Judgment'

Judy Garland signs for role in UA's "Judgment at Nuremberg", while producer-director Stanley Kramer smiles approval at press conference.

AIP Aims at Art Houses

American-International now has a special sales department to handle product designed solely for art houses. Supervised by sales-distribution vice president Leon Blender, the department will release three or four pictures a year, all bearing the MPAA Code seal. President James H. Nicholson (above) said that the move was a logical expansion development, adding that "we can follow through with good commercial theatres." The first art-house entry from the department will be "Beware of Children", a comedy. AIP will release three or four of them a year. Included this year are "Portrait of a Sinner" and "Black Sunday". While capitalizing on the prestige value of art house releases, AIP is not foregoing its policy of producing and distributing horror films. In April, the company will offer "Two Faces of Dr. Jekyll", a Hammer Films entry. Nicholson noted that the firm has expanded its 1961 program to 20 features. Jules Verne's "Master of the World", termed AIP's costliest picture to date, is set for June release, while "Konga" is due in March. Now in production in Hollywood is "The Pit and the Pendulum". Blender announced that the company will expand its publicity staff, and already has increased its ad budgets to promote the upcoming product.

Fox Unveils Grandeur 70

Twentieth-Fox has developed a new movie projection process, "Grandeur 70", president Spyros P. Skouras (right) announced. The 70mm process, brainchild of CinemaScope pioneer Earl Sponable, 20th's research director, affords the viewer greater depth perception and clarity and fine color. It will be displayed, with "The King and I", at a special "preview" showing, Jan. 24, at New York's Rivoli. The new system, which is compatible with other 70mm processes and encompasses six-track stereophonic sound, results from a decompression of the CinemaScope 55 negative.

Film BULLETIN January 23, 1961 Page 9
BIG ENOUGH TO TOPPLE 'EM ALL!

STEVE REEVES HERCULES

THE WHITE WARRIOR

THE WHITE WARRIOR

THE WHITE WARRIOR

ALL SET OVER LINCOLN'S BIRTHDAY

ALL OVER METROPOLITAN NEW YORK!

MAMMOTH TV-RADIO-AD SATURATION WILL SET THE PATTERN FOR THE REST OF THE LAND!

Warner Showmanship! Warner Go-manship! Go with the 'Warrior' now!
Improved earnings are seen for most major film companies—particularly in the 1963-65 period—by the latest Value Line Investment Survey, despite the prediction that there will be no significant increase in theatre attendance. This seemingly anomalous prognosis is predicated on the assumption that the production companies will continue to activate and/or liquidate their idle assets, while pursuing the policy of making fewer and bigger pictures. Far less sanguine, says Value Line, is the outlook for the “uneconomically large number of theatres” which are grappling with the problems of reduced attendance and competition from television, bowling and other recreational activities. The current Value Line review of the motion picture industry and excerpts from the analyses of leading film and theatre companies appear below.

—P.R.W.

Rise in Film Earnings Predicted

The decade of the Sixties started well for Hollywood. In 1960, a number of movie companies boosted their earnings to new post-war peaks. Several others closed the year with distinct prospects of improved profits in 1961. In reflection of this Hollywood resurgence, most movie stocks appreciated last year in a weak market. Decca Records, which advanced some 118%, was one of the 5 best acting stocks on the New York Stock Exchange in 1960. Other movie equities that scored sizable price advances include American Broadcasting-Paramount (58%), M-G-M (37%), Columbia Pictures (31%), Paramount Pictures (20%), 20th Century-Fox (19%) and Warner Bros. (23%).

To be sure, the industry’s record in 1960 was marred by dour performances of at least two companies. Because of its untimely acquisition of National Telefilm Associates, National Theatres sustained an “investment loss” of many million dollars; its stock price plummeted more than 50% during 1960. Walt Disney Productions reported the first operating deficit in its history, apparently because the studio can no longer depend on its trade name to transform its low-budget films without fail into box office successes. The market quotation of Disney stock dropped about 20 points in 1960. But Disney and National Theatres are unusual, problem cases. Their experiences are in contrast to the unquestionably improved general climate in Hollywood. Indeed, for the first time since the advent of television, the motion picture industry is obviously optimistic about its future, and the investing public seems willing to share the industry’s optimism.

Superior Appreciation Potentialities

Because of their strong market performances last year, most movie shares are actually no longer attractively priced relative to current earnings, improving though the latter are. The present price/earnings ratios of Columbia Pictures, Paramount Pictures and Twentieth Century-Fox, to cite a few, are all well above their respective past norms. Nevertheless, the movie stocks still offer considerable appeal to sophisticated, long-term investors. They provide wide appreciation potentialities to the mid-Sixties. Though projections can obviously not be made with complete assurance of fulfilment, there are compelling reasons to believe that per share earnings of these companies will be materially higher by 1963-65 than at present.

It should be pointed out, at this time, that the expanded profits we project for the movie companies 3 to 5 years hence are not based on any significant pickup in theatre attendance. True, if Hollywood could consistently turn out a good supply of features with strong appeal, an ever-increasing number of people might be attracted to the theatres. The success of “Ben-Hur” and “The Ten Commandments” strongly underscores the fact that, for a good picture, there are still many non-regular movie goers that are willing to leave their TV screens or put aside their bowling balls.

Nevertheless, to expect the motion picture to regain the widespread popularity it once commanded would be wishful thinking. With television viewing becoming a part of daily living in many a family, going to the movies is no longer a favorite national, or international, pastime. Children, in particular, no longer find it a big treat, being able to watch a variety of TV programs especially designed to suit their tastes. In fact, two of the biggest current movie successes, “Butterfield 8” and “The World of Suzie Wong”, would not have come to pass had Hollywood not belatedly recognized that it must stop trying to please people of all ages and interests by sugar-coating all its products and by pussy-footing on the production of thought-provoking, realistic themes.

(Continued on Page 12)
Cites Successful Production Policies

(Continued from Page 11)

Activation of Idle Assets

Rather than any major resurgence in overall theatre attendance, the improving earnings we project for the movie companies are based on the likelihood that (1) Hollywood managements will accelerate their programs of putting idle company assets to work, and (2) the producers-distributors will make further progress in adapting their product to the changed audience market.

In these columns, we have noted many times in the last few years that most movie companies are rich in assets—in most cases, assets that fail to provide satisfactory return. These include excess studio facilities, large useless ranches, old motion pictures, marginal theatre properties, etc. Until recently, only nominal efforts were made to put these idle assets to work. It now appears, however, that managements have finally realized that leaving these properties unproductive is not in the best interest of shareholders.

Among the first steps taken to activate idle assets was the release of old films to television—first the pre-1948’s, now the post-1948’s. Severely criticized at the time by many industry leaders (notably those in the exhibition field), the release of the old features marked the end of the decline of Hollywood’s fortunes. It generated over a hundred million dollars for the producers and put the industry back on a sound financial footing. With the proceeds, a few companies have since reduced their common stock capitalization and have thereby increased the per share earning power of the remaining shares; others have upgraded the quality and scope of the pictures they produce and have found that, in today’s market, the better-produced films do often return higher rates of profits.

The improved earnings directly or indirectly brought about by the sale of films to TV have apparently convinced the various managements that it is highly desirable to convert idle assets into cash that can be put to profitable use immediately and that every year of procrastination could mean the permanent loss of hundred of thousand of dollars in unearned return. Thus, Columbia Pictures recently sold its ranch property in Burbank, Calif., and Twentieth Century-Fox sold its 50% interest in a British theatre company and is about to consummate sale of its studio property in Los Angeles. In the years ahead, many other property sales will no doubt follow.

A Business-Like Industry

As long as they remain in the motion picture business, by far the most important profit determinant for these companies will be the ability to produce a high percentage of successful films. In their heyday, Hollywood studios could turn out virtually any product and turn in a profit with it. This is not true today, theatre attendance having dropped nearly 50% in the past 15 years. Yet, until recently, most of the major companies still concentrated on producing a large number of pictures, hoping—literally hoping—that they would somehow come out ahead at the end of the year. In order to provide the uneconomically large number of theatres with an adequate supply of pictures, a few studios often produced (and perhaps still produce) low-cost pictures that they knew well in advance would lose money. And, if their movie production activities should sustain a deficit at year-end, they would just place the blame on television.

However, the facts that United Artists Corp. manages to show a handsome profit year after year, that the great majority of Universal’s releases of the last few years were successful at the box office and that institution of a reorganization program at M-G-M has since brought about a dramatic recovery of profits, strongly suggest that motion picture production is more than a game of chance; rather, it should always be a business undertaking designed to earn a profit by accepting certain calculated risks. We believe that the excellent examples set by these studios in producing pictures especially adapted to today’s audience will prompt the other movie producers to re-examine their picture production policies and to scrutinize their cost control programs, resulting in a more efficient Hollywood industry.

Summary and Conclusion

Most motion picture companies now earn unsatisfactory returns on their assets. But with management stirring from their lethargy, these companies possess the potentialities of improving profits over the next 3 to 5 years even without any notable expansion in the size of theatre audiences. The increased earnings could be achieved through the divestment of idle assets, using the proceeds to repurchase outstanding shares or to bolster working capitals, and through the production of quality pictures that represent good risks. There can be no assurance, of course, that these potentialities will indeed be realized. Investors interested in this industry are advised to restrict new commitments to stocks that are well supported by current earnings and ranked in Group I (Highest) or Group II (Above Average) for Profitable Market Performance in the Next 12 Months.

T.J.H.

Excerpts from VALUE LINE Analyses of Film Companies

COLUMBIA PICTURES

If "Pepe", the multi-million-dollar picture recently released by Columbia, proves successful at the box office, earnings are likely to show highly favorable comparisons in the year ahead. Whether the picture will indeed be successful, however, cannot yet be determined. Meanwhile, Columbia continues to sustain losses in its motion picture production-distribution activities, and the earnings of its Screen Gems subsidiary are already richly capitalized by the current market quotation. In the year ahead, the stock will probably perform poorly.

DECCA RECORDS

(Universal Pictures)

Decca Records was one of last year’s best acting stocks on the New York Stock Exchange. It advanced more than 100%. Repetition of this spectacular performance in 1961 is unlikely. At 58, the stock now capitalizes estimated 1961 earnings at a multiple of 8.4 times, which is somewhat higher than the 10-year average of 7.3. Even so, the issue may continue to act better than the general market in the next 12 months. A dividend increase some time in 1961 appears a possibility.

Decca’s earnings in 1961 are still likely to top last year’s record, however. True, first quarter results may not match the corresponding year-earlier total. During the March period of 1960, the company was blessed with 2 exceptionally successful pictures—"Pillow Talk" and "Operation Petticoat". But in the remainder of

(Continued on Page 23)
Which Path Will It Follow?

Allied—Present and Future

Like the small exhibitor whose cause it has championed for many years, National Allied now stands at the crossroads. Three different paths beckon:

To remain as a single national exhibitor organization—solidified under its new, moderate leadership;

To break up into a number of small, independent, regional units;

To heed the cry of many industryites, convinced that there is room for only one exhibitor organization.

These are the vital and pressing questions facing both Allied’s newly-elected moderates and the hard core of militants clamoring for dissolution.

Quite obviously, the third choice can be made only by an Allied united behind the idea of a merger with TOA. But, if the situation continues at its present pace, it is more than likely that a great portion of the membership will elect to solve the trichotomy by following the road to solidity, while others sound the bugle of secession.

National Allied, as presently constituted, is in the hands of a youthful executive team, with fresh ideas about the problems of the independent theatreman and how to solve them. Already hard at work mapping means of implementing his new platform is new president Marshall H. Fine, head of Independent Theatre Owners of Ohio. He is known as a forward-thinker who is not opposed to negotiating with distribution or other exhibitor groups in order to achieve results.

In the newly-created post of executive director is another moderate, Milton H. London, who, like Fine, is a regional veepee and COMPO executive committee member. He leaves his post as Allied Theatres of Michigan topper to assume the duties heretofore handled by the resigned leader of the militants, Abram F. Myers. Operating from new administrative offices established at his home base, Detroit, London is expected to replace Myers’ stress on governmental assistance with a cooperative stance within the industry.

Third man in the new Allied triumvate is chairman of the board Ben Marcus. The national organization’s one overriding aim at this point appears to be the acquisition of more product, and if any one theatre executive has devoted himself to getting more pictures—by showing the film companies what a strong campaign can do for the average film—it is the father of the Marcus Plan of saturation release.

The rift in the ranks of Allied became visible a scant day after the election of the new leaders. Al Myrick, former head of National Allied and board chairman of Allied of Iowa, Nebraska and South Dakota, called for dissolution of the national body because it “no longer represents the thousands of independent exhibitors of America as intended.” He said he was recommending to the board of his regional unit that “they press for dissolving Allied States Association and the forming of a new national association to represent the independents…”

Truefin T. Rembusch, of Indiana, also a former president of National Allied, was quick to echo Myrick’s lead by noting that sentiment for disbanding was rife in his unit, too. Indiana president Richard Lochry called a meeting of the board, Jan. 24, to take action on the issue. Rembusch pegged his dissatisfaction with the new leadership by charging that the board meeting at which they were elected was “illegal because it did not have a quorum.”

Fine had an immediate answer to the charge: units at the meeting accounted for better than 75 per cent of the national membership (11 of the 17 units attended).

Despite the present friction, it is likely that the regional dissidents will be keeping one eye peeled for the course the national body is steering under the new leaders, and if its aims and methods, when viewed under less emotional scrutiny, appear to be compatible with the dissenting thinking—if, in cold fact, National Allied seems to be “getting somewhere” toward solving the problems of the independent—the splinter groups may want back “in”.

There also are those who seek yet another answer: a single exhibitor organization. Edward Lider, president of Independent Exhibitors of New England, which pulled out of Allied last year, is one executive who believes the time now is ripe for all theatre groups—Allied and TOA—to combine.

Whatever the answer—be it unity behind the new leaders, break-up into regional groups, or unification with TOA—Allied faces a crisis.
ALLIED ARTISTS'

"DONDI"

PRE-SELLING POWER through a SUPER-SATURATION NATIONAL MAGAZINE AD CAMPAIGN!
targeted to reach a reading audience of more than 133,717,000 Men...Women...Children...Teenagers!

SPECIAL "DONDI" SCREENINGS
at ALLIED ARTISTS Branches everywhere! Contact your AA Manager...and plan to attend a "Special" DONDI Showing.
PRE-SOLD!

PENETRATE EVERY POSSIBLE BOXOFFICE MARKET!

PRE-SELLING POWER through PROMOTION!

DONDI
P.A. TOUR!
David Kory (Donni, himself!) on nation-wide tour plugging picture on TV, radio, newspapers, special appearances!

SPECIAL TV TRAILERS for “DAYTIME” USE!
Great TV’s to reach the extra important KID MARKET!

SPECIAL TV TRAILERS for “NIGHTTIME” USE!
Ticket-selling TV’s to emphasize the “Adult Appeal” of the picture!

ARMY COOPERATION!
Enthusiastic Army participation includes national distribution of “DONDI” posters.

PATTI PAGE RECORDING!
Mercury release of “Donni” hit tunes backed by national promo campaign!

STARS ON NATIONAL TV SHOWS!
Top stars from picture set for “Guest” shots on prime TV shows!

TEASER TRAILERS!
FREE teaser trailers give “DONDI” advance plug in theatres everywhere!

“DONDI” COMIC BOOK!
Dell Comics gives big promo push to nationwide newstand item!

“DONDI” TOY TIE-UPS!
Seven leading toy manufacturers marketing 22 DONDI items with high promotional priority!

MACY TIE-UP!
David (Donni) Kory on TV nationally in MACY’S Commercial Parade! All Macy Affiliates across nation ready for point of sale DONDI promotions!

DONDI Syndicated Cartoon!
The MULTI-MILLION readers of 86 LEADING NEWSPAPERS coast-to-coast love the DONDI comic! Here is a READY-MADE AUDIENCE for the picture! Here is made-to-order newspaper cooperation wherever DONDI plays!

New York News  •  Chicago Tribune  •  Philadelphia Inquirer  •  Los Angeles Times  •  Detroit Free Press  •  Baltimore Sun  •  Cleveland Plain Dealer  •  St. Louis Globe-Democrat  •  Boston Herald-Traveler  •  San Francisco Chronicle  •  Pittsburgh Press  •  Houston Chronicle  •  Buffalo Courier-Express  •  New Orleans Times-Picayune  •  Minneapolis Star-Tribune  •  Cincinnati Post  •  Seattle Times  •  Dallas Times Herald  •  San Antonio Express-News  •  Columbus Dispatch  •  Portland Oregonian  •  Atlanta Journal-Constitution  •  Birmingham News  •  Toledo Blade  •  Fort Worth Star-Telegram  •  Akron Beacon-Journal  •  Omaha World-Herald  •  Miami Herald  •  Providence Journal-Bulletin  •  Dayton News  •  Oklahoma City Oklahoman  •  Syracuse Post-Standard  •  Jacksonville Journal  •  Worcester Telegram-Gazette  •  Tulsa World  •  Salt Lake City Tribune  •  Hartford Courant  •  Nashville Tennessean  •  Youngstown Vindicator  •  Springfield, Mass., Union-Republican  •  Spokane Spokesman-Review  •  Albany, N. Y., Times-Union  •  Charlotte Observer  •  Austin, Texas American-Statesman  •  Erie Times  •  Mobile Press-Register  •  Corpus Christi Caller-Times  •  Montgomery, Ala., Advertiser  •  Jackson, Miss., Clarion-Ledger  •  St. Petersburg Times  •  Harrisburg Patriot-News  •  Columbia, S. C., State  •  Quebec L’Evenement-Journal  •  Vancouver Sun  •  Orlando, Fla., Sentinel-Star  •  Asheville, N. C., Citizen-Times  •  Greensboro, N. C., News-Record  •  Sioux Falls, S. D., Argus-Leader  •  Honolulu Advertiser  •  Lancaster, Pa., New Era  •  Pensacola, Fla., News-Journal  •  Greenville, S. C., News-Piedmont  •  Lima, Ohio, News  •  Bangor, Maine, Daily News  •  Lake Charles, La., American Press  •  Albany, Ga., Herald  •  Charleston, S. C., News & Courier  •  Fargo, N. D., Forum  •  Macon, Ga., Telegraph-News  •  Las Vegas, Nev., Sun  •  Colorado Springs Gazette-Telegraph  •  Roswell, N. M., Record  •  Hobbs, N. M., News Sun  •  Odessa, Texas, American  •  Frankfurt (Germany) American Weekend  •  Manila Chronicle

DONDI...ready for the BIGGEST BOXOFFICE EASTER of all time!

GUS EDSON  •  IRWIN HASEN
Based on the comic strip by GUS EDSON and IRWIN HASEN

and Produced by ALBERT ZUGSMITH and GUS EDSON  •  Directed by ALBERT ZUGSMITH  •  An ALLIED ARTISTS Picture
Newsmakers

Profit Picture

Metro-Goldwyn-Mayer had a net of $2,177,000 ($8.67 per share) in the first quarter ended Nov. 24, 1960, as compared to a net of $1,852,000 ($7.71 per share) in the same quarter last year, president Joseph H. Vogel (above) announced. And, he added, prospects for the rest of the year and beyond are "unusually bright. There are 25 pictures before the cameras or in active work. The pictures in our release schedule for the balance of this year are strong and I am confident they will do very well."

Columbia's second-period net (ended Dec. 31, 1960) will be better than the first-quarter net of $100,000," according to president A. Schneider. Exact figures await the effects of the recent $11,000,000 Screen Gems-CBS deal for post-48's, and results of SG, itself. Remarked first v.p. and treasurer Leo Jaffe, "I'm not satisfied with our earnings picture. We are hopeful they will improve with our program for the coming year."

Walt Disney Productions for the fiscal year ended October 1, 1960, suffered a loss of $1,342,057 ($8.83 per share), as compared to a profit of $5,400,223 ($2.15 per share) for the previous year.

Stanley Warner gross income and net hit "new record highs" for the first quarter ended Nov. 26, 1960, president S. H. Fabian said. Net was $1,470,000 ($7.75 per share), a 21 per cent jump from the $1,210,400 ($6.60 per share) for last year's similar span. Gross totalled $33,351,100, as compared to $32,566,400 for the year before. While he cautioned against looking for new records each quarter, Fabian did predict that the "net profit for the 1961 year will be materially better than the profit for 1960."

Loew's Theatres net for the first quarter ended Nov. 24, 1960 was $366,000 ($1.14 per share), compared to 1959's $569,400 ($1.41 per share).

Magna Pictures had a net of $975,660 for the nine months ended Oct. 31, 1960, an increase over the $479,087 recorded in the year before.

1961 'The Year' for 20th-Fox, Says Norris

"1961 can be 'The Year of 20th-Century-Fox.' Our product line-up is the most ambitious, and the greatest in boxoffice potential, our company ever has attempted," Thus spoke general sales manager C. Glenn Norris (below) in revealing the 1961 release schedule, the first half of which includes 23 films. The firm, he said, is "starring off the year with five strong bow attractions:—'North to Alaska', "Can-Can", 'The Marriage-Go-Round", 'Flaming Star' and "The Little Shepherd of Kingdom Come"—as compared to only two—'Journey to the Center of the Earth' and 'Sink the Bismark'"—last year. The emphasis this year will be on "quality" more than ever before, with 20th determined to avoid glutting the market: "We are in a position to release anywhere from 25 to 60 pictures this year, and there will be no curtailment of our production schedule. Herefore we have tried to appraise the market in advance and set our releases accordingly. This year, our releases will be geared to what the market calls for." The 20th-Fox sales chief said his firm will look to the family film in its '61 program. "Unless there is a balance of family type pictures," he declared, "we are faced with pressure to do something more drastic (censorship)."

MPI-Pathe Deal

Motion Picture Investors, Inc., has joined Pathé-America Distributing Co. in co-financing P-A's first exhibitor-backed feature, "The Deadly Companions". Shown signing the deal are, from left, MPI president Walter Reade, Jr., Gordon K. Greenfield, head of America Corp., P-A parent, and P-A top executive Budd Rogers. Previously, it had been announced that Universal will handle distribution of P-A releases in the U. S.

FCC OK's Hartford Test; Next Move Is Exhibitors'

The Marcus Plan to ATONJ?

TheMarcus Plan of saturation release and merchandising is spreading fast. Allied of New Jersey wants to try it, and voted to ask COMPO to send a representative to the next meeting of ATONJ, in late February, to discuss application of the plan in its area.

N. Y. Classification Bill

A movie classification bill was introduced in Albany by Assemblyman Luigi R. Marano. The bill would permit the State Education Department's film division to classify as unsuitable for children, subject to the compulsory education law (to 16), certain films portraying "nudity", "violence", etc.

Para. Newsreels to TV

Paramount sold exclusive world-wide rights to the use of its newsreel library (through 1958) to Official Films, Inc., distributor of films for TV. As payment, Paramount will receive a percentage of the video sales revenues.

Harling Renews Pay Fight

The Joint Committee Against Toll-TV, with chairman Philip F. Harling at the helm, once again is carrying its campaign to the halls of Congress. Harling, also chairman of TOA's anti-pay-TV arm, said he had written to every Congressman and Senator who introduced anti-feevee bills in the 82nd Congress, asking them to reintroduce the bills in the new session.
Old Books, Old Movies

Once upon a time there was a public library which prided itself on having new books. You could find every book there that was on the best seller list; but if you tried to find a book that had been published more than a year or two ago you were out of luck. There were no copies of Dickens or Dumas or even Jack London in this library, because these were all old books. The librarian said it was just too much trouble stocking books like these, because they weren’t as much in demand as the new volumes, and they took up valuable space on the shelves.

One day a man stepped up to the librarian’s desk and asked for a copy of “Great Expectations.” She looked surprised and explained to him that “Great Expectations” was an old book. “Not to me,” he said, “I never read it. And I’d like my son to read it too.” So the librarian, against her better judgment, purchased a copy of “Great Expectations” and put it on the shelf, and it was amazing the number of people who borrowed this book, even though it had been written so long ago.

I don’t want to labor the point. If any decent library must have a stock of old titles, and if the stage can make hay with classic plays, and if television can achieve highly respectable audience ratings with old run-of-the-mill movies, why does the theatrical motion picture industry fail so completely to utilize what is on its shelves?

Before television came along and proved that people would sit still for old movies, weren’t we all told that only an occasional great film of the past could ever succeed as a release? Now my exhibitor friends tell me that despite the proven value of old films they bump into all kinds of difficulties when they try to book films which were released in past years.

The CBS Television Network has been showing “The Wizard of Oz” regularly at Christmastime, one year after another—and it gets a big audience every time. But try to get hold of some of the successful post-48 children’s films for theatrical re-showing, say my exhibitor friends, and don’t hold your breath. The salesmen aren’t particularly interested; the exchanges don’t know where they can lay their hands on a print; they’ve run out of advertising accessories; they can tell you all about how some other old picture laid a real egg when some other exhibitor persuaded them to dig it up for him.

About that last they may be correct. Many a picture will die if you merely open the can, thread up the projector and show it without proper advertising and publicity. It would be disastrous for a brand new film to get that kind of treatment, let alone a reissue.

But the point is that the industry, rather than the film, is at fault when this happens. The industry is at fault when a) it permits a product shortage to develop while it keeps older films on the shelf waiting for a sometime TV sale and/or b) it grudgingly lets old films out without a single item of promotional assistance.

I could go on. Talented movie makers like Bob Youngson come up with successful pictures (for example, “When Comedy Was King”) by skillful editing and compilation of old material. Why haven’t the major companies done more of this? Why couldn’t we have a “Garbo Cavalcade”—a feature composed of memorable scenes from Greta Garbo’s pictures through the years? Why couldn’t we have a series of films comprising a Clark Gable Festival? Why can’t there be a whole group of hardy perennials among theatre films—not just an exceptional “Gone with the Wind,” but ten or fifteen pictures from each of the major companies which have their promotional materials periodically updated and the availability of prints checked so that if an exhibitor has an open booking he can use them?

In the book publishing field there are many books which are standards. They are reprinted regularly so that a supply is always available. We don’t operate that way in the movie business. The supply system is more along the lines of feast or famine, and it’s been famine—as far as product supply is concerned—for quite a few years now.

I am sure that there are some pretty good answers to parts of this column. The physical job of storing prints in good condition is admittedly difficult. The idea of constantly updating promotional campaigns on a just-in-case basis may sound wasteful. The thought of asking busy exchanges to handle occasional bookings of isolated old films is not comforting to a branch manager. And, above all, we are suggesting something that the movie business hasn’t done since 1915; therefore, say the stick-in-the-muds, it can’t be done.

But it can be done. I venture to suggest that it must be done—not to save the movie business, but to darned well save a lot of existing theatres.

Nobody is asking Paramount or Warner Bros. or M-G-M or any of the other companies to keep on hand a constant supply of every old picture in their vaults. Nobody is contending that every picture which was released in 1956 is worthy of being seen again today. But there were certainly some pictures in 1956 which would stand up today. If they aren’t yet tied up for television, for example, I should think there would be audiences (perhaps just children, but still paying audiences) for “Alexander the Great” and audiences also for “Private’s Progress” and the “The Rainmaker” and a dozen others.

In listing these, I have avoided many bit shows like “Carrousel” and “The King and I” because of probable contractual restrictions on re-showing, but I daresay that there are at least ten to twenty unrestricted 1956 releases which could bring added strength to today’s available product lineup. As I recall, 1956 was not a vintage year by any means for the motion picture industry. There have been other years when twice as many re-marketable films were offered.

I simply cannot agree that the distributors today are getting maximum theatrical mileage out of their films. Nor do I think that television can be made the villain, as some distributors attempt when they explain that they don’t want to keep on showing pictures after they have run the complete release cycle because “overexposure” will cut down the ultimate television sale price. History shows that the price for old theatre films sold to television has been higher the longer the seller waited. And while the seller is waiting, he can always pick up more money by repeat showings in theatres.

I refuse to be impressed by reports that “we tried out a re-issue of such and such a picture in such and such a theatre and it died.” I am sure the picture died, when the booking is listlessly handled. You’ve got to pick the right picture for the right house and give it the right sell.
“One Hundred and One Dalmatians”

Business Rating O O O PLUS

One of Disney's best cartoon features. Will delight all ages. Sure-fire b.o. attraction in every market.

Walt Disney's latest cartoon feature, a canine cliff-hanger chock-full of action, suspense and humor, shapes up as first-rate entertainment guaranteed to delight every member of the family. Certainly one of Disney's best, it promises to rack up sensational grosses in all markets. Children will find it fun-filled and exciting; adults will be rewarded by its refreshing sophistication and imaginative art work. Buena Vista promises to back it with an intensive TV campaign, and this will certainly create the want-to-seek that spells out big boxoffice. Bill Peet's story, based on Dodie Smith's book, centers around a song writer, his new bride, a pair of Dalmatians named Pongo and Perdita, the latter's fifteen offsprings and a Charles Addams-type villainess named Cruella De Vil who desires a coat made of Dalmatian fur. When Cruella's efforts to buy the puppies fail, she hires two delightfully bungling underworld characters to dognap them—and then the fun begins. The ensuing escape is a classic in the tradition of Little Eva's flight on the ice. Under the inventive pens of the Disney staff, and the snappy direction of Wolfgang Reitherman, Hamilton S. Luske and Clyde Geronimi, a wonderful array from the animal kingdom (including a militant shaggy dog, called Colonel, and his sergeant, a cat named Tibbs) aid in the escape against a truly eye-striking melange of color. The George Bruns music and Mel Leven songs add a bouncy cheery note to the doings. The Colonel and Tibbs find the puppies, along with 84 other tiny Dalmatian prisoners. Word is sent back to Pongo and Perdita and a daring rescue is accomplished despite a blizzard, Cruella and the two gangsters. On Christmas Eve the song writer and his wife are welcomed by 101 Dalmatians who now become members of the family. The old De Vil estate is purchased and turned into a Dalmatian Plantation.

Buena Vista. A Walt Disney Production. 85 minutes. Directed by Wolfgang Reitherman, Hamilton S. Luske and Clyde Geronimi.

“Go Naked In the World”

Business Rating O O O

Strong drama of the love between a former call girl and rich boy. Flashy color production. Should be sold “for adults only”.

“Go Naked In the World” is an extremely frank, realistically presented and strongly acted drama that must be earmarked for adults only. In uncompromising terms, it tells about the explosive relationship between a dominating father and his searching-for-identity son, and the latter's poignant yet tragic love affair with the most expensive and best known call girl in San Francisco. Properly labeled and properly exploited, it should roll impressive grosses in metropolitan markets. Selling factors include Gina Lollobrigida, Anthony Franciosa and Ernest Borgnine, a lush Metrocolor-CinemaScope mounting, and its potent storyline. Director-scripter Ronald MacDougall has executed his two-fold position with the polish and the impact of a professional. His people are believable, and their personal entanglements, emotional involvements and tragedies come alive as forceful drama. He has also guided his talented cast through a series of exciting and memorable performances. Gina has never been better. As Julie, the call girl who gives up everything for Franciosa, she creates a character of understanding and sensitivity. Franciosa is fine as the son of a wealthy construction tycoon who loves his father deeply and passionately, but refuses to submit to his domination. Borgnine turns in his finest performance since “Marty” as the father, a Greek immigrant who clawed his way to the top, and finds it essential to own people. Especially outstanding are the scenes where he begs his wife not to leave him, and where he finally consents to allow Miss Lollobrigida (whom he has known intimately) to marry Franciosa. The story, based on Tom T. Chalmers' novel, has Franciosa returning from the army, putting off going to work for Borgnine and taking up with Gina, unaware of her reputation. He learns the truth from his father when he takes her to his parent's thirtieth wedding anniversary party. He leaves her, and tries to hurt her, but when both realize how much they are in love, they take off for Acapulco. Refusing to marry him because of her reputation, Gina tries to get Franciosa to leave her. When he refuses, she kills herself. Franciosa and Borgnine are reunited.


“Cry for Happy”

Business Rating O O Plus


Producer William Goetz has come up with a fairly amusing, but uneven, farce-comedy about what happens when four U.S. Navy men move into a Japanese geisha house and attempt to pass it off as an orphanage. Rather than a sustained plot, Goetz has tied together a number of sequences that are carried off in broad comic style by a competent cast featuring Glenn Ford and Donald O'Connor. This pair, plus a handsome Eastman Color-CinemaScope mounting, portends above-average returns in the general market, although word-of-mouth likely will be lukewarm, at best. Double entendre in situations and dialogue sexes up the plot, but most of it is clean and wholesome fun inside the bamboo walls, with the sleeping quarters separated by sliding panels and a pet watch dog, and the four Navy men striking out whenever their intentions become less than honorable. A secondary theme concerns Japanese movie producer Robert Kino's attempt to make a serious Japanese version of an American western, which turns out to be a laugh-pattered fiasco, from its title (“The Rice Rustlers of Yokohama Gulch”) to its shoot-em-up finale. The over-all impact is uneven, though director George Marshall contrives to keep laughs coming even when the plot begins to sag, and draws fine performances from his entire cast: Ford, a marriage-leery con man; O'Connor, a desperate wolf-on-the-loose; James Shigeta, an American-born Japanese; and Chet Douglas, the shy sailor from the farm. The geisha girls are luscious lotus blossoms of the first order: Milko Taka (“Hell to Eternity”), the Mama-san who refuses to take any foolishness from Ford; Miyoshi Umeki (“Flower Drum Song”), who finally lands O'Connor legally; Michi Kobi who does likewise to Shigeta; and Tsuruko Kobayashi who loses Douglas to his Stateside sweetheart. Irving Brecher's screenplay has O'Connor's tongue-in-cheek remark about supporting an orphanage becoming front-page news in America. Admirals, senators and news men demand to visit the establishment. The day is saved for the harassed sailors when the girls borrow thirty Japanese children to play orphans. Further complications develop before the house actually becomes an orphanage, and Ford decides to forgo his carefree days for Miss Taka.


"Don Quixote"

**Business Rating:** 0 0 0

**Rating for art houses. Fine Russian-made, dubbed version of classic. Will be appreciated by discriminating audiences. Color.**

A superb treatment of the famed Cervantes classic, this Russian-made, English-dubbed version being released by M-G-M in conjunction with the U.S.-U.S.S.R. Cultural Exchange program shapes up as a strong attraction for art house patrons. Discriminating audiences and literature devotees. Make no mistake, "Don Quixote" is far from being just a literary exercise, it is a beautifully mounted (color) adventure saga rich in action, satire, poignancy and humor. As scripted by E. Shwartz, Don Quixote emerges a dimensional and sympathetic character, and N. Cher kassov's portrayal of the lanky knight-errant could easily become the definitive one. He plays him on many levels: foolish while fighting windmills, lions and other imaginary monsters; tender when he believes he has found Dulcinea, lady of his dreams; touchingly aware during his moments of lucidity that, although he is the butt of many jokes, his quest and his actions have always been noble and purposeful. Most striking of all, Cher kassov's Quixote is a figure of dignity from beginning to end. As his faithful, round squire Sancho Panza, Y. Tolubeyev is excellent, especially during the sequence when the Duke decides to play a trick on him and appoints him governor of an island (actually an ordinary little town). Masterfully he rises to the occasion, wins over the hearts of the townspeople, and sad reality gives the cruel hoax that has been put over on him. The supporting players create colorful delineations: the nobility, the common people, those who love Quixote and those who feel sorry for him. Producer-director Grigory Kozintsev, closely has tied together the many adventures and misadventures and created a memorable and engrossing screen entertainment. The ending finds a weary Don Quixote accepting the battle challenge of the Knight of the White Moon (actually a friendly neighbor). He loses, agrees to return to his home, and lies, convinced that what he has done has made the world a better place.


"The Young One"

**Business Rating:** 0 0 PLUS

**Racial conflict and sex highlight off-beat melodrama. Good for art market, exploitable dualler elsewhere.**

For his first English-language film, Mexican director Luis Bunuel has taken a theme dealing with racial prejudice and sex, and infused them into a potent and angry tale. It will be a must for art house patrons, and could prove an exploitable dualler in the general market. Zachary Scott provides the only familiar marque name for this Valiant release, but word-of-mouth, plus critical reception, should prove boxoffice boosters. The Bunuel-H. B. Addis script centers on the flight of a southern Negro jazz musician, falsely accused of raping a white woman, to an isolated southern island used as a private hunting preserve. The Negro's constant fight for survival, and his encounter with the island's two inhabitants, a 13-year-old white girl and a sadistic game warden, form the basis of this provocative and controversial film. Bunuel and cameraman Gabriel Figueroa have done a first-rate job in capturing the mood and the passion of the environment and its people, and occasionally the story rises to splendid heights in its attempt to probe the relationship between whites and Negroes. Scott gives a sinister portrayal as the game keeper who seduces the innocent teenager, and grudgingly allows the Negro to remain on the island until he can mend his boat. Key Meersman is fascinating as the young innocent, and Bernie Hamilton is excellent as the embittered Negro. The sympathetic relationship that springs up between the two gives the film its few tender and touching moments. Fine support is offered by Cranah Denton, a Negro-hating boatman, and Claudio Brook, a minister. Before Hamilton can escape from the island, a launch arrives with Brook, who has come to take Miss Meersman back to the mainland. Scott learns about the rape charge from Denton, and the two capture Hamilton in a brutal manhunt. When Brook discovers Scott's violation of Miss Meersman, he threatens to expose him. Scott realizes his own guilt, offers to marry the girl and, against Denton's threats, helps Hamilton to escape.


"The Crowning Experience"

**Business Rating:** 0 0

**Plea for human understanding will depend on word-of-mouth. Lacks big-name cast, promotion. Technicolor.**

If there's a market for a visually stunning propaganda film emphasizing the need for a better world and suggesting an answer of sorts, then "The Crowning Experience", produced by Moral Re-Armament, could find some success at the boxoffice. Based on the life of Mary McLeod Bethune, Negro educator and advisor to two Presidents, it falls between an overly preachy documentary and a fairly entertaining biography. Its financial battle will be an uphill one. A Technicolor mounting and the first-rate voice of singer Muriel Smith (Broadway's "Carmen Jones") are its most outstanding features. Amateurish performances by the remainder of the cast, Marion Anderson's stilted direction and Alan Thornhill's slim and stereotype-charactered script will hamper it among discriminating patrons. And the definition of Moral Re-Armament's (universal understanding of human nature as the preventive answer to war) is presented in terms too hazy to be a particularly effective solution. The story traces Miss Smith's struggle to raise enough money to open a Negro college, her rise in stature as an educator and her selection as the first of her race to be invited to speak before the Washington Ladies Literary Club. Personal neglect over the years forces Miss Smith's daughter, Anna Marie McCurdy, to turn against her mother and accept the Communist-influenced philosophy of her embittered husband, Louis Byles. When Miss Smith's long-time white newspaper friend Ann Buckles is sent to cover a Moral Re-Armament conference, she insists Miss Smith accompany her. Byles and Miss McCurdy also appear and the ending finds all of them accepting Moral Re-Armament as a happier way of life.


"Tomboy and the Champ"

**Business Rating:** 0 0 PLUS

**Lively fare for family trade; will delight kids. Big campaign will help in general market. Color.**

In "Tomboy and the Champ," Universal-International has a lively entry for the family trade. It will be a problem for the class or action markets, however, although Universal's box-office are backing it with an intensive promotional campaign that might produce some surprising results. Overflowing with fresh talent and a lot of heart, this story about a 13-year-old Texas ranch girl's struggle to win a championship ribbon for her outlaw calf is film fare at its wholesome best. Blonde, blue-eyed, pigtailed Candy Moore (acclaimed in Broadway's Pulitzer Prize drama "J. B.") makes a charming screen debut as the (Continued on Page 20)
“TOMBOY AND THE CHAMP”  
(Continued from Page 19)  
titled tomboy, and seems a definite contender for stardom. Producers Tommy Reynolds and William Lightfoot have surrounded her with a surplus of audience-winning ingredients: bouncy songs, lots of comedy and pathos, a County Fair, a Livestock Exposition, and wrapped everything neatly up in an eye-pleasing Eastman Color mounting. Director Francis D. Lyon has ably kept the sobs and the laughs rolling at a jaunty pace, and drawn engaging performances from his entire cast: Ben Johnson, Miss Moore’s on-the-verge-of-bankruptcy uncle; Jesse White, an over-energetic stock show press agent; and Jess Kirkpatrick, a Model T-driving county parson. For western music fans, Rex (“Mr. Cowboy”) Allen croons a couple of finger-snapping ballads. Virginia M. Cooke’s screenplay has Miss Moore winning her calf at a County Fair calf scramble. She calls him Champy despite her scrappy appearance and outlaw nature. With her championship hopes set on the Houston Fat Stock Show, she starts getting him in shape. A sudden attack of polio cripples her for a while, but she recovers in time. Champy loses, but encouraged by Kirkpatrick, and the townspeople who put up the money, she enters him in the Chicago International Exposition. Champy wins the championship, but, like all winners, is sold at auction and sent on to the slaughter house. Depressed, Miss Moore is hospitalized with a critical illness. All ends well.


“Fever in the Blood”  
Business Rating ▲ ▲

Murder trial and dirty politics combined in interest-holding melodrama. TV’s Zimbalist, Kelly marquees rise.

Warner Bros. “A Fever in the Blood” is a mildly engrossing courtroom-politics melodrama. It should serve as an adequate top drawer in the mass market. TV’s Efrem Zimbalist, Jr. (“77 Sunset Strip”) and Jack (“Maverick”) Kelly provide marketplace values that should give “Fever” a lift in action houses. Based on William Pearson’s novel, the Roy Huggins (he also produced)-Harry Kleiner script shows how the life of an innocent man standing trial for murder becomes a political football in a race for a governorship. Director Vincent Sherman has done a professional job of balancing the trial developments against the shady political shenanigans of greedy and unsavory men. Zimbalist does a good job as a youthful judge whose desire to become governor becomes complicated when he’s called upon to preside at the trial. Kelly is appropriately ruthless as the district attorney-prosecutor who sees his chance for nomination hinging on a conviction. The third political aspirant is played by Don Ameche (returning to the screen after a 12-year absence), a U.S. senator who hopes to use the governorship as a stepping stone to the presidency. Angie Dickinson is attractive as Ameche’s wife and Zimbalist’s ex-love, while Ray Danton is effective as the defense attorney. Rhodes Reason is falsely accused of murdering his attractive wife. Damaging evidence piles up against him, including some inadmissible evidence by one of Kelly’s men. Although Zimbalist should order a mistrial, he refuses because Ameche has offered him a Federal Court judgeship if he helps do so, and Reason is convicted. When the latter is denied a new trial, Zimbalist reveals Ameche’s bribe, and a torrid political war begins. Ameche suffers a fatal heart attack and admits Zimbalist has told the truth. After further political chicanery by Kelly, Zimbalist drops from the race. The ending finds the murderer captured and Zimbalist nominated.


“Blueprint for Robbery”  
Business Rating ▲ PLUS

Well-made low-budget crime meller. OK dualler.

This minor crime meller centering around a systematically planned robbery is devoid of marquee strength and will be relegated to the lower slot in the action market. The Bryan Foy production gets maximum mileage out of its low budget and director Jerry Hopper creates some good excitement from the yarn based on the famous Brinks stick-up. He also draws a number of good performances from relatively unknown screen personalities. Most engrossing sequences are those dealing with the “trial runs” into a heavily guarded bank payroll collection service, and the hold-up itself, when the robbers, wearing grotesque Halloween masks, escape with over two million dollars. TV’s J. Pat O’Malley and Jay Barney play, respectively, an aged, paroled safecracker who only wants to return to Ireland to die, and his best friend and leader of the gang. The “heavies” are expertly portrayed by Robert Gist, night club owner who plans the robbery and the double-cross, and Rome Vincent, his corpulent assistant. The Irwin Winehouse-A. Sanford Wolf script has the gang agree to let Gist keep all the money for three and a half years until the statute of limitations runs out. Barney and Gus Romay go on a fishing trip, but Romay holds up a sporting goods store, and the two are sentenced to three years in prison. Gist refuses to help them, and Romay dies in prison. Released, an embittered Barney demands Gist turn over his share immediately. Instead, Gist sends a professional killer to gun Barney down. Barney lives, but police captain Robert Wilkie starts watching all members of the gang. O’Malley is arrested on a parole violation, and when Barney learns the former is to go back to prison for life, he agrees to talk if O’Malley is allowed to return to Ireland. All are given life sentences except O’Malley, who ironically berates Barney as a stool-pigeon.


“Foxhole in Cairo”  
Business Rating ▲

Minor British spy meller. Lower slot dualler.

This British quickie which Paramount is releasing is strictly for the lower slot of double bills in the action market. Based on a supposedly true incident, the setting is espionage-ridden Cairo, 1942, and a secret Nazi mission that would have enabled Field Marshal Rommel to win the battle of El Alamein. Director John Moxey has placed the emphasis on action, intrigue and suspense, and centered much of the plot development in one of those typical Middle Eastern cafes that are dens of conspiracy. Creditable performances are contributed by James Robertson Justice, the shrewd and cynical Cairo-based British counter-espionage chief; Adrian Hoven, the Egyptian-German playboy-turned-spy who manages to travel across the Libyan desert undiscovered, enter Cairo and come within a hairbreadth of discovering the British’s counter-attack plans; Rober Urquhart, a weak-willed British officer; and Gloria Mestre Hoven’s Egyptian cabaret dancer-spy girlfriend. The screenplay by Leonard Moseley-Donald Taylor (he also co-produced) has Hoven and an accomplice setting up a secret radio in Cairo. Hoven also discovers that Urquhart, infatuated with Miss Mestre, is to take the British battle plans to the front. Urquhart is enticed to Miss Mestre’s houseboat, drugged, and robbed of the plans. Justice and his men arrive for a shoot-em-up finale and Justice tells Hoven that the information he has just trans mitted is a fake.

Boston Scribe Blasts
Showmanship Penny-Pinching

In an unusual blast at the inner workings of movie showmanship a Boston newspaper columnist recently raked film companies over the coals for penny-pinching. For better or worse, the diatribe snapped a number of heads to attention.

There's not enough sub-thumping wrote El-
nor Hughes in The Boston Sunday Herald, and much of what's available could be a lot better. "Why is it," asked Miss Hughes, "when the going is tough, when it takes an increasing amount of effort to persuade the public to go to see motion pictures, that the high command, either in New York or in California, decides to economize by firing the local press agents and trying to run publicity campaigns from either of those two lofty but not always very well informed citadels?"

Addressing herself directly to the film companies, the Boston columnist declared: "You don't know what you're doing. You may save a few dollars on a weekly payroll, but you lose good will, you lose the carefully built up channels of communication between the newspaper editors and the local representatives, and you are quite apt to try merchandising campaigns on your product that treat Boston like Chicago, or Portland, Me., like Miami, Fla."

Miss Hughes also complained about the quality of stills made available to newspapers for reproduction. Too often, she said, costly movies like "Exodus" and "The Alamo" are represented by crowded panoramic stills that do not do the films justice pictorially.

Miss Hughes also took producer Otto Preminger to task for allegedly having "suggested a clearing house for motion picture publicity to be set up in New York, with the elimination of all individual public relations offices all around the country." A Preminger spokes-
man said the Boston scribe was in error: "Mr. Preminger was referring only to distribution. He always has relied upon local publicity men and sees no reason to change."

On the subject of "Exodus" stills, the Preminger office said, "She, as did all the other columnists, got plenty of star photos, but we thought the big, panoramic shots also were vital to a picture with such scope."

Miss Hughes' final words to the film heads: "Motion pictures have to be made and then sold; good publicity men and materials are the best sales implements I know."

Public Will Buy Family Films — If Sold: Gerard

Today's wave of adult themes does not reflect too much of a sophisticated sex binge among moviegoers as a failure on the part of the industry to promote good, clean fun. The theory was propounded by Universal's Eastern advertising-publicity director, Philip Gerard in the course of a recent talk before the trade press, in which he hinted, coincidentally, that U has a good, clean film picture in "Tomboy and the Champ."

To the notion that the public prefers startlingly frank pictures to wholesome family entertainment, Gerard said a resounding No! "The public supports all types of film if the film affords satisfying entertainment and fulfills the needs of the audience." Why, then, do seemingly high-quality family fun offerings often fail by the wayside? "...because they are not given the same aggressive sell on the national and local level as the so-called big picture. When these C's for clean pictures are given the illusory sell by all sections of the industry, and are afforded the opportunity to perform with propitious playing time, the results are more frequently more gratifying than any C for condemned film can provide."

Quality is, of course, of the essence, the Un-
iversal executive pointed out. But once endowed with a first-rate attraction, every branch of the business must add the hard-sell seasoning. Without it, the best of them won't ring the box-office bell: "The challenge and the responsibility falls to the industry—to the distributors and to the exhibitors—to sell worthy family film entertainment successfully to the public. It takes ingenuity and creative merchandising to sell this product. However, when the mer-
chandiser is attractively packaged and made available to the audience . . . they will buy exciting and entertaining family films as quickly as some sections of the public buy realism, sophisticated sex and savage sadism."

As a clincher, Gerard outlined the upcoming saturation campaign for "Tomboy and the Champ." Give it a solid sell he declared, and it will rank with the season's better grossers. "It just takes more ingenuity to sell a good good picture than a good bad picture."

NT 'Sell-A-Rama' Offers
Cash for Showmanship Drive

National Theatres has added financial incentive — $10,500 worth — to its sales stimulants in a contest that vice president in charge of theatre operations M. Spencer Leve believes "will undoubtedly set a pattern for other drives throughout the year."

NT has introduced for 1961 a "Sell-A-Rama" featuring cool cash prizes for individual cam-
paigns on each theatre's bookings, and special events, during the drive period. This second-quarter competition, already under way, is a departure in managerial selling for bonus awards. Five campaigns must be submitted by each manager to be eligible for the special cash prizes totaling $10,500.

From the depths of degradation she rose to seek redemption at the hands of the woman she had conformed to the gollars ... this is the story of Temple Drake and Candy Man, her Cowell lover...of Cowan, her husband, and their children ... the one who lived, and the one who died for her father, the Governor ...end of Nance, the woman whose name is read them all.

L.A. Times to Screen Ads

Film advertising—the "suggestive and offensive" kind—has come under the scrutiny of another important newspaper. Los Angeles Times publisher Otis Chandler announced that his paper will screen all future film ads to eliminate those that "violate normal standards" or might offend the Times' family readership.

In response, AMPP public relations director Duke Wales said the producers association also was "concerned over some of the advertising material" prepared outside the purview of the industry's advertising code, and thanked the daily for its cooperation.
COME TIE-IN WITH ‘FANNY’. This full-page ad in “The New York Times” for WB’s “Fanny” pitches not only to public, but also ad agencies, manufacturers, retailers, inviting promotional tie-ins with the film. Just call the home office, it says.

WILD AND WOOLY. A sheep shearing contest was held outside the Paramount Theatre, Denver, in conjunction with opening of Warner Bros. “The Sundowners”. Stunt was arranged by WB representatives, Paramount manager Ralph Roe, Mike Hays, director of the Denver Livestock Exchange, and general manager Leonard Goff, of Western Sheepmarketers.

SAY IT WITH A ROSE. Model pins rose on lapel of the Honorable Rheinhold Carlson, mayor of Des Moines, at “Cimarron” bow at Ingersoll Theatre while Tri-States ad manager Don Knight, I., M-G-M Midwest manager W. A. Madden watch.

‘PEPE’ TO MACY’S. As an extension of its co-operative newspaper advertisement plugging “Pepe”, George Sidney-Posa International production for Columbia, Macy’s arranged a special window display with the directors’ chairs used by star Cantinflas and some of the 35 top guest stars on location. A specially-made wax figure of Cantinflas was seated in Pepe’s chair.

BIG SPLASH. Smiling happily at splashy nationa magazine cover breaks for “The Misfits” are, from left: United Artists vice president in charge of domestic sales James Velde, producer Frank Taylor ad-pub-exploitation vice president Roger H. Lewis

Page 22 | Film BULLETIN | January 23, 1941
his year, Decca will have many more high-
trade features for distribution than in 1960.
beginning with the second quarter, earnings
from the motion picture division will probably
how favorable year-to-year comparisons again.

**DISNEY (WALT) PROD.**

Disney has fluctuated widely during the last
months. After having dropped to 20 in late
October, the stock called sharply to 30 before
cutting back to the present 27 level.

Like the evanescent price advance that took
place at the latter part of 1959, the recent flurry,
our opinion, may also be followed by a peri-
did of declining quotations.

Entering the new year with a clean slate,
Disney should be able to show improved
results in fiscal 1961. Even so, earnings are not
likely to recover to the levels attained during
the late Fifties.

**METRO-GOLDWYN-MAYER**

Fiscal 1960 was by far the best year in
M-G-M's recent history. The company's earn-
ings soared 32 1/2%, even though during the early
part of the year its production and distribution
schedules were disrupted by the screen actors' and
writers' strikes in Hollywood. The primary
reason for this remarkable showing was, of
course, the overwhelming success of "Ben-Hur".
Although released to only a limited number of
theatres, this $15 million spectacle has al-
day generated more than $17 million in film
rental income in the United States alone. The
number of theatres playing this picture will be
significantly increased during 1961.

This year, the earnings from "Ben-Hur" will
also be augmented by profits from other movie
releases. "Butterfield 8", for example, is cur-
rently doing excellent business across the coun-
try. Moreover, the company now has behind
it the effects of last year's strikes. Having
stepped up its production activities in the last
few months, the studio is now in a position to
increase its distribution pace. Overhead ex-
enses, therefore, will be spread among a larger
number of films this year.

**PARAMOUNT PICTURES**

Paramount's earnings in 1960 were probably
not significantly different from the average of
the preceding 3 years. Note, however, that the
trend of earnings from the first half to the sec-
ond half was strongly upward. During the
latter part of the year, several film releases
were highly successful. For example, "Psycho",
which cost only slightly over $1 million to pro-
duce, grossed in excess of $8 million in the
domestic market alone.

At least through the first half of this year,
therefore, Paramount can reasonably be ex-
pected to show highly favorable year-to-year
earnings comparisons.

**TWENTIETH CENTURY-FOX**

Twentieth Century-Fox has appreciated about
10 points during 1960. At this point, the mar-
et quotient fully discounts the earnings and
 dividends in prospect for the coming year.
There is, however, a strong possibility that
sometime this spring or summer, the company
will invite stockholders to tender the shares to
the company at prices above the present level.

Twentieth Century-Fox has just announced
the sale of its 50% interest in Metropolis &
Bradford Trust for $11.2 million. Metropolis &
Bradford holds the voting control of Gaumont
British, Ltd., which operates a chain of thea-
tres in England.

The sale of the Metropolis interest represents
another step in Fox's program to divest itself
of assets that are not providing a satisfactory
return.

**WARNER BROS.**

Warner Bros. has been carrying on a program
of reacquiring its own common shares. By the
mid-Sixties, its common stock capitalization
may well be reduced to only 1 million shares as
recently as 1956, resulting in a significant in-
crease in per share earning power.

The company announced the sale of 110 of
its post-1948 films to TV for $11 million; and
a few weeks ago, it issued a tender invitation
to stockholders, offering to buy back up to
300,000 common shares at the lowest prices
tendered, but no higher than $55 a share.

Thus, Warner Bros. might be able to show
a moderate increase in per share earnings for
the current fiscal year (which ends Aug. 31st)
even though overall net income is expected to
dip. Not many of the company's recent film
releases have been particularly successful.

---

Excerpts from *VALUE LINE* Analyses of Theatre Companies

**AMER. BROADC.-PARAMOUNT**

American Broadcasting has just completed
another year of major progress. For the 8th
consecutive year, gross revenues reached a new
high water mark, reflecting the continuous ex-
sansion of the ABC-TV network as well as the
company's owned and operated broadcasting sta-
tions. The increase in volume was accompanied
by an improvement in the overall profit margin.

For one reason, the ever-expanding sales of
network time helped effect a reduction in unit over-
head expenses. Also, the profitability of the
theatre division was notably enhanced by the
 disposal of more than 20 marginal houses dur-
ing the year. Including capital gains of about
$31 a share, earnings last year are believed to
have advanced nearly 50%.

**LOEW'S THEATRES**

Loew's offers considerable appeal to risk-tak-
 ing investors willing to speculate that the hotel
construction program now being launched will
enable the company to double its return on net
worth from 4.5% in fiscal 1960 to about 9% to 5 years hence.

Loew's has entered into an agreement to sell
its radio station in New York City—WWMG. The sale price is reported to be $16,950,000.

The pending sale of WMMG represents anoth-
er step in the company's determined pro-
gram to divest itself of properties that are not
earning a satisfactory return. In the last 2 years,
Loew's has been disposing of quite a number of
its marginal theatres.

**NAT'L THEATRES & TV**

Sophisticated investors in the high-income tax
brackets might find this issue a particularly in-
teresting speculation for the 3- to 5-year pull.

National Theatres recently informed share-
holders that the November distribution of Na-
tional Telefilm Associates shares (3 shares for
each 10 NTXf shares held) was non-taxable for
federal income tax purposes. An analysis of
the company's corporate structure suggests that
all dividends in the next few years—either in
cash or in NTA shares—may also be tax-free.

**STANLEY WARNER**

Although Stanley Warner enjoyed record
gross revenues in the fiscal year ended Aug.
31st, its earnings for the year declined 27% to
$1.75 a share. Reasons: (1) The company's con-
sumer goods division incurred considerable spe-
cial expenses to introduce a new line of foun-
dation garments. (2) During the second half
of the fiscal year, profits of the theatre division
were depressed by a temporary shortage of fea-
ture movies from Hollywood. Production by
the major studios had been materially curtailed
by a 21-week strike of screen writers and by a
6-week strike of actors.

A sharp earnings recovery is expected to de-
velop in the new fiscal year. Promotional ex-
penses of the consumer goods division are likely
to taper off to a more normal level. The the-
atre division, meanwhile, is likely to benefit
from an accelerated flow of films from Holly-
wood, as most studios now have the effects of
the strikes behind them.

---

The preceding portions of the current *Value Line* Survey are reprinted by permission of
Arnold Bernhard & Co., Inc., publishers.
All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

AMERICAN INTERNATIONAL

July

AMAZING TRANSPARENT MAN Margarette Chapman, Douglass Shearer, Producer Lester D. Furstuh, Director Edgar G. Ulmer, 60 min.
BEYOND THE TIME BARRIER Robert Clarke, Darlene Tompkins, Ariane Arden, Producer Robert Clarke, Director Edgar G. Ulmer. A journey to the world of tomorrow...

HOUSE OF USHER CinemaScope, Color, Vincent Price, Mark Damon, Myrna Fahey, Producer-director Roger Corman, Edgar Allan Poe's classic, 85 min. 7/25/60.


November

GOLIATH AND THE DRAGON CinemaScope, Color, Mark Forrest, Broderick Crawford, Producers Achilles Piazzi, Gianni Fuchi, Director Vittorio Cottafavi, Action fantasy, 90 min. 12/6/60.

Portrait of A SINNER Nadja Tiller, Tony Britton, William Bendix, Director, 100 min. February

BLACK SUNDAY Barbara Steele, John Richardson. A classic study in horror, 94 min.


KONGA Color, Michael Gough, Maria Johns, Producer Hermis Cohen, John Lord Lamont, Monster gorilla rampages through Piccadilly Circus. 90 min.

April

TWO FACES OF DR. JEKYLL Color, Paul Muni, Dawn Addams, Robert Louis Stevenson's horror classic, 83 min.

June

MASTER OF THE WORLD Color, Vincent Price, Charles Bronson, Henry Hull, Mary Webster, David Frenkharn, Jules Verne tale of man's scheme to eliminate war. 120 min.

REPTILICUS Color, Carl Catoons, Anne Smyrner, Bodill Miller, Unknown terror threatens Denmark. 90 min.

August


Coming

ALI BABA AND THE SEVEN MIRACLES OF THE WORLD Color-Technicolor


Summer

COLUMBIA

June

BATTLE IN OUTER SPACE Color, Ryo Ikebe, Leonard Stanford, Producer Tomyoyuki Tanaka. Director Isoroku Honda. 10 min. 6/27/60.


My dog, EDDY Ilen Curtis, Producer Ken Curtis, Director Ray Kellogg. He is my dog and his dog are parted. 77 min. 5/4/60.

July


13 GHOSTS Charles Herbert, Jo Morrow, Martin Miller. Producer-director William Castle, Bib-blicking ghost tale. 85 min. 7/25/60.

August


September


AS THE SEA RAGES Mario Schell, Cliff Robertson. Producer-director Gordon Harker. A war among fishermen and islanders. 97 min. 7/22/60.

ENEMY GENERAL. THE Van Johnson, Jean Pierre Aumont, Dany Carrel, Producer Sam Katzman. Director George Sherman. A killer is kidnapped. 74 min. 8/22/60.

FAST AND SEXY CinemaScope, Color, Gina Lollio, Datas Robertson, Producer Milko Skufic. Director Reginald Denah. Love story set in Italy. 98 min. 9/5/60.

October


LET NO MAN WRITE MY EPITAPH Burt Ives, Shelley Winters, John Ireland, Basil Rathbone, Producer and Director Raphael Kain. Director Philip Leacock. Drama of the slums. 106 min. 7/22/60.


November


The surprise PACKAGE Yul Brynner, Mitzi Gaynor, Producer-director Stanley Donen. Deported hool 'goats "up on island of Rikers Island. 100 min. 10/17/60.

December


January


February

HAND IN HAND John Gregson, Sybil Thorndike, Finlay Currie, Producer Helen Winston. Producer Philip Leacock. Story of religious tolerance. 75 min. 12/26/60.


Coming


DEVIL AT 4 O'CLOCK. THE Spencer Tracy, Fran Sinatra, Producer Fred Kohlmar. Director Maryly LeRoy.
FEBRUARY SUMMARY

The early February release card reel reveals a slight increase over the number of pictures available for the previous month. Topping the list of 14 films is Columbia, with four. Universal and American-International are tied for runner-up honors with two apiece, while six companies—Twentéenth Century-Fox, United Artists, M-G-M, Warner Bros., Continental Distributing and Paramount—have one release on tap. Allied Artists has not yet set any dates for its product for February.

February

ATLANTIS, THE LOST CONTINENT. Color. Anthony Quayle, Jack Culley, Director George Pal. Science-adventure drama of mysterious civilization said to have vanished into the sea.

ADA Susan Hayward, Dean Martin, Ralph Meeker. Producer Lawrence Weingarten. Director Daniel Mann.


GREEN HELMET. The Bill Travers, Nancy Walters, Producer Charles Vetter. Director Dino De Laurentiis. Drama about auto racing, based on the novel by John Cleary.


MAGIC BOY. Color. Come into the modern world of the 1960s. Director of the novel by Joseph Dini.


MONTY ON THE MOUND. Marlon Brandt, Director. Producer Marlon Brandt. Director. Production and screenplay by Charles Normand. Adventure story of a race between two men during a time of social convulsion.

RING OF FIRE. Technicolor. Director. Producer. Drama about auto racing, based on the novel by John Cleary.

SECRET OF THE MONTE CRISTO. The Rory Calhoun, George Raft, Director. Producer Arthur Rank. Director Richard MacDougall. Film version of the novel of the same name.}

March

ATLANTIS, THE LOST CONTINENT. Color. Anthony Quayle, Jack Culley, Director George Pal. Science-adventure drama of mysterious civilization said to have vanished into the sea.

ADA Susan Hayward, Dean Martin, Ralph Meeker. Producer Lawrence Weingarten. Director Daniel Mann.


GREEN HELMET. The Bill Travers, Nancy Walters, Producer Charles Vetter. Director Dino De Laurentiis. Drama about auto racing, based on the novel by John Cleary.


MAGIC BOY. Color. Come into the modern world of the 1960s. Director of the novel by Joseph Dini.


MONTY ON THE MOUND. Marlon Brandt, Director. Producer Marlon Brandt. Director. Production and screenplay by Charles Normand. Adventure story of a race between two men during a time of social convulsion.

RING OF FIRE. Technicolor. Director. Producer. Drama about auto racing, based on the novel by John Cleary.
July

BELLOY, The Jerry Lewis, Alex Goyer, Joan Tabor, Director. Story of a mute bellboy at a Florida resort. 72 min. 8/23/60.


September

IT STARTED IN NAPLES VistaVision, Technicolor, Clark Gable, Sophia Loren. Producer Jack Rose. Director Mitchell Leisen. An American lawyer goes to Italy to get his orphaned nephew andfalls in love with the child’s governess. 110 min. 9/17/60.


October

BOBIKKINS CinemaScope, Shirley Jones, Max Bygraves, Producer O. Brodkey. Directed by Robert Day. Hilarious family comedy about a boy who spirits his daughter into an imminent marriage. 88 min. 10/9/60.


November


December


January

MARIAGGIO-ROUNDABOUT, The Susan Hayward, James Mason, Julie Newmar, Producer Leslie Stevens. Director Walter Lang. Sophisticated comedy based on Broadway play. 98 min. 1/10/61.

February


March

CIRCLE OF DECEPTION Bradford Dillman, Sissy Parker, Producer B. Lee, Director R. Lee. 93 min. 3/10/61.

April


May


July

UNIFIED ARTISTS

August

FOUR YEARS FROM NOW Technicolor. George Brent, Frances Farmer, Producer Donald Hull. Director Mitchell Leisen. 85 min. 8/9/61.

September

CAPTAIN’S TABLE, The John Gregson, Peggy Cummins, Donald Sinden, Nadia Gray. Producer Joseph L. Journey. Directed by Henry Hathaway. Medal–order bride is brought to Alaska in gold rush days. 122 min. 11/14/61.

October

Increase your Concession Sales with these Beautiful Full Color Intermission Trailers

Give some extra attention to this important source of extra profits!

GO TO WORK ON YOUR PATRONS!

Make their mouths water! Get them good and hungry! Tantalize their taste-buds... with this appetizing assortment of sales-producing INTERMISSION TRAILERS from National Screen Service! The cleverest cartoon adventures in "Concessionland," masterfully created by Hollywood's top animators and produced with the craftsmanship of National Screen Showmanship... in gorgeous COLOR... designed to get you Bigger SALES... Bigger PROFITS... at your candy stands and snack bars!

Scored with a "beat" that will make your patrons' taste-buds sit up and take notice!

Beautiful ANIMATION!
Terrific NARRATION!
Gorgeous COLOR!

Complete set of 4 only $50. (saves you $10.00)

For DRIVE-INS!
For 4-WALLED THEATRES!
For EVERY THEATRE that's interested in EXTRA PROFITS!

Buy ONE! Buy TWO!... Buy all FOUR! The more you buy... the more you save! Get bigger SAVINGS... and bigger PROFITS with a complete set of FOUR of the fabulous, full-color BLOCKBUSTER INTERMISSION TRAILERS...

They're loaded with National Screen SHOWMANSHIP!
PRIOR RESTRAINT APPROVED

Full Text of
Supreme Court Majority
And Dissenting Opinions

Censorship Decision

7 Years of Movie Stocks
Read FINANCIAL BULLETIN
We're just people in Jersey City. On the way out, we were unprepared, un-anything. But when Joshua Logan's production is the greatest we have ever seen.

(Left to right) William Brunner, Anne Weisenfeld, Mark Dohrman, Blanche Dohrman, Gloria Schneider, Maxwell Schneider, Joan Finn, Walter W. Modarelli, Jr., Mickey Haber, Cynthia Hopkins, Patricia O'Connell, Mary Jane Goth, Mary Kirkward, Mrs. D. Bruno, Harold McCrystal, Jr., Dominic Fueges, Mrs. Rose Fueges, Michael A. Fiore
At a sneak preview he asked what we thought of rehearsed, unprompted...

On record right now:

"Fanny" for Warner Bros. action picture we seen!"

Arlene Foligno, Hazel Williams, Benjamin A. Toro, Rosanna Heckman, J. V. Serafin, August W. Heckman, Florence Serafin, Linda Lombard, Arlene B. Kosiakowski, Martha Lombard, Vincent M. Spina, Carole Silverman, Mrs. H. McCrystal, Jr.,
For The Happiest Easter Show
In Town—Play The Trapp Family
And Hear The Music
At Your Box Office!

—A happy nun's story!

all the more wonderful because all of it is true...

THE TRAPP FAMILY

COLOR by DE LUXE
ADULT ‘MISFITS’. There is some puzzlement about the “For Adults Only” tag inserted in the UA campaign on UA’s “The Misfits”. It is seen as incongruous in view of the fact that films like “Suzie Wong”, “Where the Boys Are”, “The Facts of Life”, “The Grass Is Greener”, among others—all dealing with various aspects of sex in much more obvious terms—are around without the “adult” label. One prominent exhibitor asks if we can explain it. “I would let my 12-year old son see ‘The Misfits’ without hesitation,” he writes, “but I wouldn’t let him see ‘Suzie Wong’ or certain other major releases now running. Is ‘The Misfits’ campaign a sign that the film companies are nervous about the Supreme Court censorship decision, or is it a gimmick to help the picture?” We don’t know the answer.

NO MOVIE MINIMUM. President Kennedy is committed to extension of the minimum wage law, but it is regarded as a certainty that he will not press for inclusion of theatres in the legislation that will probably hike the national minimum to $1.25 per hour. Both JFK and Rep. James Roosevelt, who will introduce the bill, are well aware of the problems facing exhibition—and sympathetic.

UP, UP, UP. Film company stocks continue their steady rise, and Wall Street observers seem to feel that the climb will continue for some months to come. Current favorites are M-G-M, United Artists, 20th-Fox, Disney and Paramount, with the first-named trio apparently destined to hit new 1960-61 highs within the next few weeks.

DON’T SPARE THE SCISSORS. The over-length of some road show and would-be road show attractions is being brought home to producers the hard way. Slowly but surely, excess footage that brought protests from critics, exhibitors and ticket-buyers is being trimmed away, and judicious—albeit post-release—editing is making better, faster-moving entertainment of some of the current 3 hour-plus movies. John Wayne snipped some 30 minutes from “The Alamo”, even though they comprised “pet scenes”; “Spartacus” has been trimmed somewhat, and now George Sidney is in the process of editing “Pepe” at the request of exhibitors who want to play it on a modified continuous run basis—four times daily without an intermission.

SOME PLUG. The TIME Magazine story of President Kennedy’s inauguration reported the new chief executive occupied himself by reading Cornelius Ryan’s “The Longest Day” just before he went out to take the momentous oath of office. Darryl Zanuck plans to film the war story, and who could ask for a better pre-production plug, or for that matter, a more impressive testimonial?

THEATRE BIZ CAN BE BEAUTIFUL. A bright spot in the exhibition field is provided by the 11-theatres Trans-Texas circuit, which more than doubled its record 1959 figures last year. And from the looks of its smart promotion work, business down in Dallas and vicinity should continue to boom. General manager Norm Levinson, formerly of the M-G-M publicity staff, got the Trans-Texas success story treatment in the Dallas Times Herald. Tossing kudos to Levinson and president Earl Podolnick, columnist Don Safran likened the circuit operation to a “New Wave in the exhibition end of the industry . . . a number of small, flexible film chains. They follow no pattern, fall into no habits and treat each picture with a personalized campaign.” Columnist might have added that the Trans-Texas lads are alert enough to practice good public relations. They got their message to the public in one big, all-encompassing shout.
JULIE HAD EVERYTHING... BUT A SENSE OF SHAME

METRO-GOLDWYN-MAYER
presents
GI<sub>N</sub>A
LOLLOBRiGiDA
ANTHONY
FRANCiOSA
ERNEST
BORGniNE
in an ARCOLA PRODUCTION

"GO NAKED IN THE WORLD"

CINEMAScope
METROCOLO

with
LUANA PATTEN
WILL KULUVA - PHILIP OBER - JOHN KELLOGG - NANCY R. POLLOCK - TRACEY ROBERTS
Screen Play by RANALD MacDOUGALL - Directed by RANALD MacDOUGALL - AARON ROSENBERG

GINA'S LATEST HOLLYWOOD HI BOOK IT NOW!

No man could forget her...
No woman forgive her...
for the life she leads and the kind of love she looks for!
Rises registered last year were in the shares of two companies that enjoyed success in their current production activities—Metro-Goldwyn-Mayer and Universal.

Perhaps the most that can be said for backlog revenue—and it is a vital fact to the extreme—is that it provides the fiscal energy to power the basic business of film producers: the creation of new films. That some firms are asset rich is still no enhancement of their market potential unless the assets are put to work productively. However, from a liquidation point of view, certain film companies undeniably look like a tasty trophy of war. The last individual to feel this way, proxy-warrior Joe Tomlinson, witnessed a striking object lesson in the sagacious use of balance sheet surpluses. Tomlinson's target, M-G-M president Joseph R. Vogel, the man who sowed a whirlwind, is now reaping profits by the yard.

Universal and M-G-M played off their resources against the hunch that a changing audience exists, and that a good portion of the stay-at-homes would depart their den furniture for the right screen merchandise. Forsaking extra-curricular adventures for assiduous devotion to picture making and picture promotion, Universal marched through last year with an advance of 118%, MGM 37%—the next best stock gain among majors.

In the fastnesses of presidential offices, filmdom's first executives are reviewing this record closely and bluntly for the hard truths it holds. If a factor exists, if there is an irreducible common denominator behind the rise or fall of film shares, it is the essential quality of a company's current and coming output, and, as an essential auxiliary factor, its energy in marketing the product. This is still show business: the rest is tinkling bells and sounding glass.

2. The Movie Industry Is Not an Industry at All. Of that portion of the public that would queue up under marquees with the predictability of salivating Pavlovian subjects, only a coupon remains. The conditioned reflex, the habit, is gone. And gone with it is the motion picture industry, which once could make claim to this title by reason of its position as the leading soup kitchen in world entertainment. There was a time when Hollywood dispensed a leading staple of its era, one no less mean, for instance, than chicken soup and dumplings. Exhibitors could count on some 80 million sales per week and factories sprang up at one end of the nation to keep the pot boiling. While nutritional content ran an incredibly inconsistent gain, from pure protein to saturated corn-oil, the box-office remained on a strangely even keel. Then, with the demise of habit came the death of can-of-peas production, but not until almost too late. Had film makers embarked upon adult themes in the mid-Fifties, as they are doing today, had the hard-ticket institution proceeded at an earlier date, had the distributors shown a more ready response to the virtues of old fashioned showmanship, movies might have stolen a march on the good showing they are making now. But that is ancient history.

These are the realistic conclusions now making their mark on policy-making mentalities. It is escaping no one that two kinds of movies can make scads of money in today's market: the exploitable attraction and the film of distinction. Both can prosper beyond anything in the past. Indeed, the only measurable unit in filmdom is the individual picture. It becomes increasingly difficult to say one likes the movie industry as such. If a company is shrewd or fortunate enough to control a bumper crop of pictures, it is a worthy candidate for appreciation. If enough firms are in this condition, one might venture to talk about an industry. In a sense, filmdom today resembles the legitimate theatre. The prudent analyst would be well advised to pay heed primarily to the individual pictures of any concern under review. These can make oil royalties, real estate and the rest look like the short subjects they are in the balance sheets.
OTTO PREMINGER PRESENTS

CRITIC'S CHOICE (ON BROADWAY), FUTURE: BUNNY LAKE IS MISSING (COLUMBIA), ADVIS AND CONSENT (U.A.), THE SIDE OF THE ANGELS (U.A.), THE OTHER SIDE OF THE COIN (COLUMBIA
John Crosby
On Pay-TV

It has been rather obvious that most of the nation's newspapers and magazines are working hand-in-glove with pay-TV interests, a perfectly understandable posture in view of the competition provided by free TV for the advertising dollar. What disturbs us is the blatancy of the editorial bombardment in many respected publications favoring the scheme to hook a toll device on everyone's television set. It is not uncommon to find the grandiose publicity fabrications by the pay-TV propagandists repeated verbatim on editorial pages and by television columnists.

By contrast, the recent comments of John Crosby in his syndicated column come as a welcome relief. Discussing the recently-approved three-year feevee test in Hartford, the eminent TV critic raised some important questions: "Should we be forced to pay for something that we already get free? Why?"

And, he demands to know, what are the tollsters to be asked to pay for the juicy privilege of harnessing the airlines?

Surely, millions of viewers with one eye cocked at pay-TV developments have been asking themselves these questions. As the big project for fleecing the sheep in the living room pushes forward, some frank and revealing discussion of the whole subject of pay-TV is badly needed in the nation's press. Mr. Crosby leads the way with some very pertinent (or impertinent) observations and queries. We quote: "Zenith has been in the vanguard of those fighting for pay-TV. For years it has flooded all newspaper offices with mile-long telegrams at every possible opportunity, arguing the superiority of its system to the commercial television we now have. Not once do I remember Zenith telling me what obligation it owed to me for charging me for the privilege of using my air lanes. Let us all be clear on that point right now. The air is ours—yours, mine, and Joe Doakes over there. It does not belong to NBC, ABC or CBS, though they frequently act as if it does. It belongs to you and me. You and I have authorized NBC, ABC and CBS to use the air for our enrichment, our entertainment, our education, and for the dissemination of information that we need."

As Crosby sees it, various economic factors, such as the skyrocketing advertising bills for free television, "are pushing us into Zenith's hands." And, apparently resigned to a feevee victory, he urges that we resort to the tradition-steepest practice of honest, head-to-head bargaining in an effort to keep our rights to the air waves from being arbitrarily revoked by the tollsters.

He makes significant points on a number of factors involved in the Hartford experiment—or, for that matter, any proposed pay-TV test in the United States. On a rental to be paid for use of the air waves: "I think 50 per cent of the take is a fair rental... We must: never think of this as a tax. It's not: a tax. It's rent for use of the public domain. I don't think we should ever sell these frequencies outright. I don't think we should give them away. We should rent them."

On rates to be charged the viewers: "Already, I think the proposed rates are far, far too high. Admission charges of $1, $2, $3 are airtly proposed. Why? Even at nickels and dimes the fortunes to be made on pay-TV will be enormous."

On government regulation: "I think the FCC should not only be empowered but required to pass on rates charged the poor public for the use of the air waves just as the ICC passes on rail rates. More than that, I think you and I through the FCC (or some other agency) ought to demand that Zenith maintain a certain quality of service just as the railroads are required to service certain points."

Crosby's logic appears to be sound; his facts, irrefutable. The one fault we find is his tone of resignation, the concession that the pay system is bound to come. The entire line of the Zenith and Telemeter propagandists has been designed to convince law-makers, the FCC, television editorialists and, of course, John Q. Public that pay-TV is "inevitable." Operating on the proven theory that the surest way to defeat an opponent is to convince him that he can't win, the tollster's flacks in Hartford and Etobicoke, have been hammering away to endow a pure and simple money-making scheme with an aura of public service.

They will get away with it, too, unless more voices like John Crosby's are raised in protest—to let the public know the truth.

Read the Decision

So many readers have indicated their interest in the recent Supreme Court censorship ruling that we have reprinted in this issue the entire text of the High Court decision, including the two dissenting opinions that loom so largely and importantly on the horizon of the industry's future censorship problems. We urge you to read it, starting on Page 12.
Exhibition
Exodus from

The face of movie theatre business, to no one’s great surprise, is undergoing a radical transformation. The flamboyant fun of selling motion pictures slowly is being replaced by a myriad of diversified activities, from the manufacture of ladies foundation garments to television, to hoteliering on a grand scale. To the masters of high finance who practice their buys and sells on Wall Street, this change has been embraced as a sound and logical development. To exhibitors, whose lives are wrapped up in the darkened house and the silver screen, it has proved a time of torment. To the film companies, it appears as a disturbing sign on the far-off horizon To every element in motion picture business, this development commands serious consideration.

Within the past fortnight, two top theatre executives severed their connections with major circuits after a combined total of 80 years' service. In the light of the theatre situation today, it seems essential to study the background factors that impelled two such important and highly regarded theatremen as Eugene Picker and Sol Schwartz to leave the business in which they had spent almost their entire business careers.

On the surface, the departures of Mr. Picker from Loew’s Theatres and Mr. Schwartz from RKO appear to be the result of personality clashes. But closer examination would seem to indicate that the underlying reason is much more deep-seated. The exit of these two veteran theatremen is a manifestation of the basic problems confronting exhibition today, problems that have led to the growing belief in some quarters that the operation of movie theatres cannot be self-sustaining business. This sentiment has led to the emergence of financial interests without theatrical background, and the growth of a trend toward diversification that is subordinating theatre operations to more productive activities. It has led, also to an exodus from exhibition of some of the industry’s most experienced manpower.

First to depart was Schwartz, who had spent his entire 39-year career with RKO Theatres, the last ten as president. In a terse announcement, Albert A. List, chairman of the board and head of Glen Alden Corp., RKO parent, “regrettfully” accepted the resignation, which becomes effective next month. Although no mention was made of it, there had been prior rumors of differences in corporate thinking between theatreman Schwartz and outside-businessman List. The RKO situation was little different from that of many theatre companies that have turned to diversification as a means of strengthening their income position. (Glen Alden, a non-movie firm, acquired full control of RKO when it was severed from the parent RKO film company by the consent decree.) The theatre chain has been playing an increasingly minor role in Glen Alden activities, and this did not set well with Sol Schwartz, so he made his decision to step out.

Exhibition’s loss was production’s gain, it turned out, when Columbia immediately made it known that Schwartz would join the firm March 3 as a vice president and member of its top management team. Columbia president A. Schneider’s statement declared: “We consider ourselves fortunate to have secured the services of one of the nation’s most successful and dynamic showmen. His many years in exhibition have made him especially sensitive to public tastes in entertainment. His long experience in organizing stage presentations involving world-famous artists will make him invaluable in our company’s endeavors to attract the best creative talent to our banner.”

It is generally acknowledged that Schwartz’ experience will be put to good use in the near future as head of the studio, when Sam Briskin, soon to go on a part-time working basis for reasons of health, retires.

The announcement that Loew’s Theatres and Gene Picker had “amicably” settled his contract as president of the circuit followed a special meeting of the board. “We have not seen eye-to-eye as to corporate policies,” said chairman of the board and chief executive officer Laurence A. Tisch. “Mr. Picker feels that it is in his own best interests and those of the corporation to discontinue a relationship in which conflicts of policy exist between me, as
Pickr's position at Loew's Theatres, which he had headed for the past two years—and where he started in 1920 as an usher—was an obvious case of incompatibility. Starting with the Tisch brothers' (Laurence A. and Preston R.) entrance into the Loew's stock picture, following the firm's divorcement from the M-G-M production arm, a disturbing question began to sprout in the minds of management: will they pump new life into the theatre business, or will they close houses up and build more hotels? When Larry Tisch assumed Picker's title as chief executive officer last September, the president of Loew's knew the answer. And the clincher for Gene Picker was provided by a statement made near the end of 1960 by Loew's new boss: "We're waiting to see that the theatre business is a profitable industry before we go further." Tisch's exacting yardstick for profit: "a minimum of 20 per cent on our investment." This was not, to Picker's way of thinking, giving the theatre business an even chance to pull its own weight. So he decided to call it a day.

These recent developments point up the problems facing exhibition. Caught in the revolving door of fewer pictures and stiffer film rentals, the small houses shut their doors; the big circuits diversify, and eventually many of the men who have devoted their lives to theatre business depart for greener fields.

Thus far, few film executives seem to have bothered to seek reasons for the exodus from exhibition, nor have they moved to stem it. But perhaps the sudden exit of two key figures like Schwartz and Picker will jolt them into a realization of the trend's significance.

As the circuits are being re-shaped, their theatre operations become more and more subordinate to divers other enterprises, and the market for motion pictures becomes more and more constricted. Thus, while the film men dream of the pie-in-the-sky promised by pay-TV, their existing market dwindles. It is a cold business fact that today the film companies still live by the tickets sold at theatre box offices, and a vital, knowledgeable theatre branch is essential to the welfare of the entire industry. Unquestionably, the departure of men like Gene Picker and Sol Schwartz robs exhibition of vitality and experience.

MITCHELL WOLFSON (president of Wometco Enterprises): "We're going definitely to have some form of censorship unless we can come up with some suitable improvement. I don't know what form, possibly some form of classification. I think that if they are going to make pictures that are faithful to life, or in some instances more than faithful to life, the public should be told."

* * *

OTTO PREMINGER: "Classification—done voluntarily by producers—would be one more factor aiding parents in making the selection (of films). An organization already exists that could do the classifying: the Motion Picture Association of America. Or individual producers could do the job. It would not matter if some producers refused to cooperate, because lack of cooperation could automatically be deemed by the public as a tacit admission of the need for an 'adults only' tag. The responsibility of enforcing the classification system should rest with the parents. Certainly, no police powers in this matter should be put in the hands of either the motion picture industry or any branch of government . . ."

* * *

PRODUCER EDWARD LEWIS: "The public will go either to the big ones—the hard ticket offerings, the type they can never see on television—or to the special material type. By this, I mean the kind that deal with a controversial theme that can be exploited, or that have already gotten heavy publicity because of success on the stage or as a best-selling novel. Or, occasionally, one that is just especially good because of its story and acting. But there is really no in-between now. There is no place for the routine or average picture."

* * *

ABE BERENSON (president of Allied of the Gulf States, on the dissidents): "I feel very strongly about the people that are pulling out at a time when we should pull together. The way to solve problems is not to run out but to sit down and work them out."

* * *

PHILIP F. HARLING: "The movie business has gone and is still going through a tremendous period of adjustment. People who went to the movies by habit every week a decade ago now pick and choose what they want to see. There are fewer theatres than there were a decade ago. There are fewer pictures, but they are better pictures than they were not many years ago. But it is still a healthy business, and one that should stay healthy in the foreseeable future. Any business that has 16,354 branches—that is the number of 4-walled and drive-in theatres in operation today; that handles more than one and one half billion dollars in cash annually; that can develop best sellers like 'Ben-Hur' and 'Exodus' which between them should gross $150 millions before they play all theatres; that can attract an average of 45 million people out of our approximately 180 million U. S. inhabitants—and that is 25 percent or one-quarter of all counted in our 1960 census—to enjoy our entertainment every week of the year: that . . . is a good industry."

* * *

THEATRE OWNERS OF AMERICA: "If pay-TV must publicly disclose all its results, costs, subscriber progress, profit and loss, etc.; if it must advertise only what programming it actually can contract for; and when the public realizes it will pay at least several hundred dollars a year for what it now gets free, we feel the test can have only one result—failure!"

* * *

SEN. JOHN O. PASTORE: "(Pay-TV proponents face) the task and responsibility to prove to the satisfaction of the public that the millions upon millions of investors in TV sets will not be relegated to receiving only mediocre and inferior types of programs while those who have the financial means will be in the group to receive the best type of programs."
SUPREME COURT APPROVES PRIOR RESTRAINT

FULL TEXT OF MAJORITY AND DISSENTING OPINIONS

The Censorship Decision

Mr. Justice Clark delivered the opinion of the Court.

Petitioner challenges on constitutional grounds the validity of its face of that portion of § 155-4 of the Municipal Code of the City of Chicago which requires submission of all motion pictures for examination prior to their public exhibition. Petitioner is a New York corporation owning the exclusive right to publicly exhibit in Chicago the film known as “Don Juan.” It applied for a permit as Chicago’s ordinance required, and tendered the license fee but refused to submit the film for examination. The appropriate city official refused to issue the permit and his order was made final on appeal to the Mayor. The sole ground for denial was petitioner’s refusal to submit the film for examination as required. Petitioner then brought this suit seeking a temporary and permanent injunctive relief ordering the issuance of the permit without submission of the film and restraining the city officials from interfering with the exhibition of the picture. Its sole ground is that the provision of the ordinance requiring submission of the film constitutes, on its face, a prior restraint within the prohibition of the First and Fourteenth Amendments. The District Court dismissed the complaint on the ground, inter alia, that neither a substantial federal question nor even a justiciable controversy was presented. The Court of Appeals affirmed, finding that the case presented merely an abstract question of law since neither the film nor evidence of its content was submitted. The precise question at issue here never having been specifically decided by this Court, we granted certiorari.

A Justiciable Controversy

We are satisfied that a justiciable controversy exists. The section of Chicago’s ordinance in controversy specifically provides that a permit for the public exhibition of a motion picture must be obtained; that such permit shall be granted only after the motion picture film for which said permit is requested has been produced at the office of the commissioner of police for examination; that the Commissioner shall refuse the permit if the pictures does not meet certain standards; and that in the event of such refusal the applicant may appeal to the Mayor for a de novo hearing and his action shall be final. Violation of the ordinance carries certain

punishments. The petitioner complied with the requirements of the ordinance, save for the production of the film for examination. The claim is that this concrete and specific statutory requirement, the production of the film at the office of the Commissioner for examination, is invalid as a previous restraint on freedom of speech. In Joseph Burstyn, Inc. v. Wilson, (1952), we held that motion pictures are included within “the free speech and free press guaranty of the First and Fourteenth Amendments.” Admittedly, the challenged section of the ordinance imposes a previous restraint, and the broad justiciable issue is therefore presented as to whether the ambit of constitutional protection includes complete and absolute freedom to exhibit, at least once, any and every kind of motion picture. It is that question alone which we decide. We have concluded that § 155-4 of Chicago’s ordinance requiring the submission of films prior to their public exhibition is not, on the grounds set forth, void on its face.

Challenge To Censor’s Authority

Petitioner’s narrow attack upon the ordinance does not require that any consideration be given to the validity of the standards set out therein. They are not challenged and are not before us. Prior motion picture censorship cases which reached this Court involved questions of standards. The films had all been submitted to the authorities and permits for their exhibition were refused because of their content. Obviously, whether a particular statute is “clearly drawn,” or “vague,” or “indefinite,” or whether a clear standard is in fact met by a film are different questions involving other constitutional challenges to be tested by considerations not here involved.

Moreover, there is not a word in the record as to the nature and content of “Don Juan.” We are left entirely in the dark in this regard, as were the city officials and the other review-}

1. The portion of the section here under attack is as follows:

“Such permit shall be granted only after the motion picture film for which said permit is requested has been produced at the office of the commissioner of police for examination or censorship. . . .”

2. That portion of § 155-4 of the Code providing standards is as follows:

“If a picture or series of pictures, for the showing or exhibition of which an application for a permit is made, is immoral or obscene or portrays depravity, criminality, or lacks of virtue of a class of citizens of any race, color, creed, or religion and exposes them to contempt, derision, or obloquy, or tends to produce a breach of the peace or riots, or purports to represent any hanging, lynching, or burning of a human being, it shall be the duty of the commissioner of police to refuse such permit; otherwise it shall be his duty to grant such permit.”

In case the commissioner of police shall refuse to grant a permit as hereinbefore provided, the applicant for the same may appeal to the mayor. Such appeal shall be presented in the same manner as the original application to the commissioner of police. The action of the mayor on any application for a permit shall be final.”

Film BULLETIN February 6, 1961 Page 12

Liberty of Speech Not Absolute

In this perspective we consider the prior decisions of this Court touching on the problem. Beginning over a third of a century ago in Gitlow v. New York, (1925), they have consistently reserved for future decision possible situations in which the claimed First Amendment privilege might have to give way to the necessities of the public welfare. It has never been held that liberty of speech is absolute. Nor has it been suggested that all previous restraints on speech are invalid. On the contrary, in Near v. Minnesota, (1931), Chief Justice Hughes, in discussing the classic legal statements concerning the immunity of the press from censorship, observed that the principle forbidding previous restraint “is stated too broadly, if every such restraint is deemed to be prohibited. . . . [The] protection even as to previous restraint is not absolutely unlimited. But the limitation has been recognized only in exceptional cases.” These included, the Chief Justice found, utterances creating “a hindrance to the Governments war effort, and ‘actual ob- struction of its recruiting service or the publica-

tion of the sailing dates of transports or the number and location of troops.” In addition, the Court said that “the primary requirements of decency may be enforced against obscene publications” and the “security of the comm-

uity life may be protected against incite-

ments to acts of violence and the overthrow by force of orderly government.” Some years later a unanimous Court, speaking through Mr. Justice Murphy, in Chaplinsky v. New Hamp-

shire, (1942), held that there were “certain well-defined and narrowly limited classes of speech, the prevention and punishment of which have never been thought to raise any Constitu-

tional problem. These include the lewd and obscene, the profane, the libelous, and the in-
sulting or ‘hissing’ words—those which by their very utterance inflict injury or tend to incite an immediate breach of the peace.” There-

after, as we have mentioned, in Joseph Burstyn, Inc., v. Wilson, supra, we found motion pic-

tures to be within the guarantees of the First and Fourteenth Amendments, but we added that
Majority Term Complaint 'Broadside Attack'.

is was "not the end of our problem. It does not follow that the Constitution requires abso-
freedom to exhibit every motion picture of every other class of exhibition. After all plenti-
years later, in Roth v United States, 1957), we held that "in light of . . . history is appar-
that the Unconditional Phrasing of the First Amendment was not intended to be a based on the liberal doctrine of "freedom of the press". Even those in dissent 
said that "freedom of expression can be sup-
and, to the extent that, it is so closely rigaded with illegal action as to be an inse-
no. . . the protection even as . . . previous restraint is not absolutely unlimited."
... The Judicial angle of vision," we said 
here, "in testing the validity of a statute like 
222. [With this we can not agree. Against 
certain forms of obscenity is 'the operation and 
effect of the statute in substance'. And as if 
emphasize the point involved here, we added 
'The phrase 'prior restraint' is not a self-
yielding concept. Nor can it serve as a talis-
tanic test." Even as recently as our last Term 
we again observed the principle, albeit in an 
ailled area, that the State possesses some me-
ure of power "to prevent the distribution of 
obscene matter." Smith v California, 361 
1959).

Issue Hinges on Prior Restraint

Petitioner would have us hold that the public 
restriction of motion pictures must be allowed 
under any circumstances. The State's sole rea-
des, it says, is the invocation of criminal process 
der the Illinois pornography statute, and then 
only after a transgression. But this position, 
we have shown, is not under the claim of 
absolute privilege against prior restraint under 
the First Amendment—a claim without sanc-
tion in our case. To illustrate its fallacy we 
need only refer to the exceptions to "speech and 
cases" which Chief Justice Hughes enumerated 
in Near v Minnesota, supra, namely, "the pri-
ary requirement of decency [that] may be 
inflicted against obscene publications." More-
over, we have explicitly held that obscenity is 
not within the area of constitutionally pro-
ected speech or press." Roth v United States, 
1957). Chicago emphasizes here its duty to 
protect its people against the dangers of ob-
cenity in the public exhibition of motion pic-
tures. To this argument petitioner's only answer 
is that regardless of the capacity for, or extent 
of such an evil, previous restraint cannot be 
justified. [With this we cannot agree. Against 
recognized in Burstyn, supra, that "capacity for 
evil . . . may be relevant in determining the 
permissible scope of community control," and 
that motion pictures were "necessarily sub-
ject both to the laws governing any other 
particular method of expression. Each method," 
we said, "tends to present its own peculiar 
problems." Certain petitioner's broadside at-
tack does not warrant, nor could it justify on 
the record here, our saying that—aside from 
any consideration of the other "exceptional 
cases" mentioned in our decisions—the State is 
stripped of all constitutional power to prevent, 
in the most effective fashion, the utterance of 
this class of speech. It is not for this Court to 
limit the State in its selection of the remedy it 
deems most effective to cope with such a prob-
lem, absent, of course, a showing of unreason-
able strictures on individual liberty resulting from 
it application in particular circumstances. 
Kinglots Brooks, Inc., v. Brown, supra. We, of-
course, are not holding that city officials may 
be granted the power to prevent the showing 
of any motion picture they deem unworthy of a 

As to what may be decided when a concrete 
case involving a specific standard provided by 
this ordinance is presented, we intimate no 
opinion. The petitioner has not challenged all 
—or for that matter any—of the ordinance's 
standards. Naturally we could not say that every 
one of the standards, including those which 
We, of course, are not holding that city officials 
may be granted the power to prevent the showing 
of any motion picture they deem unworthy of a 

Mr. Chief Justice Warren, with whom Mr. 
Justice Black, Mr. Justice Douglas and Mr. 
Justice Brennan join, dissenting.

I cannot agree with either the conclusion 
reached by the Court or with the reasons ad-
vanced for its support. To me, this case clearly 
presents the question of our approval of un-
limited censorship of motion pictures before 
their exhibition through a system of administra-
tive licensing. Moreover the decision presents 
a real danger of eventual censorship for every 
form of communication be it newspapers, jour-
nals, books, magazines, television, radio or pub-
lc speaking. The Court, instead of leaving those 
questions for another day, but I am aware of 
no constitutional principle which permits us to 
hold that the communication of ideas through 
one medium may be censored while other media 
are immune. Of course each medium presents 
it own peculiar problems, but they are not of 
the kind which would authorize the censorship 
of one form of communication and not the 
others. I submit that in arriving at its decision 
the Court has interpreted our cases contrary to 
the intention at the time of their rendition and, 
by exalting the censor of motion pictures, has 
endangered the First and Fourteenth Amendment 
rights of all others engaged in the dissemination 
of ideas.

Near v. Minnesota was a landmark opinion 
in this area. It was there that Chief Justice 
Hughes said for the Court "that liberty of the 
press, historically considered and taken up by 
the Federal Constitution, has meant, prin-
cipally although not exclusively, immunity from 
previous restraints or censorship." The sole dis-
senter in Near sought to uphold the Minnesota 
statute, struck down by the Court, on the ground 
that the statute did "not authorize ad-
mnistrative control in advance such as was for-
merly exercised by the licensers and censors. . . .
Thus, three decades ago, the Constitution's 
abhorrence of licensing or censorship was first 
clearly articulated by this Court.

This was not a tenet seldom considered or 
soon forgotten. Five years later, a unanimous 
Court observed:

"As early as 1641, John Milton, in an 'Ap-
peal for the Liberty of Unlicensed Printing,' 
asserted that of a press which had just 
been passed providing for censorship of the 
press previous to publication. He vigorously 
defended the right of every man to make pub-
lc his own views without restraint, and declared the impossibility of finding 
any man base enough to accept the office of 
censor and at the same time good enough to be 
allowed to perform its duties.

Shortly thereafter, a unanimous Court once 
more recalled that the 'struggle for the freedom 
of the press was primarily directed against the 
power of the licensor.' Larell v Griffln. And 
to years after this, the Court firmly announced 
Schneider v. State:

'The ordinance imposes censorship, abuse of 
which engendered the struggle in England 
which eventually in the establishment of the 
document of the freedom of the press embodied 
in our Constitution. To require a censorship 
through license which makes impossibly the 
free and unhampered distribution of pamph-
lets strikes at the very heart of the constitu-
tional guarantees.'

Just twenty years ago, in the oft-quoted case of 
Cantwell v. Connecticut, the Court, again with 
dissent, decided:

'The availability of a judicial remedy for abuses in the system of licensing still 
leaves that system one of previous restraint which, in the field of free speech and press, 
we have held inadmissible. A statute author-
izing previous restraint upon the exercise of the 
guaranteed freedom by judicial decision 
after trial is as obnoxious to the Constitution 
as one providing for like restraint by ad-
mnistrative action.'

Censorship Through Licensing

This doctrine, which was fully explored and 
supported by the majority in the other cases, 
which have been previously discussed on con-
erous occasions, had become an established 
principle of constitutional law. It is not to be 
disputed that this Court has stated that the 
protection afforded First Amendment liberties 
from previous restraint is not absolutely un-
limited. Near v. Minnesota, supra. But, licen-
sing or censorship was not, at any point, con-
sidered within the "exceptional cases" discussed 
in the opinion in Near. And, only a few Terms 
ago, the Court, speaking through Mr. Justice 
Frankfurter, in Kingsley Books, Inc., v. Brown, 
reaffirmed that "the limitation is the exception; 
it is to be closely confined so as to preclude 
what may fairly be deemed licensing or cens-
sorship."

The vice of censorship through licensing and, 
more generally, the particular evil of previous 
restraint on the right of free speech have many 
times been recognized when this Court has 
carefully distinguished between laws establish-
ing or maintaining systems of previous restraint on the 
right of free speech and penal laws imposing 
subsequent punishment on utterances and activi-
ties not within the ambit of the First Amend-
ment's protection. See Near v. Minnesota, 
supra, Schneider v. State, supra, supra, supra.

(Continued on Page 14)
(Continued from Page 13)

Connecticut, supra, Niewotka v. Maryland, (concurring opinion); Kunz v. New York.

Examination of the background and circumstances leading to the adoption of the First Amendment reveal the basis for the Court's steadfast observance of the proscription of licensing, censorship, and previous restraint of speech. Such inquiry often begins with Blackstone's famous definition of liberty of the press, which is indeed essential to the nature of a free state; but this consists in laying no previous restraints upon publications, and not in freedom from censure for criminal matter when published. Blackstone probably here referred to the common law's definition of freedom of the press; he probably spoke of the situation existing in England after the disappearance of the licensing systems but during the existence of the law of crown libels. It has been generally conceded that the protection of the First Amendment extends at least to the interdiction of licensing and censorship and to the previous restraint of free speech. Near v. Minnesota, supra; Grosjean v. American Press Co., supra. The objection has been that Blackstone's definition is too narrow; it has been generally conceded that the protection of the First Amendment extends at least to the interdiction of licensing and censorship and to the previous restraint of free speech. Near v. Minnesota, supra; Grosjean v. American Press Co., supra.

On June 24, 1957, in Kingsley Books, Inc., v. Brown, supra, the Court turned a corner from the landmark opinion in Near and from one of the bases of the First Amendment. Today it falls into full retreat.

Questions License Procedure

I hesitate to disagree with the Court's formulation of the issue before us, but, with all deference, I must insist that the question presented in this case is not whether a motion picture exhibitor has a constitutionally protected, "complete and absolute freedom to exhibit, at least once, any and every kind of motion picture. " Surely, the Court is not bound by the petitioner's conception of the issue or by the more extreme positions that petitioner may have argued at one time in the case. The question here presented is whether the City of Chicago—or, for that matter, any city, any State or the Federal Government—may require all motion picture exhibitors to submit all films to a police chief, mayor or other administrative official, for licensing and censorship prior to public exhibition within the jurisdiction.

The Court does not even have before it an attempt by the city to restrain the exhibition of an allegedly "obscene" film, see Roth v. United States. Nor does the city contend that it is seeking to prohibit the showing of a film which will impair the "security of community life" because it acts as an incitement to "violence and the overthrow by force of orderly government." See Near v. Minnesota, supra. The problem before us is not whether the city may forbid the exhibition of a motion picture, which, by its very showing, might in some way "injure or tend to incite an immediate breach of the peace." See Chaplinsky v. New Hampshire.

Let it be completely clear what the Court's decision does. It gives to officials the power to set aside that liberty of the press and the right of the press to criticize, especially to criticize officials to prevent the showing of any moving picture these officials deem unworthy of a license. It thus gives formal sanction to censorship in its purest and most far-reaching form, to a classical plan of licensing that, in our country, most closely approaches the English licensing laws of the seventeenth century which were commonly used to suppress dissent in the mother country and in the colonies. Emerson, The Doctrine of Prior Restraint. The Court treats motion pictures, food for the mind held to be within the shield of the First Amendment, Joseph Borstyn, Inc., v. Wilson, little differently than it would treat edibles. Need be approved before distribution. That statement, through Mr. Justice Stewart, noted in Shelton v. Tucker.

Stresses Personal Liberties

"In a series of decisions this Court has held that, even though the governmental purpose be legitimate and substantial, that purpose cannot be pursued by means that broadly stifle fundamental personal liberties when the end can be more narrowly achieved. The breadth of legislative abridgment must be viewed in the light of less drastic means for achieving the same basic purpose."

Here, the Court ignores this considered principle and indiscriminately casts the net of control too broadly. See Niewotka v. Maryland, supra. By its decision, the Court gives its assent to unlimited censorship of moving pictures through a licensing system, despite the fact that Chicago has chosen this most objectionable course to attain is goals without any apparent attempt to devise other means so as not to introduce the constitutionally protected liberties of speech and press.

Perhaps the most striking demonstration of how far the Court departs from its holdings in Near and subsequent cases may be made by examining the various schemes that it has previously determined to be violative of the First and Fourteenth Amendments' guarantees.

A remarkable parallel to the censorship plan now before the Court, although one less offensive to the First Amendment is found in the Near case itself. The Minnesota statute there under attack did not require that all publications need be approved before distribution. That statute only provided that a person may be enjoined by a court from publishing a newspaper which was "malicious, scandalous or defamatory."

2. Professor Thomas I. Emerson, has stated: "There is, at present, no common understanding as to what constitutes "prior restraint." The term is used to describe both the antithetical situations of different situations of different situations. Upon analysis, certain broad categories seem to be discernible: "The clearest form of prior restraint arises in those situations where the government limitation, expressed in statute, regulation, or otherwise, undertakes to prevent publication or other communication with out advance approval of an executive official."

Arbitrary Suppression

In Hague v. C. I. O., a city ordinance required that a permit be obtained for public parades or public assembly. The permit could "only be refused for the purpose of preventing riots, disturbances or disorderly assemblage." Mr. Justice Roberts opinion said of the ordinance: "It enables the Director of Safety to refuse a permit on mere opinion that such refusal will prevent 'riots, disturbances or disorderly assemblage.' It can thus, as the record discloses, be made the instrument of arbitrary suppression of free expression of views on national affairs, for the prohibition of all speaking, will undoubtedly 'prevent' such expression.

May anything less be said of Chicago's movie censorship plan?

The question before the Court in Schneider v. State, supra, concerned the constitutional validity of a town ordinance requiring a license for the distribution of circulars. The police chief was permitted to refuse the license if the application for it or further investigation showed "that the canvasser is not of good character or is canvassing for a project not free from
CENSORSHIP DECISION

Warren Cites Other Cases of Previous Restraint

raud . . ." The Court said of that ordinance:

"It bans unlicensed communication of any views or the advocacy of any cause from door to door, and permits canvassing only subject to the permit of a police officer to determine, as a censor, what literature may be distributed from house to house and who may distribute it. The applicant must submit to that officer's judgement evidence as to his good character and as to the absence of fraud in the 'project' he proposes to promote or the literature he intends to distribute, and must undergo a burdensome and inquisitorial examination, including photographing and fingerprinting. In the end, he is certain to be a matter of course. His decision to issue or refuse it involves appraisal of facts, the exercise of judgment, and the formation of an opinion. He is authorized to withhold his approval if he determines that the cause is not a religious one. Such a censorship of religion as the means of determining its right to survive is a denial of liberty protected by the First Amendment and included in the liberty which is protected by the Fourteenth Amendment." Does the Court today wish to distinguish between the protection accorded to religion by the First and Fourteenth Amendments and the protection accorded to speech by those same provisions? I cannot perceive the distinction between the two cases. Chicago, says that it faces a problem—obscene and incendium films. Connecticut faced the problem of fraudulent solicitation. Constitutionally, is there a difference?

In Thomas v. Collins, this Court held that a state statute requiring a labor union organizer to obtain an organizer's card was incompatible with the free speech and free assembly mandates of the First and Fourteenth Amendments. The statute demanded nothing more than that the organizer, in addition to his organizer register, stating his name, his union affiliations and describing his credentials. This information having been filed, the issuance of the organizer's card was subject to no further conditions. The State's obvious intention was to make the acceptance of the application felt was not to constitute an exceptional circumstance to justify the restraint imposed by the statute. It seems clear to me that the Chicago ordinance in this case presents a greater danger of stifling speech.

The two sound truck cases are further poignant examples of what had been this Court's steadfast adherence to the opposition of previous restraints on First Amendment liberties. In Soto v. New York, it was held that a city ordinance which forbade the use of sound amplification devices in public places without the permission of the Chief of Police was unconstitutionally violative of its face, since it imposed a previous restraint on public speech. Two years later, the Court upheld a different city's ordinance making unlawful the use of 'any instrument of any kind' as a character which emits therefrom loud and raucous noises and is attached to and upon any vehicle operated or standing upon streets or public place . . ." Kovacs v. Cooper. One of the grounds by which the opinion of Mr. Justice Reed distinguished Soto was that the Kovacs ordinance imposed no previous restraint. Mr. Justice Jackson chose to differentiate sound trucks from the 'moving picture screen, the radio, the newspaper, the handbook . . . and the street corner.' He further stated that "no violation of the Due Process Clause of the Fourteenth Amendment by reason of infringement of free speech arises unless such regulation or prohibition undertakes to censor the contents of the broadcasting." Needless to repeat, this is the violation the Court sanctions today.

Another extremely similar, but again less objectionable, situation was brought to the Court in Kurtz v. New York. There, a city ordinance prohibited citizens to speak on religious matters in the city streets without an annual permit. Kurtz had previously had his permit revoked because "he had ridiculed and denounced other religious beliefs in his meetings." Kurtz was arrested for subsequently speaking in the city streets without a permit. The Court reversed Kurtz conviction holding:

"Discretionary Power"

"We have here, then an ordinance which gives an administrative official discretionary power to control in advance the right of citizens to speak on religious matters on the streets of New York. As such, the ordinance is clearly invalid as a prior restraint on the exercise of First Amendment rights."

The Chicago censorship and licensing plan is effectively no different. The only meaningful distinction between Kurtz and the case at bar appears to be in the disposition of them by the Court.

The ordinance before us in Staub v. City of Basley, made unlawful the solicitation, without a permit, of members for an organization which requires the payment of membership dues. The ordinance stated that "in passing upon such application the Mayor and Council shall consider the character of the applicant, the nature of the business of the organization for which the application is made, and its effects upon the general welfare of citizens of the City of Basley." Mr. Justice Whittaker, speaking for the Court, stated "that the ordinance is invalid on its face because it makes enjoyment of the constitutionally guaranteed freedom of speech contingent upon the will of the Mayor and Council of the City and thereby constitutes a prior restraint upon, and abridges, that freedom." In Staub, the ordinance required a permit for solicitation; in the case decided today, the ordinance requires a permit for the exhibition of movies. If this is a valid distinction, it has not been so revealed. In Staub, the permit was to be granted on the basis of certain indefinite standards; in the case decided today, nothing different may be said.

As the Court recalls, in Joseph Barstyn, Inc. v. Wilson, it was held that motion pictures come "within the free speech and free press guaranty of the First and Fourteenth Amendments." Although the Court found it unnecessary to decide "whether a state may censor motion pictures under a clearly drawn statute designed and applied to prevent the showing of obscene films," Mr. Justice Clark stated, in the Court's opinion, quite accurately:

"But the basic principles of freedom of speech and press are the same. The First Amendment's command, do not vary. Those principles, as they have been frequently enunciated by this Court, make freedom of expression the rule. There is no justification in this case for making an exception to that rule.

No 'Burden' For Chicago

"The statute involved here does not seek to punish, as a past offense, speech or writing falling within the permissible scope of subsequent punishment. On the contrary, New York requires that permission to communicate ideas be obtained in advance from state officials who judge the content of the words and pictures sought to be communicated. This Court recognized many years ago that such a previous restraint is a form of infringement upon freedom of expression to be especially condemned. Near v. Minnesota, ex rel Olson, (1931). The Court there recounted the history which indicates that a major purpose of the First Amendment's guaranty of a free press was to prevent prior restraints upon publication, although it was carefully pointed out that the liberty of the press is not limited to that protection. It was further stated that "the restraint even as to previous restraint is not absolutely unlimited. But the limitation has been recognized only in exceptional cases." In the light of the First Amendment's history and of the Near decision, the State has a heavy burden to demonstrate that the limitation challenged here presents such an exceptional case."

Here, once more, the Court recognized that the First Amendment's rejection of prior censorship through licensing and previous restraint is an inherent and basic principle of freedom of speech and the press. Now, the Court strays from that principle; it strikes down that tenet without requiring any demonstration that this is an "exceptional case," whatever that might be, and without any indication that Chicago has sustained the "heavy burden" which was supposed to have been placed upon it. Clearly, this is neither an exceptional case nor has Chicago sustained any burden.

Perhaps today's surrender was forecast by Kingsley Books, Inc. v. Brown, supra. But, that was obviously not this case, and accepting arguendo the correctness of that decision, I believe that it leads to a result contrary to that (Continued on Page 16)
Censorship Decision

Growth of Censorship in U.S. Termed 'Astonishing'

(Continued from Page 15)

reached today. The statute in Kingsley authorized the police or legal officer of a municipality to invoke a 'limited injunctive remedy', under closely defined procedural safeguards, against the sale and distribution of written and printed matter found after due trial ['by a court of record'].

The Chicago scheme has no procedural safeguards; there is no trial of the issue before the blanket injunction against exhibition becomes effective. In Kingsley, the总经理 for the restriction was that the written or printed matter was "obscene, lewd, lascivious, filthy, indecent, or disgusting . . . or immoral . . ." The Chicago objective is to capture much more. The Kingsley statute required the existence of some cause to believe that the publication was obscene before the publication was put on trial. The Chicago ordinance requires no such showing.

The booklets enjoined from distribution in Kingsley were concededly obscene. There is no indication that this is true of the moving picture here enjoined. The latter is clearly a particularly crucial distinction. Thus, the Court has suggested that, in times of national emergency, the Government might impose a prior restraint upon the publication of the sailing dates of transports or the number and location of troops. Near v. Minnesota, supra. But, surely this is not to suggest that the Government might require that all newspapers be submitted to a censor in order to assist it in preventing such information from reaching print. Yet in this case the Court gives its blessing to the censorship of all motion pictures in order to prevent the exhibition of those it feels to be constitutionally unprotected.

Ordinance 'Admits No Defense'

The statute in Kingsley specified that the person sought to be enjoined was to be entitled to a trial of the issues within 24 hours after the application and a decision was to be rendered by the court within two days of the conclusion of the trial. The Chicago plan makes no provision for prompt judicial determination. In Kingsley the appellee had available the defense that the written or printed matter was not obscene if an attempt was made to punish him for disobedience of the injunction. The Chicago ordinance admits no defense in a prosecution for failure to procure a license other than that the motion picture was submitted to the censor and a license was obtained.

Finally, the Court in Kingsley painstakingly attempted to establish that that statute, in its effective operation, was no more a previous restraint on, or interference with, the liberty of speech and press than a statute imposing criminal punishment for the publication of pornography. In each situation, it contended, the publication may have passed into the hands of the public. Of course, this argument is inadmissible in this case and the Court does not purport to advance it.

It would seem idle to suppose that the Court today is unaware of the evils of the censor's basic authority, of the mischief of the system against which it is now acting. But, as was said of the Chicago ordinance, the statute is 'stubborn and often precarious warfare for centuries, see Grosjean v. American Press Co., supra, of the scheme that impedes all communication by hanging threateningly over creative thought. But the Court discusses all of this simply by opining that "the phrase 'prior restraint' is not a self-wielding sword. Nor can it serve as a talismanic test." I must insist that "a pragmatic assessment of its operation," Kingsley Books, Inc., v. Brown, supra, lucidly portrays that the system that the Court sanctions today is inherently bad. One need not disagree with the Court that Chicago has chosen the most effective means of suppressing obscenity, but the system as such is objectionable, and it is a generally recognized tenet of the law of prior restraints that the use of such a system is very offensive to the public interest. The notion that the civil liberties of any body of men are not worth aenaed consideration is a principle that can never be recognized by the Court.

Recalls Milton's Opposition

"If he [the censor] be of such worth as behooves him, there cannot be a more tedious and unpleasing journey-work, a greater loss of time and talent. I wish, then, that the censors were more frequent than they are; the perpetual reader of unchocked books and pamphlets . . . we may easily forsee what kind of licensors we are to expect hereafter, either ignorant, imperious, and remiss or basely predatory." Arespapita, in the Complete Poetry and Selected Prose of John Milton.

There is no sign that Milton's fear of the censor would be dispelled in twentieth century America. The censor is beholden to those who sponsored the creation of his office, to those who are most radically preoccupied with the suppression of communication. The censor's function is to restrict and to restrain; his decisions are insulated from the pressures that might be brought to bear by public sentiment in the public were given an opportunity to see that which the censor has curbed.

The censor performs free from all of the procedural safeguards afforded litigants in a court of law. See Kingsley Books, Inc., v. Brown, supra, Near v. Minnesota, supra, Cantwell v. Connecticut, supra. The likelihood of a fair and impartial trial disappears when the censor is both prosecutor and judge. There is a complete absence of rules of evidence; the fact is that there is usually no evidence at all as the system at bar vividly illustrates. How different from a judicial proceeding where a full case is presented by the litigants. The inexistence of a jury to determine contemporary community standards is a vital flaw. See Kingsley Books, Inc., v. Brown, supra.

Many Films Denied Licenses

A revelation of the extent to which censorship has recently been used in this country is indeed astonishing. The Chicago licensor has banned newsreel films of Chicago policemen shooting at labor militiamen because "there is no chance of a deletion of a scene depicting the birth of a buffalo in Walt Disney's 'Bambi'." Before World War II, the Chicago censor denied licenses to a number of films portraying and criticizing life in Nazi Germany, including the March of Time's Inside Nazi Germany. Recently, Chicago refused to issue a permit for the exhibition of the motion picture Anatomy of a Murder based upon the best-selling novel of that title which, in a manner which this was thought to be "a too violent" episode. It Happened in Europe was severely cut by the Ohio censors who deleted scenes of war orphans resorting to violence. The moral theme of the picture was that such children could even then be saved by love, affection and satisfaction of their basic needs for food. The Memphis censors banned The Southerner which dealt with poverty among the Negroes, saying it reflected "too much of the south," "Brown's Millions," an innocuous comedy of fifty years ago, was recently forbidden in Minneapolis because the radio and film character Rochester, a Negro, was deemed "obscene" by the censors. The Chicago censors restricted a Polish documentary film on the basis that it failed to present a true picture of modern Poland. No Way Out, the story of a Negro doctor's struggle against race prejudice, was banned after a storm of protest and later deletion of a scene showing Negroes and whitesarming for a gang fight. Memphis banned Crete because it contained scenes of white and Negro children in school together. Atlanta barred Lost Boundaries, the story of a Negro physician and his...
COLUMBIA'S WACKIEST SHIP RACKING UP RECORD GROSSES!

CHECK THESE BOOMING ENGAGEMENTS...

CHICAGO, Oriental...SAN FRANCISCO, St. Francis...PITTSBURGH, J. P. Harris... ST. LOUIS, Fox...KANSAS CITY, Plaza... MEMPHIS, Plaza...OKLAHOMA CITY, Center... SEATTLE, Coliseum...MINNEAPOLIS, Orpheum

AND WATCH "WACKY" SAIL ALONG IN...

NEW HAVEN, College...DALLAS, Majestic... JACKSONVILLE, Towne & Country...NEW ORLEANS, Orpheum...CLEVELAND, Allen... DES MOINES, Des Moines...ATLANTA, Rialto... DETROIT, Michigan...INDIANAPOLIS, Circle... MILWAUKEE, Warner... DENVER, Denver...

BOSTON, Keith Memorial...BUFFALO, Century... ALBANY, Palace...CINCINNATI, Keiths... CHARLOTTE, Manor...LOS ANGELES, Multiple Run...SALT LAKE CITY, Uptown... PHILADELPHIA, Stanley...NEW YORK, Forum... with many, many more to come!

CALL THE "SHIP" SHAPE MAN...from Columbia!


"Gorgo"

Business Rating ⭐⭐⭐⭐⭐

Powerful exploitation show. Best of its kind since "King Kong". Technicolor. Big gross in mass market.

M-G-M has a sock exploitation attraction in "Gorgo," an exciting Technicolor monster-thriller produced in England by the King Brothers. It might very well become to the present young generation what "King Kong" was to their parents. Backed by a powerful ballyhoo campaign Metro's boxoffice have fashioned, "Gorgo" is sure to roll up big grosses in the general market. Thrill-seekers will find their appetites happily satiated as the 250-foot high prehistoric monster wrecks havoc on London in her savage attempt to rescue her 65-foot high "baby," from circus captivity. Oscar winner Tom Howard has created some colorful and terrifying special effects, including the emergency of the "baby" from its underwater home; its short-lived period of destructive freedom in the circus; and the slam-bang finale when Mama topples over Big Ben, Westminster Abbey, Tower Bridge, and other landmarks, in search of her offspring. The monsters themselves are flesh-raisers of the first order. Director Eugene Lourie has managed to squeeze a maximum of excitement out of the material at hand, especially during the climactic panic sequences. The human performers do not match the monsters. Bill Travers is cast as a money-hungry salvaging captain who stops at nothing to exploit Gorgo for profit. William Sylvester is his conscience-stricken partner, and youthful Vincent Winter is the lad who feels deeply for Gorgo's plight. The John Loring-Daniel Hyatt script has Gorgo released from its prehistoric home by an underwater explosion. Travers and Sylvester capture it in a steel net and sell it to a circus. Winter stows away on their boat and unsuccessfully tries to free Gorgo before they reach their destination. The monster is a big success, but then word arrives that Gorgo's mother has been spotted en route to rescue her baby. The havoc in London rages until the mother finds Gorgo, and the two beasts disappear into the sea.


"Circle of Deception"

Business Rating ⭐⭐⭐⭐⭐

Engrossing espionage drama. Torture scenes strong selling angle for action houses. Good art house attraction.

20th Century-Fox has a slightly off-beat and highly exploitable attraction in this grim and savage black-and-white, CinemaScope World War II spy drama. An intriguing title, plus some of the most hair-raising and brutal torture scenes, yet witnessed on the screen (certain to provoke profitable word-of-mouth), should help it in the action market. Looks like a solid attraction for art houses. The Nigel Balchin-Robert Musel script centers on a cynical and thought-provoking aspect of war: the sacrifice of one man is less important than the winning of the war. Events move into high gear when a British Intelligence Officer decides to send a spy into German-occupied France with false information about the impending D-Day invasion. Knowing the spy will be captured and tortured, the victim must be a man who will eventually crack under pressure. However, the spy will not know that his information is false, or that his pellet of poison is harmless. Director Jack Lee deftly builds the suspense with a chilling tautness, and his torture scenes are guaranteed to make even the strongest viewers squirm with discomfort. Bradford Dillman is quite good as the unsuspecting agent, and Harry Andrews excellent as the British chief. Suzy Parker is another agent who is in love with Dillman and repelled by the intended sacrifice. After World War II, Miss Parker locates Dillman in Martinique where he has become a drunkard. After their meeting he goes to his hotel room and takes out a gun. A flashback tells what happened. Dillman is landed in France and immediately captured. When the torture becomes too great, he swallows the pellet. Nothing happens and he talks. Later he is rescued by the underground and set free, still not knowing of his contribution. Returning to the present, Miss Parker rushes into his room and prevents his suicide by telling him what really happened, and swearing she did not know that the pellet was harmless.


"The White Warrior"

Business Rating ⭐⭐⭐⭐⭐

Heavy-handed muscle melodrama with historical background. Steve Reeves, color provides assets. Too talky.

Still another Steve Reeves musculara adventure yarn, this dubbed Warner. Bros. release is too heavy on talk, too light on action. Filmed in Technicolor, it is a heavy treatment of Czarist tyranny in 19th Century Russia, with Reeves cast as the heroic Hadji Murad who leads his independent Caucasian tribes in a revolt against Czar Nicholas and his forces. A pair of European lovelies supply the romantic interest—Georgia Moll, the woman Reeves wants to marry, and Scilla Gabel, wife of the commander of a Russian garrison who falls in love with Reeves. Director Richard Freda manages to stir up a thin degree of excitement via a cavalry charge on a Russian fort, a wrestling match between Reeves and an equally as brawny adversary and some hand-to-hand battles atop a cliff. But for the most part, "The White Warrior" manages to just talk its way along. The Gino De Sanctis-Akos Tolney script, supposedly based on a Leo Tolsoy novel, finds Miss Gabel being dispatched from St. Petersburg by the Czar with an order for her husband, Gerhard Herter, to negotiate a peace treaty with Reeves. Meanwhile, Reeves has destroyed a Russian fort and taken a number of Czarist officers prisoners. He promises them their lives will be spared, but they are slain by rival tribal leader Renato Baldini. Reeves, betrayed by Baldini, is captured by the Russians. Herter offers him his freedom if he will sign the peace treaty, but Reeves refuses. Tortured, he finally submits, but escapes in time to prevent Baldini from marrying Miss Moll. He slays Baldini, and rides off with Miss Moll to continue the fight for independence.

Warner Bros. 83 minutes. Steve Reeves, Georgia Moll, Renato Baldini. Directed by Richard Freda.

"Sniper's Ridge"

Business Rating ⭐⭐⭐⭐⭐ PLUS

Minor, but engrossing, Korean War melodrama.

This is a mildly engrossing, low-budget Korean War action drama about what happens to a "hard luck" combat outfit during the last hours before the 1953 cease fire. Released by 20th Century-Fox, it has no marquee names, but should serve adequately as a dueller in action houses. Jack Ging (["Desire in the Dust"]) is impressive as a tough and cynical private who has distinguished himself in combat, but who has grown to hate the weak men he is forced to take orders from. Stanley Clements turns in a colorful portrayal as a bunted sergeant who transfers into the outfit, as does Doug Henderson, World War II hero sergeant who suddenly turns coward. John Goddard also racks up some convincing acting credits as the professional soldier C.O, who drives his men and himself as a result of a previous act of cowardice. Producer-director John Bushelman maintains a good pace and builds a suspenseful finale when Goddard finds
Carthage in Flames

Business Rating 0 0

Another dubbed excursion into ancient history—ballyhoo style—with battles and scantily-clad gals. Ok dueller in mass market.

Ancient history has once again undergone a spectacular romanticization in this latest English-dubbed, Franco-Italian o-production which Columbia is releasing. This time the Technicolor cameras turn to the third Punic War just before the Romans send the thriving city of Carthage to its fiery doom.

From an action standpoint, little has been overlooked: a pair ofousing land and set battles; the attempted execution of a half-nude maiden in the Baal-Moloch temple; black-hearted intrigues; and, of course, the roaring Carthage-in-flames finale. All of this can be colorfully exploited, and a quick and tidy profit racked up, if mass market patrons haven’t grown weary of this kind of fare. Director-co-scripter Carmine Gallone has done everything possible to make the attraction as visually exciting as possible, and if the plot grows overly confused in parts, there are still the massive sets, revealing female costumes and the impressive conflagration to hold viewer’s attention. Jose Suarez makes a handsome Carthagian warrior hero who has been sentenced to death, while Daniel Gelin is smooth and villainous as his bitter enemy. Pierre Brasseur adds much of the humor as Suarez’s most faithful follower. The female roles are played by Iraria Occhini, the Council leader’s daughter with whom Suarez is in love, and Anne Heywood, who saves Suarez’s life, but cannot get him to forget Miss Occhini. The plot has an exiled Suarez slipping into Carthage, saving Miss Heywood from the temple sacrifice and carrying her to the safety of his boat. They are attacked by Gelin, who is selling out to the Romans. Suarez comes out the winner, but Miss Heywood is eventually captured by Gelin. Suarez is captured in his attempt to save her, but later freed by Brasseur. The Roman’s attack, Carthage is razed, Miss Heywood goes to her death taking Gelin with her, while Suarez and Miss Occhini escape to safety.

The Misfits

Business Rating 0 0

Engrossing, off-beat film hampered by too much symbolism. Gable, Monroe strong marquee assets. OK for all markets.

This eagerly-awaited and much-publicized United Artists release is a mixture of satisfying and disappointing elements. Both the good and the bad must be traced directly to the screenplay by Arthur Miller, for it is he who created several interesting characters and then involved them in symbolical situations that tend to be murky and obtuse. Under the fine hand of director John Huston, "The Misfits" comes through as an occasionally lusty, sometimes engrossing, adult movie—part western, part social study—that should draw above average grosses in most markets. Its subject matter (divorce, defeat, a search for truth) has been unfolded in uncompromising terms, making it a natural for mature audiences in metropolitan areas. The popularity of its stars (and the recent developments in their personal lives), coupled with a strong UA promotional campaign, should make it a solid attraction in all other situations. The late Clark Gable’s performance is a fine epitaph to his career as a robust performer; he gives the film its greatest entertainment value as the colorful tumbleweed cowboy. Marilyn Monroe, as the at- loose-ends divorcée, is reasonably effective and certainly attractive. Montgomery Clift’s characterization of the unhappily roving rodeo rider is hazy, while Eli Wallach, as the pilot who hopes vainly for Marilyn’s love, and Thelma Ritter, as the whiskey-drinking boarding housekeeper, are both superb. Miss Monroe meets Gable and Wallach in Reno on the day her divorce becomes final. Although attracted to the sensitive Wallach, she falls in love with Gable. The two experience an idyllic few weeks in Wallach’s home. When the latter brings news of a pack of mustangs in the mountains, they go out after them, taking Clift along. When Gable goes off drunk to meet his children, Clift confesses his love for Marilyn. Watching the round-up, she berates the three men for their cruelty, and later persuades Clift to set the horses free. Furious, Gable engages in a terrific battle with a stallion, brings him in single-handed. Then, having proved himself still an individual, he sets the animal free. He plans to marry Marilyn.

The Long Rope

Business Rating 0

Western quickie for lower slot in action houses.

Lawlessness during the opening years of the American West sets the keynote for this low-budget action programmer which 20th Century-Fox is releasing. Unfolded along standard outdoor drama lines, this Associated Producers, Inc. production manages to stir up quite a bit of gunplay, attempted lynchings and rapes and Mexican-white conflicts. Minus marquee names, and its low, differing budget clearly showing, this is destined only for the lower slot in action situations. Performances are routine: Hugh Marlowe, the unsmilimg federal circuit judge who refuses to carry a gun; Robert Wilke, ruthless land baron; Lisa Montell, the wife of a Mexican accused of murdering Wilke’s brother; Alan Hale, the weak-willed sheriff, and Chris Robinson as a young gunslinger. Director William Witney raises only a modicum of action against all the talk about justice coming to a frontier town. Robert Hamner’s script has Marlowe arriving in the Wilke-controlled town of Tularosa to try Miss Montell’s husband, John Alonzo, for murder. In spite of Wilke’s attempts to stop him, Marlowe digs into the case. At the trial, he calls Miss Montell’s mother to the stand and forces her to admit to the murder. She wanted Alonzo hung so Miss Montell would be forced to marry Wilke and the family could get their land back. The finale finds Hale regaining his courage before he is killed by Wilke. Marlowe then arrests Wilke for Hale’s murder.

Mandel New RKO Chief

Harry Mandel (above) was named president of RKO Theatres, effective March 3, replacing Sol Schwartz, who resigned. Succeeding Mandel as vice president was Matthew Polon.

Allied Steps Up Activity

At the newly established National Allied administrative offices in Detroit, home base of executive director Milton H. London (left), activity has been hard and heavy since the recent election. President Marshall H. Fine and board chairman Ben Marcus were there to discuss with London means of implementing the Allied program. High on the agenda was Fine's plan to confer at an early date with each of the film company heads in New York. Fine also dispatched a personal letter to the Academy of Motion Picture Arts and Sciences petitioning it to establish separate categories for major awards for road show pictures. Meanwhile, at a board meeting, Allied Theatre Owners of Indiana voted unanimously to terminate its association with the national body by withdrawing from it. "Basic differences in the philosophies and principles of the two existing factions" was the reason.

Telemeter Deal in Little Rock

Current pay-TV controversy is raging over announcement by Telemeter that it is "now prepared to move ahead" in development of wired feevee in U.S. First move: an agreement with Midwest Video Corp., for Little Rock, Ark., rights. Feevee foe Philip F. Harling claimed Telemeter hit a snag with Public Service Commission in seeking service from Southwest Bell. Not so, replied Telemeter head Louis A. Novins; it's just a matter of approval.

Profit Picture

Warner Bros., for the three months ended Nov. 26, 1960, had a net of $1,773,000 ($1.16 per share), compared to $1,753,000 ($1.16 per share) last year. National Screen Service board ruled out a first-quarter dividend because of decline in income.

U Conclave Brightened by 'Most Successful' Year

Against a backdrop of the "most successful" financial year in Universal's 49-year history, the company's executives' sales conference heralded bright news for 1961 and beyond. Consolidated net of $6,313,357 ($6.92 per share) was reported by president Milton R. Rackmil for the year ended Oct. 31, 1960. It represented a tremendous leap from the $1,031,066 ($5.95 per share) in the previous fiscal year (exclusive of a profit of $3,667,387 from sale of the studio). Pictured above at the opening sales session in New York are, left to right: assistant general sales manager F. J. A. McCarthy; vice president David A. Lipton; vice president and general sales boss Henry H. Martin; president Rackmil; Charles Simonelli, assistant to the president; James J. Jordan, circuit sales manager; regional sales chief Joseph B. Rosen, and E. Myer Feltman, Boston branch manager. During 1961, Rackmil told the conclave, Universal will have for release a greater percentage of top boxoffice films than at any other time in the firm's history. The schedule, he added, calls for "the greatest production investment in terms of dollars and talents that has ever been committed by our company . . ." Particularly impressive, said Martin, who chaired the meeting, is the tentative lineup for the second half of '61, including "Day of the Gun", "The Outsider" and "Tammy Tell Me True".

Gov't. Award for Movietone

Twentieth-Fox president Spyros P. Skouras (left) receives a Public Affairs Award from ex-Secretary of Defense Murray Snyder, for Movietone News, while board member Thomas Pappas watches.

AIP Upbeat for '61—Blender

American-International president James H. Nicholson (left) greets exhibitor Bert Stern, of Pittsburgh, at the firm's sales meeting, while Leon Blender, vice president in charge of sales and distribution for AIP, looks on. Blender said he expects 1961 to be AIP's best year.

WB-Levine Deal

"The Fabulous World of Jules Verne" and "Bimbo the Great", Joseph E. Levine's new double-feature attraction, will be distributed by Warner Bros., it was announced by WB exec v.p. Benjamin Kalmenson (above).

'King' Talk

Twentieth-Fox v.p. Charles Einfeld (right) talks with composer Richard Rodgers at showings of "The King and I" in Grandeur 70.
5-Point 'Dondi' Promotion Campaign

DRAFTED BY DONAHUE & COE AD AGENCY

The "Dondi" message is being delivered in bright, fresh merchandising package, designed by Donahue & Coe. At the behest of Allied Artists, the advertising agency has whipped up a complete, full-scale campaign brochure, copies of which the film company has forwarded to leading exhibitors all across the country.

In the words of D & C, "Dondi" has "definite appeal to the mass audience. It is not restricted by subject matter or taboos. It is a picture that should attract the family audience."

And, working on that premise, the agency has devised a smart, attention-getting campaign of saturation proportions "that will literally reach every man, woman and child in America."

Like strategists mapping out a master plan, the agency has broken down "Dondi's" showmanship values into five major categories: (1) an enormously appealing and well-publicized new child star, David Kory; (2) a story that has "extremely interesting characters and strong heart-appeal"; (3) a cast that includes "a cross-section of well-known personalities"; (4) a song delivered by a top pop music star which may have "bit parade potentiality"; and (5) a title pre-sold by a comic strip "avidly read by 50,000,000 Americans who know and love the central character". And the ads for the film will play heavily on all of these strong selling points.

Principal objective of the "Dondi" drive, notes the brochure, is "to plant the title and general theme was as many readers as possible. This can be done very effectively at a relatively efficient cost considering the impressive circulation and readership values that can be attained."

How? By projecting a long-range build-up, from February through Easter, and encompassing an all-inclusive list of the country's most important, big circulation mass media. As for local-bag limits, one-quarter and one-third page space is suggested. They offer the best method of selling the "Dondi" story, which, while it features young Kory and the famous title, also possesses other known values, such as boxoffice personalities. And from the viewpoint of exposure, readers of national magazines will be seeing the ads many times; or, in the words of the agency, "We not only have mass circulation—but we have a continuity of impressions."

Donahue & Coe advises quarter page, black and white, ads in Life, Ladies' Home Journal, Saturday Evening Post, Look and McCall's; and one-third page black and whites in Good Housekeeping and Parents' Magazine. This placement schedule, it is estimated, will deliver over 57,000,000 circulation—or, roughly, 134,000,000 readers. Thus, "Dondi" ads will enjoy a readership that represents a cross-section of the American public, with the heaviest concentration upon the audiences most likely to attend. D & C also stresses the sustained nature of the drive.

Following the saturation push, says Donahue & Coe, there will be "strong acceptance" of "Dondi". The newspaper ads that follow, therefore, should build on it, giving the reader more story and entertainment values. Of course, don't forget to repeat the national advertising claims so that the original message stays fresh in the public mind.

All in all, a comprehensive campaign that should pay dividends at the boxoffice.

'Smart, Complete Sell' Keys to U Promotion—Lipton

The debate over hard-sell versus soft-sell matters little in the merchandising of motion pictures. What really counts is the "smart sell" combined with the "complete sell".

The latter approach, vice president David A. Lipton told Universal's executive sales conference in New York, is the way U creates public interest in its product.

"Smart sell", he explained, is the carefully considered of every possible selling avenue for a given picture, and selection of what would appear to be the smartest aspect to employ, be it soft or hard: "Each picture provides its own built-in merchandising opportunities as conceived by its producer, and it is a matter of judgment to make the most of these opportunities. The campaign that is eventually evolved as best calculated to do the most effective selling job is then only as good as the 'complete sell'. That is the one which covers every segment of the audience for which the picture has appeal."

The "complete sell", Lipton declared, begins for Universal with double-truck paper ads announcing start of production of important films. This not only provides exhibitors with advance information as to forthcoming product, but it also conditions movie editors of newspapers and those interested in cinema news in all media. Then, when they receive publicity and photographic coverage from Universal, they will be ready to use it.

Another continuing characteristic of Universal's "complete sell" is pre-selling through national newspapers.

"We are determined," the ad executive said, "that no major Universal pictures approach release date 'undiscovered' by either exhibitor or press... Our experience and research have demonstrated that the boxoffice potential of a picture is in direct relation to the number of people who know about the picture favorably prior to its release."
This is the regimen to which the Court holds that all films must be submitted. It officially unleashes the censor and permits him to roam at will, limited only by an ordinance which senior officials, save standards that have indeed not before us in this case, are patently impracticable. The Chicago ordinance commands the censor to reject films that are "immoral," see Commercial Pictures Corp. v. Regents, 313 U.S. 102, 123, or that portray "depravity, criminality, or lack of virtue of a class of citizens of any race, color, creed, or religion and exposes them to contempt, derision, or obloquy, or tends to produce a breach of the peace of riot, or purports to represent any hanging, lynching, or burning of a censored being." May it not be said that almost every censored motion picture that was held above could also be rejected under the ordinance, by the Chicago censors. It does not require an active imagination to conceive of the quantum of ideas that will surely be suppressed.

**Judicial Delay Harmful**

If the censor denies rights protected by the First and Fourteenth Amendments, the courts might be called upon to correct the abuse if the exhibitor pursues his remedies. But, this is not a satisfactory answer as emphasized by this very case. The delays in adjudication may well result in irreparable damage, both the litigants and to the public. Therefore, the courts of The Miracle was not had until five years after the Chicago censor refused to license it. And then the picture was never shown in Chicago. The instant litigation has now consumed almost three years. This is said to result from the delay in the injury done to the free communication of ideas. This damage is not inflicted by the ordinary criminal penalties. The threat of these penalties, intelligently applied, will ordinarily be sufficient to deter the exhibition of obscenity. However, if the exhibitor believes that his film is constitutionally protected, he will show the film, and, if prosecuted under criminal statute, will have ready the judicial safeguard of a system of censorship is that the exhibitor’s belief that his film is constitutionally protected is irrelevant. Once the censor has made his estimation that the film is "bad" and has refused to license it, it is ordinary defense to a prosecution for showing the film without a license. Thus, the film is not shown, perhaps not for years and sometimes not ever. It was held above could not be rejected by the ordinance, by the Chicago censors.

Moreover, more likely than not, the exhibitor will not pursue judicial remedies. See Schneider v. State, supra. His inclination may well be simply to capitulate rather than initiate a lengthy and costly litigation. In such case, the liberty of speech is in the public interests which benefits from the shielding of that liberty, are in effect, at the mercy of the censor’s whim. This powerful tendency to restrict the free dissemination of ideas calls for reversal.

Moreover, more likely than not, the exhibitor will not pursue judicial remedies. See Schneider v. State, supra. His inclination may well be simply to capitulate rather than initiate a lengthy and costly litigation. In such case, the liberty of speech and press and the public, which benefits from the shielding of that liberty, are in effect, at the mercy of the censor’s whim. This powerful tendency to restrict the free dissemination of ideas calls for reversal.

Freedom of speech and freedom of the press are further endangered by this "most effective" means for confinement of ideas. It is axiomatic that the stroke of the censor’s pen or the cut of his scissors will be a less contemplated device and will be the prosecutor’s determination to prepare the case for indictment. The standards of proof, the judicial safeguards afforded a criminal defendant and the consequences of bringing such charges will all provoke the natural deliberation of the prosecutor. None of these hinder the quick judgment of the censor, the speedy determination to suppress. Finally, the fear of the censor by the composer of ideas acts as a substantial deterrent to the expression today is limited to motion pictures by asserting that they are "not necessarily subject to the precise rules governing any other particular method of expression. Each method tend to present its own peculiar problems.

But, this, I believe, is the invention of a talmudic phrase. The Court, in no way, explains why moving pictures should be treated differently than any other form of expression, why moving pictures should be denied the protection against censorship for the infringe-ment of the expression be especially condemned." Joseph Burstyn, Inc., v. Wilson, supra. When pressed during oral argument, counsel for the city could no mean-ful distinction between the censorship of newspapers and motion pictures. In fact, the percentage of motion pictures dealing with social and political issues is steadily rising. The Chicago ordinance makes no exception for dramatizations, documentaries, and educational films or the like. All must undergo the censor’s inspection. Not may it be sugges-ted that motion pictures may be treated differently from newspapers because many movies are produced for the purpose of enter-tainment. As the Court said in Winters v. New York:

**Impact of Movies No Issue**

"We do not accede to appellee’s sugges-tion that the constitutional protection for a free press apply only to the exposition of ideas. The line between the informing and the entertaining is too elusive for the protec-tion of that basic right. Everyone is familiar with instances of propaganda through fiction. What is one man’s amusement, teaches another’s doctrine."

The contention may be advanced that the impact of motion pictures is such that a licensing system of prior censorship is permissible. There are several answers to this, the first of which is, in effect, to the question itself. Although it is an open question whether the impact of motion pictures is greater than that of other media, there is not much doubt that the exposure of television far exceeds that produced by movies. Moreover, the impact of the motion picture is greater than that of some other media, that fact constitutes no basis for the argument that motion pictures should
Glauc: "We cannot."

Socrates: "Then the first thing will be to establish a censorship of the writers of fiction, and let the censors receive any tale of fiction which is good, and reject the bad; and we will desire mothers and nurses to tell their children how to fashion the mind with such tales, even more fondly than they mould the body with their hands; but most of those which are now in use must be discarded."

Hobbes was the censor's proponent: "... it is annexed to the sovereignty, to be judge of what opinions and doctrines are averse, and what conducing to peace; and consequently, on what occasions, how far, and what men are to be trusted withal, in speaking to multitudes of people; and who shall examine the doctrines of all books before they be published. For the actions of men proceed from their opinions; and in the well-governing of men's actions, in order to their peace, and concord."

Regimes of censorship are common in the world today. Every dictator has one; every Communist regime finds it indispensable. One shield against world opinion that colonial powers have used was the censor, as dramatized by the law suits in South Africa. Even England has a vestige of censorship in the Lord Chamberlain who presides over the stage—a system that in origin was concerned with the barbs of political satire, and was shifted to a concern with atheism and with sexual morality—the last being the concern evident in Chicago's system now before us.

1st Amendment Cited

The problems of the wayward mind concern the clerics, the psychiatrists, and the philosophers. Few groups have hesitated to create the political pressures that translate into secular law their notions of morality. No more powerful weapon for sectarian control can be imagined than governmental censorship. Yet in this country the state is not the secular arm of any religious school of thought, as in some nations, nor is the church an instrument of the state. Whether—as here—city officials or—as in Russia—a political party lays claim to the power of governmental censorship, whether the presses are restrained by a federal code, or for a conformist political ideology, no such regime is permitted by the First Amendment.

The forces that build up demands for censorship are heterogeneous.

"The comstocks are not merely people with intellectual theories who might be convinced by more persuasive theories; nor are they pragmatists who will be guided by the balance of power among pressure groups. Many of them are so emotionally involved in the condemnation of what they find objectionable that they find rational arguments irrelevant. They must suppress what is offensive in order to stabilize their own tremulous values and conscience. Panic rules them, and they cannot be calmed by discussions of legal rights, literary integrity, or artistic merit."

Yet as long as the First Amendment survives the censor, the law will be bound to respect his cause, cannot have the support of government. It is not for government to pick and choose according to the standards of any religious, political, or philosophical group. It is not permissible, as I read the Constitution, for government to release one movie and refuse to release another because of an official's concept of the prevailing need or the public good. The Court in Near v. Minnesota, said that the "chief purpose" of the First Amendment's guarantee of freedom of press was "to prevent previous restraints upon publication."

A noted Jesuit has recently stated one reason against government censorship: "The first freedom authorized by the American people are fundamentally oriented is a freedom under God, a freedom that knows itself to be bound by the imperatives of the moral law. Antecedently it is presumed that a man will make morally and socially responsible use of his freedom of expression; hence there is to be no prior restraint on it. However, if his use of freedom is irresponsible, he is summoned after the fact to responsibility before the judgment of the law. There are indeed other reasons why prior restraint on communications is outlawed; but none are more fundamental than this." Murray, We Hold These Truths (1960).

Evils of Prior Restraint

Experience shows other evils of "prior restraint." The regime of the censor is deadening. One who writes cannot communicate with the man whose pencil can keep his production from the market. The result is a pattern of conformity. Milton made the point long ago: who is a licensor of booklets must be judged more than ordinarily, which will be a great jealousy of the next succession, yet his very office, and his commission enjoins him to "pass nothing but what is vulgarly received already." Areopagitica, 3 Harvard Classics (1909), p. 212.

Another evil of censorship is the ease with which the censor can erode liberty of expression. One stroke of the pen is all that is needed. Under a censors regime the weights are cast against freedom. If, however, government must proceed against an illegal publication in a prosecution, then the advantages are on the other side. All the protections of the Bill of Rights come into play. The presumption of innocence, the right to jury trial, grounds of guilt beyond a reasonable doubt—these become barriers in the path of officials who want to impose their standard of morality on the author's work. The adversary system while working as a supreme bureaucracy disappear. The public trial to which a person is entitled who violates the laws gives a hearing on the merits, airs the grievance, and brings the community judgment to bear upon it. If a court sits in review of a censor's ruling, its function is limited. There is leeway left the censor, who like any agency and its expertise, is given a presumption of being correct. That advantage disappears when the government must wait until a publication is made and then prove its case in the accepted manner before a jury in a public trial. All of this is anathema to the censor who prides work secret, perhaps because as Milton said, he is "either ignorant, imperious, and remiss, or basely puerile."

The First Amendment was designed to enlarge, not to limit, freedom in literature and in the arts as well as in religion, politics, law, and other fields. Hammegan v. Esquire, Inc., Kingsley Pictures Corp. v. Regents, supra. It's aim was to unlock all aides for argument, debate, and dissemination. No more potent force in defeat of that freedom could be designed than censorship. It is a weapon that no minority or majority group, acting through government, should be allowed to wield over any of us.

File BULLETIN February 6, 1961 Page 23

DOUGLAS, DISSENT

Mr. Justice Douglas, with whom The Chief Justice and Mr. Justice Black concur, dissent.

My view that censorship of movies is unconstitutional because it is a prior restraint and violative of the First Amendment has been expressed on prior occasions. Superior Films v. Department of Education, Kingsley Pictures Corp. v. Regents.

While the problem of movie censorship is relatively new, the censorship device is an ancient one. It was recently stated, "There is a law of action and reaction in the decline and resurgence of censorship and control. Whenever liberty is in the ascendant, a social group will begin to object to it; and when the reverse is true, a similar resistance in favor of liberty will occur."

Whether or not that statement of history is accurate, censorship has had many champions throughout time.

Socrates: "And shall we just carelessly allow children to hear any casual tales which may be devised to lead us to receive their minds ideas for the most part the very opposite of those which we should wish them to have when they are grown up?"
This is Your Product

All the Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears at End of Offering)

August

SEXY KITTENS GO TO COLLEGE Mamie Van Doren, Tuesday. Daily. Mild, Barbara Bardon. Producer-director Albert Zugsmith. A modestly textured story that is expected to stoke college routine. 90 min. 11/28/60.


TORMENTED The Richard Carlson, Susan Gordon, Joll Reading. Producers Bert I. Gordon, Joseph Steinberg. Eerie shocker. 76 min. 10/20/60.

October


TIME BOMB Curt Jurgens, Mylene Demongeot. Suspense story. 92 min.

November


PLUNDERERS, THE Jeff Chandler, Dolores Hart. Directed by young hoodlums who embark on a larceny spree. 104 min. 11/18/60.


HERO THE GREAT Color. Edmund Purnode, Sylvia Lopez, Massimo Girotti. 87 min.

LOOK IN ANY WINDOW Paul Anka, Alex Nicol, Gigli Ferreau, Ruth Roman. Producers William Alland, Laurence E. Massicot. "Peeping Tom" gets in trouble. 85 min.

Coming

ARMORED COMMAND Howard Keel, Tina Louise. Produced Ron Wurzel. Story of the famous German spy, Alexander Beilsheger. 90 min.


CONFESSIONS OF AN OPIUM EATER Producer Albert Zugsmith.


OPERATION EICHMANN Producers Sam Bischoff, David Diamond.

RECKLESS, PRIDE OF THE MARINES Producer Lester Samsom. Based on Sue St's book about a horse which served as an ammunition carrier in Korea.

REPRIVE Producers Millard Kaufman, A. Ronald Lubin. Film blog, of Resto, once sentenced to die in electric chair and reprieved after 19 years in Dannemora Prison.

STREETS OF MONTMARTRE Lana Turner, Louis Jourdan. Producer-director Douglas Sirk. Based on two books, 'Men of Montmarte' and 'The Valadon Drama.'


UNARMED IN PARADISE Maria Schell. Producer Stuart Millar.

July


BOMB OF ZUGSMITH. PRODUCER-DIRECTOR Dino Langu. Adventure story set in India. 94 min. 11/28/60.


BLACK SUNNADY Barbara Steele, John Richardson. A classic story in horror. 94 min.


MARCH


REPTILICUS Color. Carl Ottohson, Anne Smynter, Bondi Halley. Horror classic. 90 min.

AUGUST


Coming

ALI BABA AND THE SEVEN MIRACLES OF THE WORLD Technicolor, Technirama.


TAKE ME TO YOUR LEADER CinemaScope. Comedy science fiction.

COLUMBIA

July


August


September


AS THE SEAS BAG The Van Johnson, Jean Pierre Aumont, Dany Carrel. Producer Sam Katzman. Director George Sherman. A killer is kidnapped. 74 min. 8/12/60.

FAST AND SEXY CinemaScope, Color. Gina Lollobrigida, Dale Robertson, Producer Mike Skolik. Director Reginald Denham. Love story set in Italy. 98 min. 9/6/60.

October


LET NO MAN WRITE MY EPIPHANY Burt Ives, Shelley Winters, James Davis, Mickey Rooney, Producers R. Kaplan, Director Philip Leacock. Drama of the slums. 106 min. 10/23/60.


November

HELL IS A CITY Stanley Baker, John Crawford, Donald Pleasence, Jessica Harper. Producer Dr. Guest. Crime thriller. 96 min. 11/14/60.

SURPRISE PACKAGE Vul Bramwell, Miss Gaynor. Producers-director Stanley Donee. Dept. "cuts up" on island of Rhodes. 100 min. 11/23/60.

December

JAZZ BOAT CinemaScope, Anthony Newley, Anne Aubrey. Producers-Participants Albert B. Broccoli. Director Ken Hughes. Mirth and murder on an excursion boat. 70 min. 11/18/60.


January


February

HAND IN HAND John Gregson, Sybil Thorndike, Finlay Currie. Producer Helen Winston. Director Philip Leacock. Story of religious tolerance. 75 min. 12/16/60.

PASSPORT TO CHINA Richard Basehart.

UNDERWORLD Affairs of Clifford Robertson, Dorothy Dorn, Beatrice Kaye. Producer-Director Samuel Fuller.


Coming


FIVE GOLDEN HOURS Emile Kovacs, Cyd Charisse, George Sanders, Producers Irshad, Jerome. 90 min. 2/16/60.


INDEPENDENTS

August


TEN JUNGLE. Paul Anuitto. Directed by Joseph M. Sargent. Story of animal life along the Amazon River. 70 min.

November


December


January

GORGEOUS EASTERN COLOR, Bill Travers, Will Sylvester, Charlie Catlett, Producer-director Robert Romero. Directed by Eugene Lourie. Adventure story of a monster that visits St. Louis to prevent President Kennedy from off-spring from captivity, 76 min.

VILLAGE OF THE DAMNED. George Sanders, Richard Widmark, directed by John Gilling. Screenplay based on a mysterious civilization said to have vanished into the heart of the earth.

Coming


February


March


April


May


June


July


August

METRO-GOLDWYN-MAYER


September


October


November


December

CINMARRON. CinemaScope, Color, Glenn Ford, Maria Schell, Anne Baxter, Producer Edmund Grainger, Director Henry King. A United Artists release.

FEBRUARY SUMMARY

The February release chart has risen to a respectable 19. United Artists and Columbia share top honors with four pictures apiece, while four companies—Twentieth Century-Fox, Universal—American-International and Paramount—follow with two films each. M-G-M, Warner Bros. and Continental D-istributing have stated one release, and Allied Artists has yet to announce any product for this month.
LADIES’ MAN Technicolor. Jerry Lewis, Helen Traubel, Producer-Director Jerry Lewis. Story of the only male employee in a boarding house for women.


ON THE DOUBLE Panavision, Technicolor. Danny Kaye, Dana Wynter, Producer Jack Rose, Director Mel Shavelson. GIs entangled into Allied espionage plot.


20TH-CENTURY-FOX August

FLAMING Star Color. Elvis Presley, Barbara Eden, Steve Janiak, Producer-Director David Weisbart. Director Don Siegel. Drama of Indian warfare.

LEGIONS OF THE NILE Linda Cristal, Ettore Mammoli, Georges Marchal, Producer-Virgilio de Blas, Hales Zangrelli, Director Humberto Di Stefano. Spectacular historical melodrama. 91 min. 11/14/60.


January


MARRIAGE-Go-Round, The Susan Hayward, James Mason, Julie Newmar, Producer Leslie Stevens, Director Walter Lang. Screenplay adapted from Broadway play. 98 min. 12/14/60.

February


March


FERRY TO HONG KONG Curt Jurgens, Orson Welles, Sylvia Syms, Producer George Maynard. Director Henry Koster. Animated cartoon featuring, among other things, a captured framp, a scheming captain, and their strange crew.

SACRED See CAN'T BUY ME LOVE.

TRAP FAMILY, THE Color. Tells the story of the famous singing family who have been immortalized in The Sound of Music.

April

ALL HANDS ON DECK CinemaScope, Deluxe Color, Directed by Peter B. Du Vernet. Prod-ucer Oscar Brodkey. Director Norman Taurog. Naval comedy involving a young lieutenant who becomes the target of four female adorers.


FIERCEST HEART, THE CinemaScope, Deluxe Color, Produced by George Schaffner, Directed by Julie Powell. Raymond Massey, Producer-Director George Sherman. Action drama of the British trek through the dust and War in the 1850’s. 100 min.


May


RETURN TO PEYTON PLACE CinemaScope, Deluxe Color, Produced by Dan Hedaya, Directed by Delmer Daves, Tuesday Weld, Mary Astor, Producer Jerry Wald. Based on the book by the same name by lumber baron's best-selling novel revealing around young girl's book exp- osing a small New England town.

June

Misty CinemaScope, Deluxe Color. David Nolan, Peter De Coster, Producer Jerry Wald. Based on the book by the same name by the best-selling author.


July

UNIVERSAL INT'L

August

CHARTROUSE CABOOSE Eastman Color. Molly Bee. Directed by Alvin Ailey. Produced by Joel Simon. Directed by William Dyson. Comedy centered around a chartreuse caboose used for a home. 74 min. 8/30/60.

September

BETWEEN TIME AND ETERNITY Eastman Color. Lilli Palmer, Carlos Thompson, Willy Birgel. Directed by Arthur Maria Rabenalt. 85 min. 9/22/60.

SEVEN DAYS FROM SUNDOWN Eastman Color. Anthony Mann. Directed by Robertz J. S. Miller. 87 min. 10/11/60.

November


December


January

GRASS IS GREENER, THE Technicolor. Directed by Doris Day. Produced by Robert Mitchum, Jean Simmons, Director-Stanley Donen, Comedy. 105 min. 12/12/60.

February


March


April

CRAZY FROM HEAVEN Tyrone Power, Audrey Murphy, John Savon, Zophia Lampert, Produced Gordon Kay. Directed by John Ford. 81 min. 4/1/60.

May

DARK OF THE TUNNEL TheANCE Morgan. Hazel Court. Produced Norman Williams. Director John LeMont. Melodrama with photographic model background. 91 min. 11/14/60.

June


July


Coming

DEADLY GAMES Color, Mary Ure, Paul Hubschmid, Natalia Makarova. Directed Agustín Ibarrola. 87 min. 7/8/60.

DEPENDABLE SERVICE CLARK TRANSFER Member National Film Carriers

Philadelphia, Pa.: LICUS 4-3458

Washington, D. C.: DUP 7-7200
Which trade paper has the most "DRAG" with exhibitors?
“When a sufficient supply of good films were available...”

Read WHAT DO THE FIGURES MEAN?
A CRITICAL ANALYSIS OF THE COMMERCE DEPARTMENT REPORT

◊

ANGELS FOR MOVIES, INC.
A Wall Street Observer Asks If Individual Investors Might Finance Film Production
Read FINANCIAL BULLETIN

What They're Talking About

Reviews
SANCTUARY
THE MILLIONAIRESS
THE HOODLUM PRIEST
THE SINS OF RACHEL CADE
UNDERWORLD, U.S.A.
GOLD OF THE SEVEN SAINTS
BREATHELESS
TESS OF THE STORM COUNTRY
GENERAL DELLA ROVERE
THE SPESSART INN
"SURE-FIRE"

STARRING
JOHN WAYNE / RICHARD WIDMAR
PATRICK WAYNE / LINDA CRISTAL / JOAN O'BRIEN / CHILL WILLS /
produced and directed by JOHN WAYNE / original screenplay by JAMES EDWARD G
ALAMO

History Making Grosses!
Roosevelt Theatre, Chicago, in first run, repeat engagement is SMASH! SMASH! SMASH!

Laurence Harvey / Richard Boone

Co-Starring Frankie Avalon

Technicolor®

Composed and conducted by Dimitri Tiomkin

A Batjac Production
A SPECIAL CIVIL WAR CENTENNIAL PRESENTATION OF THE SCREEN EVENT OF THE CENTURY!

The scenes...the sights...the spectacular love story that thrilled millions!

CONTACT YOUR M-G-M BRANCH NOW!
PREMIERE...LOEW'S GRAND, ATLANTA, FRIDAY, MARCH 10TH
OTHER GREAT CITIES TO OPEN IN APRIL

DAVID O. SELZNICK'S
PRODUCTION OF
MARGARET MITCHELL'S
STORY OF THE OLD SOUTH

GONE WITH THE WIND

STARRING
CLARK GABLE
VIVIEN LEIGH
LESLIE HOWARD · OLIVIA deHAVILLAND

WINNER OF TEN ACADEMY AWARDS

IN Technicolor

DIRECTED BY VICTOR FLEMING · SCREEN PLAY BY SIDNEY HOWARD · RELEASED BY METRO-GOLDWYN-MAYER INC. · MUSIC BY MAX STEINER
Seared by the fires of her desperate desires, tormented by the new-found emotions within her...she rose from degradation to find, at last, redemption at the hands of the woman her silence had condemned to the gallows.

—From the great American novel that won the world's acclaim and its author the Nobel Prize for literature.
ANGELS FOR MOVIES? "If it's a money problem, why don't you follow the lead of the legitimate theatre? Use public funds. Capitalize the individual film. I can't imagine it being worse than grand larceny — and if I told you about the show my daughter took us to Friday, you're guilty on that count anyway."

A Wall Street partner is holding forth. A perceptive student of amusement categories, he is discussing on an editorial theory that film business is foregoing undue dollar income as the result of a controlled film shortage.

"You know, I take it back. My dentist has a piece of something on Broadway . . . 'Do Re Mi' is it? I told him he was being hornswoggled. Now he laughs down my throat."

"Are you suggesting something in the nature of Angels, Inc.?" we asked.

"Something along those lines. You people yelp about shortages. You say a market is not being satisfied. Here's an avenue of approach. The successful producer could attract a ready market and it might serve as the only available capital source for others. The question is this: Can an increase in film production be supported profitably? If the answer is yes, someone should—and probably will—do it. If the answer is no, then the idea won't go very far."

"I cite this as a purely theoretical answer to the problem of risk capital. The established film companies have their own capital sources and the sale of film libraries have certainly supplemented their cash balances. Nonetheless, it is my guess that a purely speculative market for this purpose would exist, in fact, depending on the announced production elements, story, stars, director, I suppose an exclusively capitalized picture would be one of the most marketable securities around.

"It would seem to me—and my knowledge on this count must be taken as very superficial—that there is a seasonal ebb and flow to film releases. Good films appear to run in rashes and you have boxoffice booms that go on for some time. On the other hand, there seems to be product gaps, periods when the same old films hang around endlessly, for want, I would imagine, of suitable replacements. I would suspect a contrived holding back in the interest of some kind of merchandising advantage."

"For us, the movie business poses a number of problems. We like companies that have shown a consistent ability to market money-making attractions. As you know, prediction in this sphere is impossible. You have hits and you have flops, and the idea is to maximize and minimize, respectively. I quite agree with your contention that the pictures themselves are the only objectively measurable units in the movie industry. For the past few years too many film stocks have gotten by on dead-hand legacies from a generation back. Eventually, the film companies will have to be judged in terms of current performance rather than sales of assets that just happen to be sitting conveniently around in the age of television. The film companies, if they don't know it by now, are among the unbelievably luckiest of our time. You'll forgive the observation, I'm sure.

"Frankly I would as leave be interested in an individual artistic endeavor as I would in a total amusement company. There is a certain working dimension to it. You know what you have, although you don't, of course, know what it can do. The point is, it is not mitigated by factors external to it. And best of all, it could be good fun. How to go about all this I leave to you and your industry. I hope I haven't made too much of an off-hand fancy.

"Why don't you—or someone in the business—take a pulse reading. I know we couldn't entertain anything of this kind, but angels for movies—well, your business is a bit far-fetched to begin with, isn't it?"

There it is. Angels for Movies. Screwy? Perhaps not.

In the realm of the modest budget picture particularly, public financing strikes us as a potentially sound and useful arrangement, a mechanism to spur and trigger added product volume, a device for developing a deeper public consciousness in pictures and, possibly, even bolstered attendance. It could serve, too, as a method for producing a greater percentage of extravagant, potential hard-ticket attractions, which the existing budgets of major companies cannot now sustain.

The key questions are these: Is such a method needed, feasible, or desirable? It has been asserted with supportable evidence that attendance turns upward in periods of strong and varied attractions, downward in periods of product thinness. By inference, an additional reservoir of product is warranted to fill the gaps and fissures in your year 'round play dates. No one is filling this void to any sizable extent. Perhaps the capital aspect is paramount; perhaps it is solely the artistic aspect, the want of screen material. In either event, consideration of the idea advanced by our Wall Street friend is merited.

Angels for Movies, Inc. might not be as "far out" as it seems at first blush. If thousands of investors can be found for Broadway show ventures, speculative as they are with artistic and commercial imponderables, why couldn't shares be offered to individuals for a piece of a movie? Well, it is an idea. Let's talk some more about it.

[ See FINANCIAL ROUND-UP, Page 13 ]
JACK ON ‘JACKS’. Paramount is banking heavily on Marlon Brando’s “One-Eyed Jacks” to bolster its profits during 1961, vice president Paul Raibourn told the Wall Street Journal recently. He voiced the anticipation that “Jacks” would do as well as “Psycho”, which is heading for a $10 million domestic gross. Among those who have seen the Brando production, however, there appears to be some hearty disagreement with Raibourn’s appraisal of its potential. Despite the extensive cutting (Brando initially had it running over 4 hours), they say its present 2 hours, 21 minutes time is still too long. The scissoring reportedly has left some wide gaps in the continuity of the western plot. In any event, the opinion heard by this department is that “Jacks” is definitely no “Psycho”.

ROADBLOCK IN LITTLE ROCK. The road to Utopia for the pay-TV system is still bumpy through the U. S. Telemeter continues to run into roadblocks in efforts to get its Little Rock project into motion. Despite the claim by president Louis A. Novins that things are running smoothly in the move to obtain toll-TV service via the wires of the Southwest Bell Telephone Company, the evidence is that the utility is strongly opposed to sticking its neck out to aid the Telemeter experiment. Southwest Bell reportedly will flatly tell the Arkansas Public Service Commission that it sees no reason to go to the enormous expense of setting up the complex wire system needed to transmit pay-TV in Little Rock, at least without being indemnified by Telemeter. And it is regarded as extremely doubtful that the PSC will order Bell to provide the service.

THE BIG HOUSE. The rumor that New York’s Capitol Theatre would switch from its long-established film policy to legitimate shows recalls the prediction made here some time ago that the Roxy would not be the last of the out-sized movie palaces to pass from the Broadway scene. While the Capitol report was emphatically denied by Loew’s head Laurence Tisch, it remains a fact that the cavernous movie house is a “white elephant” in today’s scene. All of the big deluxers are finding it increasingly difficult to obtain anywhere near the number of films they require to operate profitably, what with most distributors leaning more and more toward the smaller, fashionable and commodious theatres off the main stem. Look for the Capitol to go.

WHAT’S AHEAD ON TV. Portents both good and bad are seen for exhibitors in plans mapped out thus far by their major competitor, television, for the 1961-62 season. On the dark side, NBC has decided, starting in September, to turn over two hours of prime, Saturday night time (9-11) to feature films. They will be post-1950 20th-Fox attractions, never before seen on TV. On the bright side, the TV special, usually 90 minutes in length, will be a scarce item on the small screen next year, thereby eliminating a major source of similarity between video and movies. The networks are said to be disturbed about the scheduling problems created by the spectaculars, and have revised their planning sheets accordingly. CBS, in particular, noted: “Our schedule of week-in and week-out programming has suffered substantially by reason of numerous interruptions. In order to maintain the highest possible audience levels for our regular advertisers, special programming of a pre-emptive nature will be on a very limited basis.”

TELEMETER CANCELLATIONS. Reports from Etobicoke indicate cancellations of service by a number of pay-TV subscribers. Trans-Canada Telemeter, admits that there have been some drop-outs, but attributes them to viewers moving from the pay-TV area, rather than to any disenchantment with the system.
No two current topics occupy the interest of theatre men more than the product shortage and the threat of toll television. Mr. Albert M. Pickus, president of Theatre Owners of America, discussed them before the Texas Drive-In Theatre Owners convention, and we are pleased to present below the highlights of his address.

* * *

Eleven years ago, in 1950, we got 425 releases from all the Hollywood companies. In 1959, the 10 larger companies gave us 224, of which 33, or 14.7% were made by foreign countries and dubbed or adapted for our market. Last year we got 226, of which 63 were films of foreign origin, and therefore of limited value at our boxoffice. This gave us a net of 163 new domestic pictures. If you drive-in operators had no opposition, you could play every available picture, the 163 new films would last you just 40 weeks on a double-feature, two-change-a-week policy. If you had three changes, you would have new Hollywood product only for the 27 weeks of your peak late Spring-Summer-early Fall season. I cite these figures only to stress to you, statistically, what you already know.

What can we do about it? We should all know by now that help won't come voluntarily from the Hollywood companies. Our pleas have gone unheeded, and understandably so, because virtually every major film company is making money on reduced production.

Help can only come from exhibitors. TOA has started the ball rolling. We have worked with a new company, Pathe-America, as a new source of product. Not many hundreds of miles from where we sit today, on location in Tucson, Arizona, Pathe-America is filming its first exhibitor-sponsored picture, "The Deadly Companions," which should be ready for our screens by late April or early May. Pathe has a second script, a comedy, ready to go. Both scripts were prepared for shooting only after a TOA committee approved them, deciding that not only did they look like potentially good screen fare, but also that they were pictures we could show at our theatres without embarrassment.

But one source is not enough. We feel we need three, or four, or five more, to insure that no matter what the majors do in the future, we as the men will always have our own basic sources. To that end we have contributed many thousands of dollars to the ACE Production Company; TOA was the only trade association to make such an investment.

We are hopeful that by the time Summer arrives, ACE Productions will begin the financing of new pictures. For as Pathe and ACE begin turning out pictures, I believe the Hollywood companies will begin making more pictures to protect their seller's markets. And, I also believe that as exhibitor-sponsored companies begin operating, other production undertakings will be offered to theatre owners.

And now, let us take a hard look at pay television.

Those of you with theatres in Galveston, Houston and Dallas, where only a few years ago you swamped efforts to install cable pay TV in those cities, know as I do, that an awakened and an aroused public makes short shift of pay television. To date no pay TV attempt has succeeded once the public realized what it would have to pay, and that programming would be similar to free television. This, I feel confident, will be the future story of pay television. But, in proving this point, the theatres could be seriously hurt.

Pay TV has been tried in Chicago, in Palm Springs, and in Bartlesville, and failed. It is being tried now in Toronto by Paramount's Telemeter system, and is failing.

Right now the F.C.C. is preparing an order to permit Hartford Phonovision to try an over-the-air test in Connecticut. And Telemeter just two weeks ago announced it had signed a combine of newspaper owners, big money men, and power interests, operating as a Midwest Video Company, to try cable TV in Little Rock, Ark.

Their basic programming will be movies. On the stand, before the FCC, and under oath, the RKO General president boldly admitted he intended to compete with theatres for first run product; and that he considered Phonovision nothing more than an additional theatre.

The new Congress already has before it several bills forbidding charging of a fee for television programs. We are hopeful that through our leadership, we can get Congress to act on these Bills. This campaign is being undertaken by Philip F. Harling, who is not only TOA's anti pay TV committee chairman, but also chairman of the Joint Committee Against Pay TV. He will soon be calling upon you for help in writing to your Congressmen and Senators to favorabe action on pending Bills. I urge you to help. For while we are sure that the pending pay TV tests will ultimately fail, we must also strive to nail the ham door shut by Congressional action.

---

Film BULLETIN: Motion Picture Trade Paper published every other Monday by Wax Publications, Inc.; Mo Wax, Editor and Publisher. PUBLICATION-EDITORIAL OFFICES: 1339 Vine Street, Philadelphia 7, Pa.; LOCUST B-9880, 9881. Philip B. Ward, Associate Editor; Leonard Coulier, New York Associate Editor; Bern Schnayer, Production Manager; Max Garelick, Business Manager; Robert Health, Circulation Manager. BUSINESS OFFICE: 550 Fifth Avenue, New York 36, N. Y.; Circle 5-0134; Ernest Shapiro, N. Y. Editorial Representative. Subscription Rates: ONE YEAR. $3.00 in the U. S.; Canada. $4.00; Europe, $5.00; TWO YEARS, $5.00 in the U. S.; Canada, Europe, $9.00.
Newsmakers

A Decade Later

Ten years ago, when a group of energetically bright young executives snatched United Artists from the jaws of bankruptcy, president Arthur Krim set up "four principles" as the goal of his administration: (1) reorganization of the company; (2) acquisition of product so that it could be distributed in a steady flow; (3) financing of production, from conception to completion of films, and (4) expansion of the company into "other aspects of the entertainment business".

Last week, Krim and other leaders of the "New" UA team met with the press on the occasion of the company's tenth anniversary to review the remarkable decade of success, and—more important—to reveal its imposing plans for the future. For 1961 through 1963, it was announced, United Artists will have a program featuring 48 major films representing an investment of some $150,000,000. In the flush of the anniversary celebration, a rosy estimate was made that this output might garner a world-wide gross of one billion dollars!

In summing up the ten years of sustained achievement, Krim noted: "We are now 500 pictures and a half-billion dollars older." In attaining that age, less ripe than remunerative, United Artists, under an astute management team, has steadfastly pursued its four goals until, one by one, they have been overtaken, stamped with the UA brand and translated into active company policy. From a mere $17,000,000 grosser in 1950, it has reorganized and expanded to the point where it can look back on a $600,000,000-plus gross for the first decade.

The "founding executives" group is still intact. There are, in addition to Krim, chairman of the board Robert S. Benjamin, vice presidents William J. Heineman, Max E. Youngstein, Arnold M. Picker, and Herbert L. Golden.

In 1951, when the last of the original UA hierarchy—Mary Pickford and Charles Chaplin—decided to let their stock go to the new group, the company was suffering much more acutely than the other major film companies from the post-war economic crush. But it had one valuable asset: its manpower was young, confident, enterprising, and they were determined to succeed.

The UA product in those early, dark years was a conglomeration of impoverished independent films and left-overs from defunct Eagle Lion, but by dint of aggressive salesmanship and hard-hitting showmanship the bookings started to roll up and weekly billings rose steadily. First under the aegis of Youngstein, later of Lewis, and a lively contingent of showmen, United Artists blazed a trail of ballyhoo that contributed much to the revitalization of the whole industry's flagging spirit. Seldom have so few done so much with so little. By the potent chemistry of Production and Promotion, UA grew and grew and grew over the decade now past.

The ambitious three-year product schedule is UA's "major way" of observing its tenth anniversary, says Krim. It represents "certainly the strongest backlog we have ever had, (one that) could very well be the greatest in the history of the business. I can see only giant steps forward in the theatrical operations of the company in the next few years." The roster thus far represents only major projects which are either completed, in production or in a highly advanced state of pre-production development. The 48 top releases will be supplemented by numerous other pictures as yet unannounced. Of the 48, 19 are set for 1961, 17 for '62, 12 for '63. Krim forecasts a total output of at least 36 features for this year.

Attention was focused at the press conference on the number of Broadway stage successes and best-selling novels to be found on the schedule. From the Great White Way will come cinema versions of such shows as "The Best Man" ('63), "Irma La Douce" ('63), "The Miracle Worker" ('62), "My Fair Lady" (1963), "The Seven Year Itch" ('62), "The Tenth Man" ('63), "The Unknown" ('63), "West Side Story" ('61). And from the best-seller lists: "Hawaii" ('63), "The Last of the Summer Wine" ('63), "Advise and Consent" ('62), "Exodus" ('61) and "By Love Possessed" ('61).

To be sure, up to this point United Artists has scored all the goals the team set for itself back in 1951. It has an organization of acknowledged talent and depth. It is knee-deep in such diversified fields as television and records. It is earning handsome profits. Yet some observers profess to find, in this atmosphere of affluence, a creeping complacency replacing the spark that made the company so dynamic in its earlier years. No evidence to support that belief can be found in the impressive product pronouncement that marks the beginning of United Artists' second decade.
AA Gets 'David'

Beaver-Champion Attraction's first release, "David and Golliath", will be distributed in the U.S. by Allied Artists, it was announced jointly by AA president Steve Broidy and James A. Mulvey (above), head of B.C. Available to exhibitors starting in June, the picture will be backed by an "unlimited budget", with emphasis on the local level, according to Mulvey.

'Barabbas' Ready to Begin

"Barabbas" starts filming in Rome March 1, it is announced by Columbia's head A. Schneider, center, producer Dino de Laurentiis, right, while 1st v.p., treasurer Leo Jaffe watches.

P. Skouras on 'Francis'

"Francis of Assisi" producer Plato Skouras discusses 20th-Fox release, as Fox publicity mgr. Nat Weiss, r., listens at trade press confab.

Frisch Heads ACE

Emanuel Frisch (left), treasurer of Randforce Amusement Corp., was elected chairman of the American Congress of Exhibitors for a minimum term of six months. He was chosen by the ACE executive committee, on which he serves, to replace Sol Schwartz, who recently gave up the post when he resigned as head of RKO Theatres to move to Columbia as a top-level executive. Frisch takes over as ACE toppler March 3. A veteran of exhibition, he has held a number of important positions of service in the field, including: presidency of MNPFA from 1953-56, and board chairmanship of MPTA in 1957. Following his election, Frisch revealed that Leslie R. Schwartz had been elected to the ACE executive arm.

Smerling to NT

Sheldon Smerling (above) was named exec. v.p., chief operating officer of NT&T. He had same post at Eastern Management Corp.

Warner Upbeat for '61, Beyond

A line-up of varied entertainment from Warner Bros. is in store for the motion picture public in 1961, and some of the most "want to see" attractions in the firm's history are being readied for production. In making that announcement, president Jack L. Warner (left) listed 35 films in preparation, in production and completed and awaiting release. In addition to emphasizing important literary properties, WB also is introducing a number of "new faces" in its product this year. Warner said these pictures are completed and ready for release: "Fanny", "Parrish", "Splendor in the Grass", "A Fever in the Blood", "Gold of the Seven Saints", "The White Warrior", "The Fabulous World of Jules Verne" and "Bimbo the Great", "The Sins of Rachel Cade" and "The Steel Claw".

New Allied Moves Ahead

As Two Units Withdraw

While two dissident units—Mid-Central and Indiana—seceded and a third—Mid-South—announced it would vote on the matter, the new leadership of National Allied continued in its determination to forge an exhibitor organization with a new face. Following his precedent-breaking meeting with TOA chief Albert M. Pickus, newly-elected Allied president Marshall H. Fine prepared to sit down with the film company heads in an effort to solve mutual problems. Before he did, he joined with Pickus in announcing: "We both subscribe to the theory that more is to be gained by working together on mutual industry problems, than by going separate ways. We are hopeful that our new relationship will provide a means of coordinating such common industry efforts in areas where the policies of our separate organizations co-incide."

Lew Schreiber Dead

Services for Lew Schreiber, 20th-Fox exec, studio mgr., were held Feb. 9 in Hollywood. He died at 60, after a long illness.
"When a sufficient supply of good films were available..."

What Do the Figures Mean?

A CRITICAL ANALYSIS OF THE COMMERCE DEPARTMENT REPORT

The U.S. Department of Commerce recently issued its report on the motion picture industry outlook for 1961 and review of 1960. It is an important document, significant not only for what it says but also for the inescapable conclusions that must be gleaned from between the lines.

Surely, it is a testimonial to the basic vitality of an industry which, with less theatres, fewer pictures, and higher prices, still manages to achieve better results—at least dollar-wise—than the year before. And that is what the Commerce Department has found to be the case.

However, several disturbing facts emerge from the report. One is that while boxoffice receipts went up 7.5% in 1960 over 1959, attendance rose by slightly less than 5%. Another is that production of feature films declined and "a significant increase in the number of features produced is not expected in 1961."

This means that in the past year the increase in boxoffice receipts was due in large measure to higher boxoffice prices, rather than to a commensurate increase in the size of the audience. It also means that, with little possibility of more product availability in 1961, we may have to depend again on increased prices for any fattening of our revenues.

LONG-TERM PORTENTS?

Thus, while it can be said that the Department of Commerce has reason for its assertion that the 1961 outlook is good, on any long-term basis the portents are not quite so bright. The Department anticipates that the audience will increase by about another 5% and the receipts by an amount as yet difficult to predict; but on the basis of past experience, the discrepancy between the growth of the audience and the enlargement of receipts seems likely to follow the established pattern. This means that further increases in ticket prices may be the deciding factor.

There is no question but that the 1960 total boxoffice receipts figure of $1,375,000,000 is impressive and gratifying, particularly when compared to the 1959 figure of $1,278,000,000. At the same time, however, it is disturbing to reflect that the means by which much of this increase was obtained—higher prices—is not a method which can be employed year after year.

In 1960, according to the Commerce figures, the ticket price index rose about 7.5% by the end of the year. If this kind of thing continues, we run the risk of pricing ourselves out of some part of the market.

POPULATION vs. AUDIENCE

In analyzing the industry's growth posture, it is pertinent to relate attendance to the total potential market. Over the past decade, the population of the United States has risen an average of 1.85% per year, an average increase of 2.8 million annually. Since 1955 this means our total population has risen by some 14 million. (Bear in mind that an increase in the population does not trace entirely to more babies; people are living longer.) The average weekly movie attendance in 1955 was an estimated 45-46 million; the Commerce Department report estimates it to be "about 44 million" for 1960. While it is challenging, statistically, to compare weekly attendance figures with the population rise, these numbers nevertheless furnish some evidence that in terms of the national population growth the movie audience is lagging. And it cannot be denied that proportionate to total population we have more car owners than ever, more bowlers, more sports fans than ever—but definitely not more moviegoers.

The report emphasizes the decline in the number of films available for showing, and makes no bones about the effect of the product shortage on the boxoffice. "Though business was sometimes slow in 1960, when a sufficient supply of good feature films were available, the boxoffice responded and receipts were up." Please note the use of the word "good". Getting more pictures helps only when the pictures are of decent quality. But not having enough pictures hurts, no matter the quality.

The problem is starkly outlined in the figures and observations contained in the report. We have here a picture of an industry which has maintained and even improved its total receipts not by expanding its market but rather, in the main, by making less product and charging more for it. The Commerce Department implies that this policy will continue in 1961 — less pictures, higher prices, a slight increase in weekly U.S. attendance.

DECLINE IN THEATRES

Now let's look at another significant part of the report. In 1958 there were 16,354 motion picture theatres operating in the U.S., of which 4,063 were drive-ins. In January, 1960, the industry estimates that 16,103 theatres were in operation, of which 4,768 were drive-ins. Despite the substantial increase in the number of drive-ins, the total number of theatres declined. The total number of retail outlets for films was cut, the price of tickets went up, the supply of films went down.

Some film people try to equate the decline in the number of theatres with trends in other businesses, for example, (Continued on Page 20)
Financial Round-Up

Disney Prospects Seen Bright

The word now is out: Disney is on the upswing. The firm, for so long a solid, steady performer, then a disappointment the past fiscal year, gets the glad hand in two recent look-sees by Hardy & Co. and Sutro & Co. Figuring importantly in both is the production end of the business.

In a memo compiled by Edward L. Brennan, Hardy is particularly upbeat:

"The future looks bright for Disney. The bad years of '59 and '60 are behind him and his company is ready to move ahead once again.

"Disney's 'Swiss Family Robinson' has been breaking all records in its New York premiere at two theaters. In theaters across the country, it has already brought in well over $3,000,000 to the box-office. Disney looks for a total gross of seven to eight million for this fine film.

"Disney has $16,000,000 invested in this and five other new-motion pictures to be released in 1961:

"One Hundred and One Dalmatians'—Feature-length cartoon.

"The Absent-Minded Professor'—with Fred MacMurray, chosen as the Easter film at the Radio City Music Hall.

"Nikki, Wild Dog of the North'—Canadian adventures.

"The Parent Trap'—starring Maureen O'Hara and Hayley Mills.

"Babes in Toyland'—the memorable Victor Herbert musical, with Ray Bolger, Ed Wynn and Tommy Sands."

And the Sutro progress report, prepared by Felix Juda, reports the following:

"It appears DIS has cleaned house. Trade circles feel that some of the Company's forthcoming releases are potential box-office hits. Moreover, Disney has just entered into a new one year contract with a two year option for color television with NBC, the programs to start fall . . .

"In fact, because of its world-wide uniqueness, Disney has the potentiality of a 'one-of-a-kind masterpiece issue' market-wise, the type of select stock that can enjoy a high price-earnings ratio. If Mr. Disney's declaration that '61 will be a good, profitable year' is borne out, shareholders should have reason to view their commitments with increasing optimism."

Raibourn Tells WSJ
Par. Profits on Rise

Paramount Pictures profit last year was off from the $2.62 a share reported in 1959, but the decline has been reversed and profit is on the rise, vice president Paul Raibourn told the Wall Street Journal recently.

Raibourn declared that the upswing, which began in the third period of 1960, is continuing. The first two quarters this year, likewise, should be "considerably better" than the comparable 1960 quarters.

Paramount is banking heavily on its "big" picture, Marlon Brando's maiden directorial effort, "One-Eyed Jacks". Although there seem to be some differing opinions on the film's merits, Raibourn told the Journal that it cost a cool $5,000,000, and the firm hopes it will perform as handsomely at the boxoffice as "Psycho" (a projected $10,000,000 at the U.S. wickets).

General Drive-In Report

E. R. Brennan, of Paine, Webber, Jackson and Curtis, penned a highly favorable research bulletin on General Drive-In Corp. Hereewith are some of the more interesting passages:

"A gradual increase in weekly theatre attendance has been developing and now seems likely to continue . . .

"Uniquely situated to capitalize on this increasing movie interest is General Drive-In Corporation, a company which has always been tied to the suburbs and as a result exhibited a singularly profitable growth pattern all during the industry-wide decline of the 1950's. The more promising outlook for the industry as a whole suggests that General Drive-In is a worthwhile investment at current levels on the basis of its expanding suburban theatre operations alone.

"When the potentials of the company’s bowling program are included—profits from this source are expected to be running at the rate of 60c a share by late 1962—an overall growth rate for the company over the next two or three years of 25% per annum is indicated. On this basis, the common must be considered substantially undervalued. The common, selling at only 11.7 times estimated fiscal 1961 earnings of $1.20 per share to yield 3.6% is strongly recommended for anticipated substantial long-term capital gains."

NT Yearly Earnings

National Theatres & Television, Inc., announced tentative consolidated earnings, before special items, for the fiscal year ended Sept. 27, 1960, of $971,852. That figure includes net gains from dispositions of theatres and real estate of $1,043,000, and earnings of television and radio stations sold during the year of $817,000. Including special items, net loss was $3,089,000.

FILM & THEATRE STOCKS

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Close 2/2/61</th>
<th>Close 2/16/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLIED ARTISTS</td>
<td>5</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
<td>11 1/2</td>
<td>11 3/4</td>
<td>- 1/2</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>23 1/2</td>
<td>24 3/4</td>
<td>+ 1/2</td>
</tr>
<tr>
<td>COLUMBIA (Pfd.)</td>
<td>70 1/4</td>
<td>72 1/2</td>
<td>+ 2 1/4</td>
</tr>
<tr>
<td>DECCA</td>
<td>34 3/4</td>
<td>33 1/2</td>
<td>- 1 1/4</td>
</tr>
<tr>
<td>DISNEY</td>
<td>34 3/4</td>
<td>34</td>
<td>- 1/4</td>
</tr>
<tr>
<td>M-G-M</td>
<td>48 1/2</td>
<td>47 1/2</td>
<td>- 1/2</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>60 1/4</td>
<td>65 1/4</td>
<td>+ 4 1/4</td>
</tr>
<tr>
<td>20TH-FOX</td>
<td>46 1/4</td>
<td>47 1/2</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>34 3/4</td>
<td>35 1/4</td>
<td>+ 1</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>51</td>
<td>45</td>
<td>- 6</td>
</tr>
<tr>
<td>UNIVERSAL (Pfd.)</td>
<td>82</td>
<td>84 1/4</td>
<td>+ 2 1/4</td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>54 1/4</td>
<td>60</td>
<td>+ 5 1/4</td>
</tr>
</tbody>
</table>

(Allied Artists is on American Exchange, all others on N.Y. Stock Exchange)

<table>
<thead>
<tr>
<th>Theatre Companies</th>
<th>Close 2/2/61</th>
<th>Close 2/16/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB-PT</td>
<td>44 3/8</td>
<td>48 3/4</td>
<td>+ 3 1/8</td>
</tr>
<tr>
<td>LOEWS</td>
<td>18</td>
<td>18</td>
<td>-</td>
</tr>
<tr>
<td>NATIONAL THEATRES</td>
<td>6</td>
<td>6</td>
<td>-</td>
</tr>
<tr>
<td>STANLEY WARNER</td>
<td>30 3/4</td>
<td>29 3/4</td>
<td>- 1/4</td>
</tr>
</tbody>
</table>
“General della Rovere”

Business Rating 3 3 3

Excellent Italian import by Rossellini about knave turned hero. Superb performance by de Sica. Strong for art, class markets.

In “General della Rovere,” famed Italian director Roberto Rossellini returns to the grim and ironic subject matter of war that helped establish his reputation (“Open City,” “Paisan”). This time he has dramatically and powerfully explored the fascinating question: how do certain men raise themselves to the level of greatness? And he has accomplished a gripping and fascinating study of the metamorphosis of a swindling, cowardly war opportunist into a brave, self-respecting hero. This Continental Distributing, Inc. release will prove a solid boxoffice attraction in art theatres and a dubbed version should find a ready market in all class houses. For the first forty minutes, Rossellini’s graphic camera follows the actions of Vittorio de Sica, a greedy con man who falsely exacts money from relatives of Italians who have become German prisoners, promising to get them released. Then a spark of fate has him caught and brought before German Colonel Hannes Messemer who offers him freedom and money if he goes to prison impersonating General della Rovere, a renowned Resistance leader, and obtains much needed information from the internees. Slowly and unwittingly, de Sica becomes the man he is impersonating, and allows himself to be killed in the end, rather than betray the confidence of his fellow prisoners. de Sica’s portrayal is superb. His standout moments occur when, quaking from fear during an air raid, he leaves his cell to calm down the other prisoners; personal dignity begins to seep in after a ruthless beating by the Germans; unafraid, he walks off to face a firing squad rather than give Messemer the information he now possesses. Messemer’s performance is equally as potent. A civilized man who wants to wage war according to humane principles, he is eventually trapped by the fanatical orders of his superiors, and his own underestimation of de Sica’s strength. And throughout, Rossellini has compiled a series of biting commentaries on a people and a land ripped apart by the cruelties of war.


“The Hoodlum Priest”

Business Rating 3 3 3

Engrossing true story of Rev. Clark’s work in rehabilitating ex-convicts. Will get good word-of-mouth. Good b.o. item if exploited.

For their initial production venture, actor Don Murray and Walter Wood have turned out what could be a boxoffice “sleeper.” Despite the modest budget and absence of star values, it has been artistically conceived, realistically and dramatically presented. Telling the true story of the struggles of the Rev. Charles Dismas Clark, the St. Louis Jesuit priest who has won national renown for his work in rehabilitating ex-convicts, “The Hoodlum Priest” comes across as engrossing screen entertainment. The appeal will reach through to every type of moviegoer, and word-of-mouth will be a profit booster in all situations. United Artists, recognizing the potential of this tough, yet deeply moving drama, reportedly will back it with a strong promotion campaign. Certainly the most striking aspect of “The Hoodlum Priest” is its consistent level of refreshing inventiveness. In addition to its social significance, it offers the mass audience ample excitement in its action-and-suspense-filled study of the criminals who inhabit Father Clark’s world. And the ending in a prison gas chamber equals the impact of “I Want To Live.” Murray’s portrayal of Father Clark makes him one of the most unique clergymen ever to appear on the screen. He is able to speak the language of the “cons” with whom he works, dazzle them with his knowledge of successful “capers”; dauntless in his fight to establish a “shelter” and find jobs for them, and, above all, a man dedicated to God. As the youthful ex-con who tries to go straight but ends up in the gas chamber, Keir Dullea makes a potent bid for stardom. Larry Gates, a famed criminal lawyer who aids Murray, and Cindi Wood, a wealthy beauty who falls for Dullea, provide good support. Adding much to picture’s power is the taut, mood-building direction of Irvin Kershner. The Don Deer (Murray pseudonym)—Joseph Landon script finds Murray finally winning public and church support for his “shelter.” He risks his life to bring a frightened and gun-crazed Dullea out of an abandoned house, and grows temporarily discouraged after the youth’s execution. The end finds him once again taking up the challenge of rehabilitation. United Artists. 101 minutes. Don Murray, Larry Gates, Cindi Wood, Keir Dullea, Produced by Murray and Walter Wood. Directed by Irvin Kershner.

“Gold of the Seven Saints”

Business Rating 3 3 PLUS

Good black-and-white western. TV’s Clint Walker provide b.o. filip. For mass market.

Bolstered by the marquee value of TV’s Clint (“Cheyenne”) Walker, this Warner Bros. release should draw above-average grosses in the mass market, although the absence of color will hurt. Telling about a pair of fur-trappers pursued across the badlands after they come across a fortune in gold nuggets, it manages to whip up a good amount of action and some suspense. Walker is impressive as the wiser member of the pair, while Roger Moore adds the light touches as his happy-go-lucky Irish partner. Adequate support comes from Leticia Roman as a seductive Indian girl, Robert Middleton as her rich and dishonest Mexican protector, and Gene Evans as the outlaw who tries to kill Walker and Moore for their gold. Chill Wills delivers a colorful delineation as a boozey ex-gunfighter-turned-physician. The screenplay by Leigh Brackett and Producer Leonard Freeman travels familiar ground, but Gordon Douglas’ direction keeps events moving with plenty of gunplay, a gay fiesta and some exploitable torture sequences. Walker and Moore decide to hide their gold horde and shoot it out with Evans and his men. Willis joins them, they kill off some of Evans’ followers, and force Evans and the remaining few to retreat. Continuing to the town of Seven Saints, the trio meet up with Middleton, an old friend of Walker’s, who invites them to his ranch. While Walker and Middleton are out rounding up the latter’s cattle, which have been mysteriously stampeded, Evans raids the ranch and kidnaps Moore and Wills. He kills Wills and starts torturing Moore. Walker arrives and is forced to lead Evans to the gold. Then Middleton appears, kills Evans and demands the gold himself. Walker and Moore make a break for it, safely cross a treacherous river, but lose the gold in the rapids. The three men laugh it off on either side of the river and ride off.


**BUSINESS RATING**

<table>
<thead>
<tr>
<th>Rating</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>$$$$</td>
<td>Tops</td>
</tr>
<tr>
<td>$$</td>
<td>Good</td>
</tr>
<tr>
<td>$</td>
<td>Average</td>
</tr>
<tr>
<td>$</td>
<td>Poor</td>
</tr>
</tbody>
</table>
"Breathless"

Fascinating French study of amoral man. Fine for art houses. Possible dualler in class situations.

"Breathless" is one of the most original, fascinating "New Wave" French imports yet to reach these shores. Being released by Films Around The World, Inc., it is certain to stir up critical acclaim and is a must for art house patrons. It might also serve as a dualler in special class situations. What makes it such an engrossing film experience is director-screenwriter Jean-Luc Godard's off-beat and unorthodox approach to his subject matter. Via a series of jolting dissolves, jarring camera angles and mood-changing shadings of black-and-white, he has compiled an intriguing study of the last hours of one of the most amoral characters ever to grace the screen. And the complex performance of Jean-Paul Belmondo as the devil-may-care nihilist who is defeated by a fatal flaw of sentimentality will linger long in viewer's minds. Braggart and unsure, vicious and tender, he osses aside every ethical and moral limitation of society as he slungen along on his hell-bent-for-living journey. But beneath his rough-guy exterior are levels of loneliness and fear, and his makes him a character worth becoming involved with. There also is a certain sense of tragedy in his downfall, brought about by his love for a semi-nihilistic American girl who doesn't want to become just another one of his mistresses. Under the poetic eye of Godard, this electrifying relationship between two tormented and lost people emerges a romantic ode of distinctive quality. As the girl, American Jean Seberg brings warming naiveté to her role. Having tracked down a man who owes him money, Belmondo prepares to depart with Miss Seberg. But she has betrayed him to the police (who want him for murder) to prove to herself she doesn't love him. He is shot while trying to escape, and because of her poor French, Miss Seberg misunderstands his final words of affection.

"The Millionaire"

Fairly amusing mixture of Shavian wit, sex, slapstick. Sophia Loren, Peter Sellers in handsome color production.

"The Millionaire," one of George Bernard Shaw's earlier satirical efforts, has been transferred to the screen as an occasionally witty comedy that will be only mildly satisfying to most audiences. The 20th Century-Fox DeLuxe Color-Cinemascope production is rather lavish and Sophia Loren wears a series of stunning gowns that should delight the feminine contingent—if they are content to absorb the mixture of Shaw's barbed witticisms, sex and slapstick. British comic Peter Sellers (familiar to art house devotees) turns in a mildly amusing characterization. Grosses should run above average in the metropolitan deluxers and class houses. Big business, socialism and wealth come in for Shaw's stinging barbs, and this will amuse sophisticated viewers, while others may enjoy Miss Loren's bosomy anatomy. However, she leaves much to be desired historically in the role of a strong-willed and strong-muscled heiress who sets her cap for Sellers, an Indian welfare doctor with a mother fixation. Good support is provided by Alastair Sim, Miss Loren's shrewd solicitor, and Vittorio de Sica, a voluble Italian who runs a pasta sweat shop. Wolf Mankowitz's script, under Anthony Asquith's slick direction, manages to keep humor sprinkled throughout most of the complications. Sellers decides to rid himself of Miss Loren for good by forcing her to carry out the promise he made to his deceased mother: any woman wishing to marry him must go out into the world with only thirty-five shillings and turn it into a fortune within three months. Miss Loren agrees, but forces Sellers to agree to the same stipulation. Miss Loren succeeds by converting de Sica's shop into an efficient production unit, but Sellers fails. However, she gives up her fortune and goes off to Tibet and a life of solitude. Sellers follows her.

"Tess of the Storm Country"

Tepid remake of famous novel. OK for hinterlands.

Grace Miller White's famous novel about young love, the tribulations of a peace-loving Mennonite family who have innocently sold their land to some chemical plant owners, and the trouble that develops when the streams become polluted and the stock dies has been returned to the screen in this sentimental 20th Century-Fox release. Favoring with a handsome on-location DeLuxe Color-Cinemascope mounting, "Tess" shapes up as a satisfactory entry for the family trade in the hinterlands. Little can be expected of it in metropolitan situations. Diane Baker is the attractive Scotch lass who comes to America to marry a farmer, but discovers he's been killed as a result of the feud, while Jack Ging is impressive as the violence-hating young Mennonite. Director Paul Guilfoyle has pleasantly handled the various religious and personal conflicts and injected a modicum of action. Charles Lang's screenplay finds Miss Baker and her uncle, Archie Duncan, deciding to take over her deceased fiancé's farm. Ging and his family go out of their way to be neighborly, but Miss Baker and Duncan refuse to have anything to do with them. Although young veterinarian Lee Philips makes a play for Miss Baker, she finds herself attracted to Ging. After Farmer Wallace Ford's favorite bull dies as a result of the pollution, he and Duncan blow up the plant. Ging is arrested and keeps silent to protect Miss Baker. Miss Baker decides to marry Ging.

"The Spessart Inn"

Rating for German clientele, art houses.

A lighthearted spoof on robber bands of yesteryear has been deftly put together in this semi-satirical, semi-slapstick German language import being released by Casino Films, Inc. reminiscent in approach to "Three Penny Opera," it tells what happens to a beautiful young Countess after she is kidnapped from her coach by a band of ransom-happy bandits. Mounted in soft hues of Agfa Color, enacted by a troupe of gifted performers, and enriched by a number of humorous ballads, it shapes up as a profitable attraction for exhibitors operating in German speaking areas, as well as art houses. A pert and versatile comedienne, Lillo Pulver, does a first-rate job of mugging her way through the role of the Countess: trying to avoid marrying a foppish Baron: exchanging places with a youthful male traveler (who is being passed off as the Countess); pretending to be a dare-devil robber. As the robber Captain who is really an Italian Count, Carlos Thompson makes a handsome and dashing co-star. Kurt Hoffmann's direction is swift-paced, humorous. When Miss Pulver's miserly father refuses to pay the ransom to her kidnappers, she returns to "bandit" Thompson's camp as a boy. He soon sees through her disguise and the two fall in love. After a revolt against Thompson by his men, and the appearance of a troop of bungling soldiers, Miss Pulver and Thompson (his titled self revealed) unite.
“Sanctuary”

Business Rating 2 2 2

Strictly-for-adult fare adapted from Faulkner novels about rape, prostitution, etc. Needs special promotion. OK for met. markets.

20th Century-Fox is backing “Sanctuary” with a heavy and proper advertising campaign, which will be required to bolster its boxoffice prospects. For Richard D. Zanuck has put together a rather unconvincing sex shocker based on two novels by William Faulkner. Strictly adult fare, for 90 minutes it takes the spectator through the sordid world of Temple Drake, a governor’s daughter who is raped in a moonshiner’s hideaway, enticed by her seducer to a New Orleans brothel where she discovers excitement in a new world of sex and gin, and eventually attains redemption at the hands of a Negro ex-prostitute who has murdered Temple’s infant son. Lee Remick, Yves Montand and Bradford Dillman provide mild marquee values, which, coupled with the promotion campaign and curiosity about the lurid subject matter should help attract above-average grosses in metropolitan markets. It is risky merchandise for the hinterlands. Class audiences and Faulkner devotees are likely to be disappointed, since scripter James Poe has managed only a superficial treatment of characters and situations. And director Tony Richardson, while capturing the frantic atmosphere of the Twenties, has not created much in the way of powerful drama. The acting is excellent. Miss Remick is highly effective as Temple. Montand is virile and chilling as her bootlegger seducer, while Dillman ably projects the nuances of a weakening Southern “gentleman”. The big surprise is an engrossing performance by folk singer Odetta, as the murderer. The plot, adapted in part from Faulkner’s “Sanctuary” and “Requiem for A Nun”, opens with Odetta being sentenced to die, and Miss Remick, who has remained silent during the trial, pleading with her father, Howard St. John, for Odetta’s life. Flashbacks recount what has happened. A wild country club dance where Dillman gets drunk and the drive to Montand’s for more liquor, followed by the rape and the New Orleans experience. Only after Montand presumably is killed in a car crash, does Miss Remick return to her family. She marries Dillman, starts doing social work, finds Odetta, and takes her home to nurse her children. Montand turns up alive and Miss Remick plan to run away with him. To prevent this, Odetta kills Miss Remick’s baby. Montand vanishes and Odetta is tried. Returning to the present, St. John refuses a pardon, and Miss Remick, visiting Odetta in her cell, is forgiven by her.


“The Sins of Rachel Cade”

Business Rating 2 2 2

Many good points in drama about pretty missionary in Congo. Her romance, human interest, timeliness. Above-average grosser.

Charles Mercer’s best-selling novel about a pretty medical missionary in the Congo caught between God’s work and the urgings of her own flesh comes off as only a sometimes moving and engrossing drama. What went wrong is hard to say because there are many moments during this Technicolor Warner Bros. release when Edward Anhalt’s script intelligently and effectively probes into the questions of sin and morality, and the difficulties of teaching superstitious natives the ways of the white man’s world. Certainly a scissoring of its 123-minutes running time would have helped, along with a less melodramatic approach by director Gordon Douglas. Nevertheless, there are a number of exploitable angles—the title, the theme and recent developments in the Congo — which could help bring in strong returns in all markets. Angie Dickinson should stimulate profitable word-of-mouth as a result of a deeply moving performance. Peter Finch is splendid as the cynical and agnostic administrator who falls in love with her, while Roger “Maverick” Moore gives a colorful delineation as a handsome American doctor serving with the RAF (it’s WWII!) who breaks down her resistance. Solid support comes from Errol John, Miss Dickinson dedicated native aide; Woody Strode, the village Medicine Man; Juanio Hernandez, the High Priest, and Frederick O’Neal, a powerful Chieftain. Defying Strode and Hernandez, Miss Dickinson starts curing many of the villagers and winning them over to her beliefs. Moore’s plane crashes near the village, and during his recovery he falls in love with her. He stays on to help her with the sick, and she finally gives in to her love for him. After Moore is recalled to duty, Miss Dickinson discovers she is pregnant. Finch talks her out of resigning, persuading her she is needed. She refuses to wire Moore after the baby’s birth, so Finch sends him the information, and then applies for active duty at the front. Moore, now a successful Boston society doctor, returns. Miss Dickinson plans to leave with him, but when she learns she must pretend to be a widow with child, she forces him to admit he returned only because of the baby. She sends him away and decides to remain in the Congo where she hopes to find peace.


“Underworld, U.S.A.”

Business Rating 2 2 2

Fair crime meller has ample action, but too much talk. Should satisfy audience for such fare.

Underworld violence and quite a bit of unnecessary talk goes into this exploitable gangster meller from Columbia. When producer-director-scripter Samuel Fuller concentrates on action, there’s more than a fair share of muggings, murders, double-crosses, gun fights and suspenseful secret agent maneuvers. And his murders are certainly varied enough: a little girl is run down on her bicycle; a prostitution king is cremated in a car; and the big boss himself is drowned in his private swimming pool. But when the proceedings turn to the personal relationship between Cliff Robertson, a tough hood who sets out to track down the four men he saw beat his father to death, and Dolores Dorn, a pretty prostitute who wants to go legit, the plot begins to run downhill. Nevertheless, with its action-oriented theme and the inherent promotional aspects, “Underworld, U.S.A.” should draw up fairly well in the action market. Robertson and Miss Dorn are effective in their parts, as are Beatrice Kay, an ex-speakeasy owner, Larry Gates, a government crime buster and an assortment of big and little gangsters. Story finds Robertson finally tracking down one of the four men who is the dying in a prison hospital. He learns the others have become important crime leaders in a syndicate headed by Robert Emhardt, and works his way into the organization. He also goes to work for Gates. After all his father’s murderers have met their ends, Robertson learns that Miss Dorn, with whom he has fallen in love, has been earmarked for death for giving evidence against one of Emhardt’s men. He saves her life by killing Emhardt and his henchmen, but is killed himself during the battle.

Columbia. 99 minutes. Cliff Robertson, Dolores Dorn, Beatrice Kay. Produced and Directed by Samuel Fuller.
More Films — Smart Business

One of the points which is constantly being made by defenders of Hollywood’s decreased production of theatrical films is that it is smart business. These people insist that on a hard business basis the Hollywood producers simply cannot afford to turn out more pictures, because of the shrinkage in theatre attendance. They also point out that more and more of the producers’ revenues are coming from television sales. And herein lies the rub.

These same apostles of less production look with favor upon the predicted tremendous expansion of their markets in the illusory world of pay television. They say that when pay television arrives (and they always assume that it is a foregone conclusion) there will be a market for all the pictures that Hollywood can possibly produce. Meanwhile, they are producing less and less. This means that in a short time they will have virtually no backlogs to sell to free television and even less to make available if feevee should ever become more than a promoter’s dream.

In recent years, certainly, the producers should have discovered how important it is to have a large stock of completed motion pictures on hand, but obviously they have not learned their lesson. The fact that a greater supply of pictures would increase the theatre market is actually, in large measure, the icing on the cake. Even if such pictures just broke even in the theatrical market, they would be wise investments for future income from non-theatrical sources.

The pity of it all is that the feevee people in particular have helped to create a pie-in-the-sky attitude without reminding Hollywood that it takes a heap of baking to make yourself a pie.

The front page headline in one of the New York dailies reads: “Say Film Figures Star in Rome Call Girl Ring.” In the first paragraph of the dispatch from Rome, we find that the Italian police have announced the smashing of a vice group whose clients were said to include “unnamed foreign diplomats, Italian politicians, and former government ministers.” In a second paragraph, we learn that others included were “industrialists, film producers and directors,” and later in the story we are told that “two noted foreign actresses, movie starlets, top fashion models and some girls of good family” were in the ring.

Obviously, the headline is somewhat out of keeping with the lead in the story itself. Once again, newspaper sensationalism is pointing its finger mistakenly at “film figures.” The fact that the American motion picture industry is not in the slightest involved is clearly spelled out in the story; but certainly few, if any, readers of this American newspaper, when they look at the headline, will realize that this is not a story about American motion pictures.

In a dubious way, this is a tribute to the continuing glamour of Hollywood. Without its headline mention of film figures, the story of a scandal in far off Rome would hardly have gotten the same play on the front page. Now, if we could only translate the reader appeal of anonymous film figures into concrete box office terms . . .

I see by the papers that the National Broadcasting Company has acquired a supply of films of the 1950s from 20th Century-Fox for showing in prime time on Saturday evening opposite two of the most popular television shows of all time, the CBS Television Network’s “Have Gun, Will Travel” and “Gunsmoke.”

While the NBC move is obviously designed to promote the network with a strong challenger to the CBS Saturday evening honors, there is no question but that it will certainly have theatrical implications as well. This is a case where a television network is going to be offering comparatively recent motion pictures during theatre hours on the most important theatre night of the week. It is entirely possible, as a matter of fact, that there will be occasions when the film on the network will have the same stars as the newer film being shown in the neighborhood theatre.

As these lines are being written, no information is available regarding the titles of the pictures which will be telecast, nor regarding the dates of specific showings; but certainly it can be said that even Saturday night at the theatre now faces a serious challenge.

The Supreme Court’s latest decision on censorship is hard to understand. Apparently the thrust of the decision is that the basic idea of government censorship of the movies is permissible, although the standards of the censor might be thrown out by the courts. This would seem to bring us back to where we started.

Perhaps I am reading too much into the decision just made by the highest judicial authority in the land. Nevertheless, it seems to me that the inevitable result of this acceptance of censorship is going to be a strongly renewed battle by all kinds of pressure groups to reimpose shackles on the movies.

This column has spoken out strongly against certain types of subject matter which we have felt were not in good taste. We do not, however, believe that censorship by any government body is the answer. Any such censorship is an invasion of the responsibilities which rightly belong to the industry itself. And just how the Court can permit censorship of movies and prohibit censorship of newspapers and magazines is something which I am frank to say troubles me.
FOR APRIL...WHEN YOU GET RICHARD WIDMAR

IT’S GOT ON-THE-SPOT REALISM...
SHOT ON LOCATION IN THE SHADOWS OF THE IRON CURTAIN...WITH INTEREST-PROVOKING...
RAPID-FIRE ACTION THAT’LL TOUCH OFF A HEFTY MARCH ON YOUR BOXOFFICE!

SONJA ZIEMANN  CHARLES REGNIER  WALTER RIL

Screenplay by JEAN HAZLEWOOD  Directed by PHIL KARLSON  Produced by RICHARD WIDMAR
ANT BOXOFFICE ACTION... FROM UNIVERSAL!

"The Secret Ways"

It's from an exciting novel
Written by the author of
"THE GUNS OF NAVARONE"

ARD VERNON • SENTA BERGER • STEFAN SCHNABEL • JOCHEN BROCKMANN

on the novel "The Secret Ways" by ALISTAIR MacLEAN • A Heath-Universal-International Picture
Promotion Seen Increasingly Important Factor

(Continued from Page 12)

the replacement of several small grocery stores by one giant supermarket. They point out that the one supermarket actually does far more business than the small groceries it has replaced.

Let's pursue this analogy. One of the great assets of the supermarket is that it stocks many more items, and far greater quantities of them, than the smaller stores. The reverse is true in the case of the theatres. The fact that there are less theatres and less films for them to show simply means there is less attraction for the vast potential audience. There is no escaping the fact that the motion picture industry is giving the customer less from which to choose—less theatres to visit, less pictures to see.

The Commerce report pays homage to the quality of many of our current and forthcoming attractions and to a recent and continuing "step-up in publicity." So far so good. It is highly comforting to find this official government agency, in a factual report, taking cognizance of the influence of promotion. "The results of this publicity," says the report, "should carry over into 1961."

With the value of promotion being recognized by even so remote a movie observer as the Commerce Department, one wonders that the film executives do not grasp the opportunity to fill the industry's product needs by making more films and supporting them with expansive ballyhoo.

A MARGINAL BUSINESS

The basic question which remains, however, is whether the industry is on a sound long-term basis in relying on the periodical life-saving blockbuster film, price increases and a medium of audience growth, rather than on increasing its supply of what it has to sell. As long as we are confronted with a product shortage, we are in the position of operating a marginal business.

Capital invested in the motion picture industry, says the report, is estimated at $2,691,000,000, "of which about 93 per cent is accounted for by theatre facilities." This may be somewhat inaccurate, in terms of the amount invested annually not in capital assets such as real estate but in all the intangibles contained in a big feature picture. Yet it does present one very important commentary on the business. Here is an industry most of whose assets are, financially, at the theatre end; but the theatre end is, to a large extent, a dog being wagged by its Hollywood tail.

In the short term, the shortage of Hollywood film product may not seem to work a hardship on the film companies quite as much as on the theatres. But in the long term, the small independent theatres—thousands of them—can mean the difference between success or failure for the film companies. When we have less theatres we attract less and less new customers. When we have less outlets for films we reduce the potential profits of films.

Thus, progressively, Hollywood becomes more and more dependent for its theatrical revenues on a) the decreasing number of successful theatres, and b) the foreign market, a market which, in the past, has been so largely influenced by the uncertain tides of international and internal politics around the globe.

CUT IN FOREIGN REVENUE

The report speaks of "increased competition from television." Let us bear in mind that this growing competition is going to have the most impact on the foreign market, where television installations still are beginning to grow by leaps and bounds. Any diminution of foreign revenues as a result of video competition, perhaps not next year but certainly in the years thereafter, will have to be made up for either by increased U.S. revenues or by further cuts in production. Increased U.S. revenues, the Commerce Department well indicates, depend not only on predictable improvement in the attendance pattern but also on the supply of marketable motion pictures.

Incidentally, the Department's figures on the growth of drive-in theatres point out that more of the drive-ins now are operating throughout the year; but there is a negative side to this point, too. In most instances, four-wall theatres operate all year long; many drive-ins still close for the winter; so that the number of theatres available to customers in, say, from December to March, is probably considerably under the total cited by the Department.

Also to be noted is the Department's comment that part of the increase in 1960 business was due to the fact that "because of the fine fall weather, business continued good for a longer period than usual." In the light of the weather we have been experiencing in recent weeks, it seems fair to say that any reliance on the weather as an asset is, to be sure, somewhat risky.

The basic indication of the Commerce study is that good pictures do good business. This should hardly be a surprise; and yet the industry today is simply not making enough good pictures. During the so-called "orphan" periods, in which only occasional worthy film is put into release, many theatres are placed in jeopardy. Thousands of houses are able to maintain year-round operations only by the extensive use of old films, and with more and more of the film backlogs going to television, the predicament of these theatres will grow increasingly precarious.

Other industries, except when plagued with strikes or shortages of raw materials, have always tried to meet all the needs of their market. The automobile people make as many cars as they can sell; it has been a decade or more since there was a shortage of new automobiles. The television manufacturers may not be selling as many new sets as in the first flush of enthusiasm, but you can still find a plentiful supply in the dealers' showrooms. Our industry is unique. We seem to be committed to the idea that our customers should never get as much as they want.

RETAIL BRANCH BIG

Of course, we have all heard defendants of the movie status quo explain that our industry is a special case. According to the Department of Commerce, we are "a major industry." We employ about 196,000 people (the vast majority of whom are undoubtedly at the exhibition end) and we pay them about $714,709,000 annually. That's big business. However unusual its operations and problems at the production end, it is a big business at the retail end. If the producers fail to cope with the problems of their own retailers, then the retailers must explore solutions of their own. We all know what some of these solutions have been—tear down theatres and build hotels or garages or bowling alleys; reduce...
ENTER GIMBELS
"The Millionaireess Contest"
WIN FREE
Round-trip to
Rio de Janeiro for two
fly via VARIG AIRLINES
"707" Boeing Jet
luxurious hotel
accommodations
99 other prizes
CONTEST From Feb. 1st to noon, Feb. 6th
Pick up Coupon from any salesclerk on the 3rd Floor only

See "THE MILLIONAIRES" starring
OPHRA LIPPMAN and PETE SELLERS
opening soon on Broadway
a 20th Century-Fox release

WIN A MILLION. This poster placed in strategic locations in N.Y.'s Gimbels drew plenty of attention to 20th-Fox's contest tie-in with store for "The Millionaireess".

UA Follows Saturation Promotion Line for 'Priest'
Saturation promotion appears to be a formula for success at United Artists. The firm is following the wide-sell pattern it mapped out for "The Magnificent Seven" on its latest important attraction, Murray-Wood Productions' "The Hoodlum Priest".

Coordinated closely with a saturation booking in 400 mid-western cities following the world premiere of the film, February 28, in St. Louis, the saturation showmanship promises to pay off handsomely at the boxoffice. That, and further details of the push, was revealed at a trade press conference in New York attended by producers Don Murray and Walter Wood, and UA executives, including vice president William J. Heineman, vice president in charge of advertising, publicity and exploitation Roger H. Lewis, vice president in charge of domestic sales James R. Velde, national promotion chief Fred Goldberg and Al Fitter, Western division manager.

St. Louis is going all out to launch the film. Taxi companies and billboard firms have donated advertising space, and businessmen are taking newspaper ads saluting the bow.

As in the campaign for "Seven", UA will time national publicity pieces in all media to break in support of the mid-west openings. One of the major considerations in selecting that area, it was said, was the aggressive job of selling to the public being done there by circuit heads and exhibitors.

King-Size Levine Press Kit
Embassy's showman-president Joseph E. Levine is at it again. His skilled promotion department has cooked up another over-sized press book—this one for "The Fabulous World of Jules Verne" and "Bimbo the Great", a Warner Bros. combination release for June. The kit, 12 pages, full-color, offers a host of hard-sell ideas ideally suited for such an exploitation attraction. It's available from National Screen.

MM MODELS. Two models, life-size cut out of Marilyn Monroe were used in Chicago street bally for "The MsFits". Man is U.A. Theatre mgr, Ralph MacFarland.

MPAA, TOA, Join Forces To Distribute 'Oscar' Kits
Oscar may have an outside sponsor this year, but he won't lack for solid movie industry promotion. The MPAA and Theatre Owners of America saw to that when they announced jointly plans to undertake the preparation and distribution of advertising, publicity and exploitation kits for the nation's theatres.

The two organizations, according to MPAA president Eric Johnston and TOA topper Albert M. Pickus, will underwrite the cost of the kits, keyed to the 33rd annual Academy of Motion Picture Arts and Sciences awards, April 17. The showmanship packages, containing a screen trailer, a 40 x 60 lobby set piece, a press book, ad mat and other material, will be ready about March 1, allowing exhibitors some six weeks to build public interest in the big event.

The project has the approval of the Academy and will enjoy the co-operation of American Broadcasting-Paramount Theatres, whose ABC-TV and radio network will air the festivities. TOA initiated the kit idea at a meeting of joint Academy and TOA liaison committees last month. At that time, concern was expressed about possible lack of organized exhibitor participation in promoting the telecast, since it would be sponsored by non-movie interests. According to Pickus: "We were tremendously pleased that the MPAA (ad-pub directors) Committee acted promptly, cordially and most willingly to approve our request."

Maurice Bergman, the Academy's East Coast public relations co-ordinator for Oscar night, and Jerry Zigmond, AB-PT's co-ordinator for theatres, worked with MPAA and TOA mapping plans for the kit campaign. In addition, Harry K. McWilliams will co-ordinate the production and distribution of the material.

Method of distribution will be revealed shortly. It is planned to enlist the help of film salesmen in the field and to request the assistance of the industry's trade press in getting kit information to exhibitors.

20th-Fox Scraps 'Branch' Publicity for 'Market Areas'
Twentieth-Fox is scrapping the traditional branch concept of national advertising and publicity in favor of a more flexible and economical system of "market areas." The change is the result of an analysis of sales territories, it was announced by vice president Charles Einfeld.

Under the new setup, some eight field ad-pubbers will be lopped off, leaving 16 men to handle promotional chores across the country. The move is viewed as the break-up of the local autonomy system as far as promotion is concerned, with the ad-pub force working more closely with the home office.

The study revealed numerous overlaps with regard to regional tastes, influences and motivations. With these results in mind, the field force is being realigned thusly: "market areas" comprising adjacencies now will be the areas in which a single ad-pub manager will direct the activities.

Said Einfeld: "This new research project developed an increased awareness of the flexibility of regional borders and does away with some outmoded terms. We must eliminate the tired 'Northwest' and 'Southeast' type of phrases. Market areas extend beyond these boundaries, and all promotional activities should be directed in that regard."

Manson Columbia Ad Mgr.
Arthur Manson (left) was named advertising manager of Columbia, it was announced by national promotion chief Robert S. Ferguson.

Manson comes to Columbia from Stanley Warner, where he had served as assistant to the director of advertising and publicity since that firm sold Cinerama last year.

Film BULLETIN February 20, 1961 Page 21
Lipton Warns Newspapers: 'We're Advertising Elsewhere'

"Newspaper advertising executives who are taking their motion picture advertising for granted are apparently unaware how much of our industry's spending has already been diverted into other media. And from many indications, which I can personally vouchsafe, the trend continues to grow."

That friendly, but frank, warning was the latest from the MPAA ad-pub directors to be delivered to the newspaper ad bosses by a top film company executive—Universal vice president David A. Lipton. And, in addressing the National Newspaper Advertising Executives Assoc., in San Francisco, he built a strong and convincing argument for an immediate reappraisal of filmland's status on the amusement page.

Lipton pointed to ad rate discrimination and an apathy toward movie coverage on a local level as reasons for the search for other media: "How many other advertisers do you have who use space 365 days a year? What other advertising do you carry that is news and a service to the readers . . .? Do you charge radio or television stations or the sponsors involved for listing their programming?"

"Extensive study and experimentation is under way to determine the most effective use of TV and radio to sell motion pictures. We have the active support of both local radio and television advertising and promotion executives in this work. I venture to say that far fewer newspaper advertising executives are taking the same interest in maintaining and increasing movie advertising coverage than are your aggressive counterparts in these other media . . ." Lipton also stressed the increase in national magazine ads as a signal to the newspapers to keep in step with the changing times.

Dinny the Drummer Shows Making Boxoffice Schine

Dinny the Drummer, that cute little Schine Theatres promotional symbol, is being turned to good boxoffice advantage in a number of situations, reports the New York circuit's advertising department.

Using the figure of a little boy bearing a drum as a starrer, numerous Schine houses have staged special shows featuring giveaways, contests and membership drives for Dinny the Drummer clubs. Phil Thorne handed out prizes at the Canandaigua Playhouse to kids with the right answers to cinema questions. At the Bath Theatre, in Bacoock, Harold Lee had them flocking to a special show highlighted by three contests: balloon-blowing, cracker-eating and a candy bar quiz.

"Ask yourselves and your counterparts throughout the country to what extent are you aware of this trend and what are you doing, if anything, to re-examine your own position? What, if anything, are you doing to meet this ever-growing challenge? To what extent are your promotion departments matching the efforts of . . . TV and radio . . .?"
REPORT FROM ETOBICOKE

Squeeze on Telemeter in Canada

The demand Feb. 9 by the Canadian Broadcasting Corp. and private broadcasters that pay-TV facilities and community antenna systems be brought under control of the Federal Government’s Broadcasting Act has brought swift reaction from Eugene Fitzgibbons, president of Trans-Canada Telemeter, the Famous Players Canadian subsidiary now providing feevee service to about 6,000 subscribers in the Toronto suburb of Etobicoke.

Pay-TV should not be brought within the confines of the Broadcasting Act, as are regular television and radio, Fitzgibbons contends, because the pay-as-you-watch system is an extension of the movie industry not TV. He was commenting on submissions to the special committee of the House of Commons in Ottawa by the CBC and the Canadian Association of Broadcasters, an organization representing operators of private television stations. The broadcasting act specifically states that Canadian TV programs must contain a minimum Canadian content of 55 per cent. Telecasters have until April 1, 1962, to reach this minimum.

Pay-TV, according to Fitzgibbons, is not broadcasting in the ordinary sense. “In fact, it is a misnomer. We prefer to call our system home theatre, because it is an extension of our regular theatre business. There is no element of broadcasting in what we do. Rather, we project movies to our subscribers by means of cables. Attendance at movie theatres dropped off seriously after TV came along and we are trying to recapture part of the audience we lost. About 99 per cent of our programming is made up of movies, the rest is public service features which are offered free, and a few live shows like hockey games and the recent Bob Newhart special.”

The T-C Telemeter head said that if pay-TV were brought under the Broadcasting Act, his company would find it impossible to comply with the Canadian content rule because Telemeter relies almost exclusively on U.S.-made movies.

The broadcasters’ demand that the subscription system be controlled stems from fear of competition, Fitzgibbons declared, adding, “I don’t think we’re competing with TV.”

According to people in the TV industry, however, competition will be felt. Private TV operators feel that pay-TV will reduce their revenue and make more difficult the hiring of Canadian performers in order to meet the minimum requirement under the Act.

Not all pay-TV systems stick entirely to movies either. A Montreal closed-circuit TV firm which operates on a monthly fee basis brings in a U.S. commercial station on one of its channels, a Canadian on another, and offers movies on a third.

Thus far, there has been no indication of what recommendations, if any, the Commons committee would make to the Government on the suggestions of the broadcasters.

WHAT DO THE FIGURES MEAN?

(Continued from Page 20)

The space of the theatre by renting out part of it to a restaurant; simply closing it down to cut the losses. In every instance the “solution” has the effect of cutting down the available market for the producer and distributor.

Some of the producers and distributors, to their eternal credit, have been farsighted. Men like Spyros Skouras have tried to step up the supply of product; men like Joe Levine, among others, have provided magnificent promotional efforts. But we can all cite individuals and companies who have deliberately written off a large part of their interest in the theatrical film business in favor of just as much risk on the other side of the fence, in television.

The import of the Commerce department’s seems to be that the motion picture industry still has plenty of bounce, plenty of customers and even a fair degree of profits. But this is a review only of 1960 and a prognostication of ’61. While the Department can so limit its analysis, the industry itself must be more concerned with long-term prospects.

As of now, says the report, “Although fewer feature films are being produced, the emphasis is on quality, usually resulting in longer runs at higher admission prices.” Here in one sentence, we submit, is a pithy analysis of our problem, both current and long-range. The longer runs are fine for a relatively few houses and hard on thousands of sub-run situations. The higher admission prices are certainly no inducement to an increase in attendance. The fewer feature films force exhibitors to do business on a bare-shelf basis.

One line in the report bears repeating again and again: “When a sufficient supply of good feature films were available, the boxoffice responded and receipts were up.”

The Department of Commerce has given us what, on its face, is a statistical report. But it is more than that. Examined closely, it is also a warning. Let us hope it is understood and heeded.

SHOWMEN . . .

What Are YOU Doing?

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

What the Showmen Are Doing!
This is your product

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

ALLIED ARTISTS

August

SEX KITTENS GO TO COLLEGE Mamie Van Doren, Tues-
day. Production-director Albert Zugsmith. Shapely blonde professor upsets staid col-
lege routine. 93 min. 11/28/60.

September

CALTIKI THE IMMORTAL MONSTER John Mikel-valo, Didi
Sullivan, Gerald Herted. Director Robert Hampton. Science fiction thriller. 76 min. 12/6/60.

HELL TO ETERNITY Jeffrey Hunter, David Jansson, Vic
Damone, Patricia Owens, Susse Havanaka, Milko

TOMORROW, The Richard Carlson, Susan Gordon. Jolly
Reading. Producers Bert L. Gordon, Joseph Steinberg. Errie shocker. 75 min.

October

BLOODY BROOD, The Barbara Lord, Jack Beck, Peter
Falk. Producer Julian Joffe. Melodrama about mod-
er generation. 71 min.

November

TOO SEXY! Color. Narrated by Michael Grumetik,
Dr. Bernhard Grumetik. Documentary of African Junc-
ture. 84 min.

December

HEROES DIE YOUNG Erika Peters, Peter Getz, Bill
Brown. Directed during the week of 11/21. 76 min.

PLUNDERERS, THE Jeff Chandler, Dolores Hart. Pro-
ducer-director Joseph Penney. Band of young hoodlumsひ
ities western theme. 104 min. 11/29/60.

UNFAITHFULS, The Gila Gologolbriga, May Britt, Pierre
Gressy. Producers Carlo Ponti, Dino De Laurores. Drama. 89 min.

January

LOOK IN ANY WINDOW Paul Anka, Alex Nicol, Gigi
Perreau, Roth Roman. Producers William Alland. Lau-
rence S. Marks. "Peeping Tom" gets in trouble. 85 min.

March

DONDI David Kory, David Janssen, Patti Page, Walter
Winchell, Mickey Shaughnessy. Producer-director
Albert Zugsmith. Story based on the comic strip char-
acter Dondi. 80 min.

OPERATION EICHMANN Producers Sam Bischoff,
David Diamond. Coming

APRIL

ARMORED COMMAND Howard Keel, Tina Louise. Pro-
ducer Ron W. Alcorn. Story of the famous German
spy, Alexandra Besteger.

BIG LANKROLL, THE The Janssen. Mickey Rooney,
Jack Carson, Keenan Wynn, Producers Samuel Bischoff,
David Diamond. Fabulous life story of the king of the
gamblers.

BILLY BUDD Peter Utstein, Robert Ryan. Producers A.
Ronald Lulin, Millard Kaufman. Picturization of Her-
man Melville's sea classic.

CONFESSIONS OF AN OPIMUM EATER Producers Albert
Zugsmith.

EL CID Super-Technicolor, Technicolor. Charlton
Heston, Sophia Loren. Producers Samuel Bronston,
Phillip Yordan. Story of El Cid, who freed Spain and
Christianism from Moorish invaders.

BECKLESS, PRIDE OF THE MARINES Producer Lester
Sancom. Andrew Gar's book about a horse which
served as an ammunition carrier in Korea.

REFRIVE Producers Millard Kaufman, A. Ronald
Lulin. Film blog, of Resko, once sentenced to die in
electric chair and reprinted after 19 years in Denne-
more Prison.

STREETS OF MONTMARTRE Lana Turner, Louis Jour-
dan. Producer-director Douglas Sirk. Based on two
books, "Les Demoiselles de Pury" and "The Story of
the Piano." Cannes.

TWENTY PLUS TWO Producers Frank Gruber, David
Janssen, Jeanne Crain, Diana Merrill. Story of events
in life of woman missing 22 years.

UNARMED IN PARADISE Maria Schell. Producer Stuart
Millar.

AMERICAN INTERNATIONAL

October

JOURNEY TO THE LOST CITY Colorscope, Debra
Pepple, Paul Christopher. Producer-director Fritz
Lang. Adventure story set in India. 94 min. 112/8/60.

November

GOLIATH AND THE DRAGON Colorscope, Color.
Mark Forest, Broadrick Crawford, Producers Achille
Pezzo, Gianii Fuchi. Director Vittorio Costaftati.
Action fantasy. 90 min. 12/24/60.

January

PORTRAIT OF A SINNER Nadja Tiller, Tony Brilhon,
50 min. 9/20/60.

February

BLACK SUNDAY Barbara Steele, John Richardson.
A classic study in horror. 94 min.

March

HAND, THE Derek Bond, Ronald Lee Hunt. Action
mystery. 61 min.

KONGA Color. Michael Gough, Marvo Johns. Pro-
ducer-director Heman Cohen. 88 min. John Lemont. Monkey
gorilla rampages through Piccadilly Circus. 90 min.

April

BEHAVE OF CHILDREN Producers Leslie Phillips, Geraldine
McKen. Jolly Lockwood, Noel Purcell. Art house fea-
ture. 80 min.

May

OPERATION CAMEL Nora Hayden, Louis Renard, Carl
Ottosen. Military comedy. 65 min.

JUNE

MASTER OF THE WORLD Color, Vincent Price, Charles
Branson, Henry Hall, Mary Webster, David Frankham.
Jules Verne tale of one man's scheme to eliminate war. 100
min.

REPTILICS Color. Carl Ottosen, Anne Smynter, Bodil
Miller. Producer-Director Sid Pink. Unknown terror
threatens Denmark. 90 min.

August

THE PIT AND THE PENDULUM Colorscope, Panavision,
Vincent Price, John Kerr, Barbara Steele. Leena
Anders. Producer-Producer-director Roger Carmen.
Edward Allan Poi's classic.

September

ALI BABA AND THE SEVEN MIRACLES OF THE WORLD
Technicolor-Technicolor.

Science fiction.

TAKE ME TO YOUR LEADER Colorscope. Comedy science
fiction.

COLUMBIA

July

STOP! LOOK! & LAUGH! Three Stooges, Paul Winchell
& Jerry Mahoney. Producer Harry Romm. Director
Dale White. "Funny" film revue. 78 min. 8/28/60.

STRANGERS WHEN WE MEET Colorscope, Color.
Kirk Douglas, Kim Novak, Ernie Kovacs. Producer-
director Richard Quine. Love triangle in sub-
urbia. Based on Evan Hunter's best-seller, 117 min.
9/6/60.

13 GHOSTS Charles Herbert. Jo Morrow, Martin
Miller. Producer-director William Castle. Rib-tickling ghost tale. 88
min. 7/25/60.

August

NIGHTS OF LUZETI BORGIA, THE Color. Belinda
Lyn, Jacques Sernas. Producer Carlo Galano. Director
Sergio Giretto. Action spectacle. 108 min. 8/8/60.

FILM BULLETIN—THIS IS YOUR PRODUCT

ALL THE YOUNG M Men Alan Ladd, Sidney Poitier.
Producer-director Hall Bartlett. U. N. forces trapped
behind enemy lines in Korea. 85 min. 8/6/60.

AS THE SEA RAGES Maria Schell, Cliff Robertson.
Producer-director John Huston. A war among fishermen and islanders. 97
min. 8/22/60.

ENEMY GENERAL THE Yae Johnathan, Jean Pierre
Aumont, Denny Carrel. Producer Sam Katzman. Director
George Sherman. A killer is kidnapped. 74 min. 8/27/60.

FAST AND SEXY Colorscope, Color. Gina Lolol-
bridge, Dale Robertson. Producer Milton Skofic. Di-
rector Reginald Denham. Love story set in Italy. 99
min. 9/10/60.

October

AM I AT THE STARS Curt Jurgens, Victoria Shaw
Producer-director Tuelinon. Epic film biography of brilliant rocket scientist von
 Braun 107 min. 9/19/60.

I'M ALL RIGHT, JACK Peter Sellers, Ian Carmichael.
Terry-Thomas. Producer Roy Boulting. Director John
Boulting. Labor-management spoof. 104 min.

LET NO MAN WRITE MY EPITAPH Burt Ives, Shelley
Winters. James Darren. Producer Boris D. Keplin. Di-
rector Philip Leonock. Drama of the slums. 106
min. 10/6/60.

SING WITHOUT END Colorscope. Color. Dirk Bo-
theau, Marita Cordh. Producer-director Stanley Donen.
Deportees "cut up" on island of Rhodes. 105 min.
10/17/60.

December

JAZZ ROAT Colorscope, Anthony Newley. Anne

January

SWORD OF SHERWOOD Colorscope, Richard Green,
Peter Cushing. Producer Sidney Cole. Richard
Greene. Director Vincent Price. Robin Hood
adventure. 80 min.

WACKIESHI IN THE ARMY, THE Colorscope, Color.
Producer Fred Goldman. Director Charles
Kisham. Richard Murphy. 99 min. 12/1/60.

February

WARIOR EMPRESS, THE Colorscope, Color. Ker
wits Matthews, Tina Louise.

March

CARTHAGE IN FLAMES Anne Heywood, Daniel Gelin
Producer Guido Luzzato. Director Carmine Gallone
Speciale based on Third Roman War. 90 min.
1/24/61.

CRF FOR HAPPY Color, Colorscope, Glenn Ford
Donald O'Connor, Milko Taks. Producer William
Goetz. Director George Marshall. Comedy about U. S. Navy
man in a gelish house. 110 min. 1/23/61.

HAND IN HAND John Gregson, Sybil Thorndike.
Lily Courrier. Producers Helen Winston. Director
Pills Leacock. Story of religious tolerance. 75 min.
12/6/60.

PASSPORT TO CHINA Richard Basehart. Producer
Henry Lemme, Richard Harris. Producer Fred
Kisham. Producer-diretor Samuel Fuller.

April

DEVL AT 4 O'CLOCK. The Spencer Tracy, Far
Simnata. Producer Fred Kohlmar. Director Mercy
LeRoy.

May

FIVE GOLDEN HOURS Ernie Kovacs, Cyrd Charle-
ys George Sanders. Producer-director Marion
Champ.

June

AGARIO N THE STARS Curt Jurgens, Victoria Shaw
Producer-director Tuelinon. Epic film biography of brilliant rocket scientist von
 Braun 107 min. 9/19/60.

I'M ALL RIGHT, JACK Peter Sellers, Ian Carmichael.
Terry-Thomas. Producer Roy Boulting. Director John
Boulting. Labor-management spoof. 104 min.

LET NO MAN WRITE MY EPITAPH Burt Ives, Shelley
Winters. James Darren. Producer Boris D. Keplin. Di-
rector Philip Leonock. Drama of the slums. 106
min. 10/6/60.

SING WITHOUT END Colorscope. Color. Dirk Bo-
theau, Marita Cordh. Producer-director Stanley Donen.
Deportees "cut up" on island of Rhodes. 105 min.
10/17/60.
SOMETHING NICE

PERSISTED FOR A WHILE

EARS OF GREEN

OF OVAL

BOTTLE

LET IT BE

BECAUSE IT IS WHAT IT IS

GOTTA FLIP IT AND TAP IT

ADJUSTED TO THE NINTH POWER

CHEER UP YOUR ACTIVITY

EVERYTHING WENT OFF THE RADAR

STILL IN MY HEAD

EVERYTHING IS A MESS

WOULD Trade

REMEMBER TO INCLINE

KEEP IT ON THE ROAD

BECAUSE IT IS WHAT IT IS

A BLOW AT THE ISSUE

IN A NUTSHELI

THE BEST THING YOU CAN DO

THAT'S IT

THE SIMPLEST THING

HELPpapers

WORK A LITTLE HARDER

DON'T GIVE UP

BECAUSE IT IS WHAT IT IS

SHAPE UP YOUR ATTITUDE

WOULD Trade


TREASURE OF MONTE CRISTO, THE, the Rory Calhoun, George Macready, Producer-Director Robert B. Balser. Action-adventure story about the search for the fabled treasure of the most famous "count" in fiction.

WONDER OF ALADDIN, THE, the Eastman color, Dyalscope. Producer-Director Alan MacIntyre. Story based on Inner Sanctum mystery novel by Robert Bloch. 109 min. 6/7/60.

PSYCHO Janet Leigh, Anthony Perkins, Vera Miles, John Carradine, Director Alfred Hitchcock. One of the most famous horror stories of the last 50 years.

August

IT STARTED IN NAPLES VistaVision, Technicolor. Clark Gable, Sophia Loren, Producer Jack Rose. Director Mel Shavelson. An American lawyer goes to Italy to get his orphaned nephew returned to him in love with the child's governess. 100 min. 7/15/60.

PSYCHO Janet Leigh, Anthony Perkins, Vera Miles, John Carradine, Director Alfred Hitchcock. One of the most famous horror stories of the last 50 years.

BREATH Laughton. Producer-Director John M. Stahl. A drama. 92 min. 7/25/60.

September


October


November

DON'T GIVE ME THOSE TROUBLES Ray Milland, Hume Cronyn, Monica Vitti, Producer-Director Franco Prosperi. Story of evil in southern Italy. 101 min. 12/14/60.

December


January

FLAMING STAR Color, CinemaScope. Elvis Presley, Stella Stevens, Producer Ralph Winters, Director Don Siegel. Drama of Indian warfare. 95 min. 1/15/60.

February


March

LEGIONS OF THE NILE Linda Cristal, Ettore Manni, Georges Marchal, Producers Virgilio de Bisi, Italo Zingarelli. Director Vittorio Cecchi Gori. Specialel historical melodrama. 91 min. 11/14/60.


April


May


June

CABINET OF DR. RICHARD, THE CinemaScope. De Luxe Color. Peter Finch, Catherine Deneuve, Character played by Peter Finch was directed by Anthony Asquith. A tale of revenge and intrigue. 79 min. 6/15/60.

July


August

FLAMING STAR Color, CinemaScope. Elvis Presley, Stella Stevens, Producer Ralph Winters, Director Don Siegel. Drama of Indian warfare. 95 min. 1/15/60.

September


October


November


December


January


February

CABINET OF DR. RICHARD, THE CinemaScope. De Luxe Color. Peter Finch, Catherine Deneuve, Character played by Peter Finch was directed by Anthony Asquith. A tale of revenge and intrigue. 79 min. 6/15/60.

March


April


May


June


July


August


September

FLAMING STAR Color, CinemaScope. Elvis Presley, Stella Stevens, Producer Ralph Winters, Director Don Siegel. Drama of Indian warfare. 95 min. 1/15/60.

October


November


December


January

So that we can give you the excellent service you deserve on TRAILERS and ACCESSORIES... we ask you to PLEASE...

RETURN TRAILERS AND ACCESSORIES
Immediately After Use!

For more than FORTY YEARS National Screen Service has saved Exhibitors large sums of money, through a low-cost RENTAL PLAN on Trailers and Accessories... made possible only through the multiple-use of each item. The outright purchase of these Trailers and Accessories would have been prohibitive.

The RENTAL PLAN has been successful, simply because EXHIBITORS have been cooperative in returning these items IMMEDIATELY after using them... thereby permitting an orderly rotation of Trailers and Accessories, with fellow-exhibitors who similarly benefit from this plan.

Sometimes, an operator fails to return a Trailer on time... Sometimes, an usher is remiss in sending back Accessories! Just a little forgetfulness... multiplied by hundreds... that strips the gears in National Screen's smoothly-operating Service System!

Just as the patron who stays for two shows REDUCES YOUR SEATING CAPACITY... the "little oversights" of operators and ushers REDUCE OUR CAPACITY TO RENDER SERVICE!

It's SERVICE we Sell you!... and it's SERVICE our huge service staff tries to Give you.

We know that if you call it to their attention, your people will want to cooperate by

RETURNING TRAILERS AND ACCESSORIES
On Time!

Thanks for your cooperation!

THE N.S.S. PRIZE BABY
Opinion of the Industry

MARCH 6, 1961

Do Movies Make Or Mirror Morals?
Read THE VIEW FROM OUTSIDE

REPORT TO WALL STREET
How High Is Up for Metro-Goldwyn-Mayer?

Producer Jerry Wald on the Rostrum

Reviews
THE ABSENT-MINDED PROFESSOR PARRISH
PASSPORT TO CHINA FRONTIER UPRISING
WINGS OF CHANCE MODIGLIANI OF MONTPARNADE
THERE HAS NEVER BEEN ANYTHING QUITE LIKE THE SUCCESS STORY ON

The GREAT IMPOSTOR

Record Crowds Flock To See Fulton Comedy

By KASPAR MONAHAN

It was like old times over the weekend at the Fulton. They started piling into the theater early Friday, began forming long lines that night. And the rush to see the Tony Curtis comedy continued on Saturday and yesterday. That's the way they used to flock into a movie house when the word got around that a top picture was on view.

And the Fulton crowds were not disappointed. I heard them in the lobby telling one another about how swell a picture this was, this bouncing true-life yarn about a prize faker, one Ferdinand Waldo Demara, Jr.

With that name, he couldn't be blamed too much for assuming the monickers and professions of other men. In the movie, "The Great Impostor," Curtis plays six of the persons impersonated ever so cunningly by the wily Demara, and each time it's funnier than the previous masquerade.

TONY CURTIS

...and Boston was even more sensational than Pittsburgh. At the RD Keith Memorial in Boston, THE GREAT IMPOSTOR equalled the all-time U-I record set by OPERATION PETTICOAT in its Christmas week opening last year. IMPOSTOR actually played to more people than PETTICOAT. This same record-breaking success story is now being written in 250 other New England openings, in 70 engagements throughout the Pittsburgh territory, in Miami, Denver, Rochester, Houston, Salt Lake City, New Haven, Hartford and many other engagements too numerous to list.

TONY CURTIS as "THE GREAT IMPOSTOR" co-starring EDMOND O'BRIEN • ARTHUR O'CONNELL • GARY MERRILL RAYMOND MASSEY • JOAN BLACKMAN • ROBERT MIDDLETON and co-starring KARL MALDEN as "Father Devlin" with the exciting music of HENRY MANCINI, composer of America's best-selling records!

Screenplay by LIAM O'BRIEN • Directed by ROBERT MULLIGAN • Produced by ROBERT ARTHUR • A UNIVERSAL-INTERNATIONAL PICTURE
FAMILY TRADE. At weekend came some startling reports of rousing business being done on 20th-Fox's "The Trapp Family" in the Milwaukee territory, where it premiered. Grosses for the first three days ran far ahead of "From the Terrace" and "North to Alaska." Behind this surprise boxoffice performance is a story of unique promotion engineered by ad executive Gil Golden, who is handling the German import in a number of territorial openings. Golden's pitch has been to put the issue of wholesome family films into the lap of the people who should support them, and the response out Wisconsin way has been an eye-opener.

POSTER PLANTS. To head off growing exhibitor discontent with its poster-trailer policy, Columbia is understood to be readying a statement that it will seek to improve the handling of accessories, which it recently took away from National Screen Service. Theatemen are complaining that they are being put to additional cost and trouble in being required to obtain advertising material directly from the film company, and that they encounter difficulty in getting accessories on some Columbia pictures.

Daly on FEEVEE. John Daly, moderator of TV's "What's My Line?" and former news director of ABC, in an interview in Toronto predicted that feevee is not likely to enjoy any more success in programming quality fare than free TV. As for the grandiose programming promises emanating from Etobicoke and Hartford: 'Do they mean new movies? If so, what of their quality? I think there is more merit in the pre-1948 movies shown on free TV than in the 1961 productions.' Referring to the talk of bringing the Metropolitan Opera to Telemeter subscribers, Daly noted that this had been attempted in the early days of free TV—and abandoned because of poor audience response. He added that video costs are rising and doubted that pay-TV subscribers will be willing to shell out the high prices required to carry elaborate productions of that type. Daly also predicted the demise of free television if toll-TV gained entry to the living room.

CAMPAIGNS COME FIRST. Something new in movie making is on the way. One of the top film ad executives has organized a company to produce films based on pre-prepared exploitation campaigns. His contention: "Few exploitation pictures measure up to their campaigns. Why not start with the campaign, plan it in detail, then make a picture to fit it?" The first project is in the works, campaign has been devised, script is being written, and several major companies are bidding for distribution rights.

LOEW'S LEAP. The flurry of activity in Loew's Theatres stock attracted the attention of industryites and Wall Streeters alike, with the price jumping three-and-a-half points in a week. Strength of the stock was attributed to two factors: management has been investigating various diversification possibilities, aside from its well-known hotel holdings, and the firm has been the subject of several upbeat reports by highly respected investment firms. At the same time, chief executive officer Laurence Tisch has been reaffirming his contention that disposition of movie houses will not extend beyond unprofitable operations—and that, in fact, there may be more theatres under the Loew's banner in a few years than at present.

PAY-TV'S BIG PITCH. Telemeter's "major phase of new programming", featuring such attractions as "Show Girl", "The Consul" and "Hedda Gabler", is seen as a direct pitch to the various elements whose influence will be felt strongly if and when pay-TV invades these shores. The aim is to impress the FCC and Congress, as well as potential investors, who will have to back the huge outlay for wire toll-TV in America. Once the pay system gets down to the mass market level, such high-class fare is likely to give way to more saleable attractions.
From the depths of degradation she rose to seek redemption at the hands of the woman her silence had condemned to the gallows... this is the story of Temple Drake and Candy Man, her Creole lover... of Gowan, her husband, and their children... the one who lived, and the one who died; of her father, the Governor of a great state... and of Nancy, the woman who laid down her life to save them all.
Columbia's Ad Accessories

Columbia's handling of its advertising accessories is on the griddle.

An increasing number of complaints are being voiced, pointing to the extra trouble and cost to which theatremen allegedly are being put by the film company's present method of supplying ad materiel.

The general tenor of letters and organization bulletins passing over this desk has been that what with all the other problems involved in theatre operations today—a snag in servicing of film company advertising is intolerable—and inexcusable.

Allied of Wisconsin viewed the situation as sufficiently grave to warrant a bulletin, issued under the title, "Caught in the Middle Again". The reference is to Columbia's decision to distribute its own trailers, which at the time of its announcement, created an uproar among many theatremen, who claimed they would be forced to pay National Screen Service and the film firm for trailers on the same pictures.

First off, notes the Wisconsin bulletin, its members have been forced to buy lithographed material outright from Columbia at a price "considerably higher than what the exhibitor is paying National Screen Service for poster material on a rental basis."

Further, it is charged, Columbia "is not fulfilling their obligation to the exhibitors in supplying them with paper as needed." Complaints have been reported that 14 x 36 inserts are not available on "Surprise Package" and "I'm All Right, Jack". According to the exhibitor group, the Columbia advertising department in New York stated that the first supply had been exhausted and it had no intention of printing additional material. In addition, certain Columbia re-releases reportedly are going out without any paper being made available.

A major concern of any film company, of course, should be to see that theatres playing its pictures have the most efficient service possible on all advertising material. Otherwise, both exhibitor and distributor will feel the pinch where it hurts most—at the boxoffice.

We are sure Columbia realizes that the main function of the handling of accessories is to back, to the fullest extent, every engagement in every theatre everywhere. In order to accomplish this, it faces one of two choices: either handle the system so that it efficiently and adequately services exhibitors, or turn it over to some outside agency who can and will—be it National Screen or someone else.

The Alliance Vs. Censorship

The movie industry can take encouragement from the backing it has received in its continuing fight to overcome the censorship obstacle placed in its path by the recent Supreme Court decision.

At the same time that Times Film Corp. announced it had filed an appeal for a rehearing of the Chicago "Don Juan" case—in which the constitutionality of prior restraint was upheld by the high tribunal—representatives of a number of organizations in the communications field revealed that they had filed briefs as amicus curiae (friends of the court) in support of the appeal. Chief among these were the American Society of Newspaper Editors, the National Association of Broadcasters and the American Book Publishers Council.

To be sure, this alliance against the bluenoses must have been spurred, in large part, by the vigorous declaration of Chief Justice Earl Warren, one of the four dissenters, that the decision "comes perilously close to holding that not only may motion pictures be censored but that a licensing scheme may also be applied to newspapers, books, and periodicals, radio, television, public speeches and every other medium of expression." Whatever the reason, for the first time in filmdom's seemingly endless battle against the censors, our industry is joined by others in the field of communications. Our chances of ultimate victory, despite the Times decision, or, perhaps, because of it, look better than ever.

Start in Our Own Business

Jack L. Warner's call to all branches of the industry to participate in a nationwide program to combat "recession psychology" is a wise and practical suggestion worthy of full consideration. At the same time, it brings to mind an even more urgent need that must be met if movie business is to thrive and attract its share of the consumer dollar.

Before a campaign is undertaken to "prevent people from talking themselves into a deep consumer freeze", it might be wise for the film companies to re-evaluate their present program for establishing an upbeat frame of mind among exhibitors. The latter, after all, must ultimately sell the pictures to the public, and it is to them, initially, that any type of promotional push must be geared. That goes for drives on individual pictures, as well as the institutional type sell.

Distributor-exhibitor contact through the medium of advertising within the trade has been, in our opinion, a sorely neglected field of intra-industry communication. Let's start fighting the recession atmosphere right in our own business.
Oscar's Favorites

Oscar, moviedom's ultimate symbol of prestige, was the big Newsmaker of last week.

Readily apparent in the list of nominations for the 33rd annual Academy of Motion Picture Arts and Sciences awards are the currents and crosscurrents of film production, 1961. Included in the best film category are: a blusteringly mammoth $10,000,000 western epic, "The Alamo" (United Artists); a quiet look at life on an Australian sheep ranch, "The Sundowners" (Warner Bros.); a frank and rather amusing examination of morality in the American business office, "The Apartment" (United Artists); picturization of Sinclair Lewis' highly controversial novel on the extremes of religion, "Elmer Gantry" (United Artists), and a stark, intense version of D. H. Lawrence's "Sons and Lovers" (20th-Fox), featuring an almost entirely British cast.

While this diverse quintet boasts some worthy entries, it is generally acknowledged throughout the trade that they do not represent, on the whole, one of the better film production years. The 1960 release schedule was heavily weighted with pseudo-historical spectacles and other fare that leaned more on ballyhoo angles than artistic merits. Against such a field, of course, the "best picture" nominees shine brightly. Which one will win the coveted gold-plated statuette on the big night, April 17? In contrast to last year's overwhelming choice, "Ben Hur," there is no outstanding choice this year. However, betting among the most knowledgeable observers is that "The Apartment" is a shoo-in.

Each of the five films chosen also earned at least one nomination among the other seven major categories, with "The Apartment" leading the list, being named in five other divisions. United Artists, for its part, garnered the greatest number of nominations—41, for nine films—in Oscar history.

Nominated for the best performance by an actor: Trevor Howard ("Sons and Lovers"), Burt Lancaster ("Elmer Gantry"), Jack Lemmon ("The Apartment"), Laurence Olivier ("The Entertainer"), Spencer Tracy ("Inherit the Wind").

Nominees in the best actress division: Greer Garson ("Sunrise at Campobello"), Deborah Kerr ("The Sundowners"), Shirley MacLaine ("The Apartment"), Melina Mercouri ("Never on Sunday"), Elizabeth Taylor ("Butterfield 8").

For best director: Jack Cardiff ("Sons and Lovers"), Jules Dassin ("Never on Sunday"), Alfred Hitchcock ("Psycho"), Billy Wilder ("The Apartment"), Fred Zinnemann ("The Sundowners").

For best supporting actor: Peter Falk ("Murder, Inc."), Jack Kruschen ("The Apartment"), Sal Mineo ("Exodus"), Peter Ustinov ("Spartacus"), Chill Wills ("The Alamo").

For best supporting actress: Glyns Johns ("The Sundowners"), Shirley Jones ("Elmer Gantry"), Shirley Knight ("The Dark at the Top of the Stairs"), Janet Leigh ("Psycho"), Mary Ure ("Sons and Lovers").

Beyond these most (commercially) important categories, of course, are the nominations for best writing, original and adaptation, for songs, for various technical phases of movie-making, and for the best foreign language film. But the attention of millions of Americans will be focused on the "big six" choices.

For the great viewing audience, as well as for those within the industry, Oscar reigns as the most important single figure in the movie world. On the floor of the U. S. Senate, Senator Clair Engle (Cal.) recently described the 12-inch, 7-pound statuette as "a symbol of achievement (that) is largely responsible for elevating the artistic quality of motion pictures over the past 33 years."

From the business standpoint, Oscar looms large, too. Estimates vary, but they say that at least half a million dollars can accrue to the boxoffice take on the winning film, while the chosen performer, director, writer or technician immediately achieves top status.

Ballots will be mailed to the Academy's 2,397 members on March 17 for their final selections. These will be locked in the vaults of Price Waterhouse & Co., until the fateful night of decision. The tension mounts.
FINANCIAL ROUND-UP

Trading

"Unusually heavy trading in the stocks of several film and theatre companies during the past fortnight underscored the surge of investor interest in the movie industry. While most of the recent activity has been centered on film shares, two theatre companies came in for considerable attention in the two weeks span from Feb. 17 to March 2, Loew's Theatres was the most heavily traded industry stock with a turn-over of over 136,000 shares, and showing a rise of $3.50. National Theatres also experienced a sharp increase in activity."

In the film division, Metro-Goldwyn-Mayer responded to the rosette profit picture painted by president Joseph R. Vogel at the recent stockholders' meeting, the price up over 4 and sales running over 125,000 shares. A similar bullish tone was evident in Columbia Pictures trading, the key here apparently being the snappy response to the new Screen Gems issue. Disney was another lively item.

AB-PT 1st Q. Trails

American Broadcasting- Paramount Theatres' profit for the first quarter of this year "will likely be a little behind" the $3,336,000 ($8.80 per share) earned in the similar 1960 period, but "outlook for the year is better". In making that prediction, president Leonard H. Goldenson attributed the looked-for drop to "a little softness in spot TV commercial sales" at this time. Overall yearly picture should be brighter than expected 1960 net, which was near $10.5 million ($2.50 per share). For the fourth quarter of 60, noted Goldenson, AB-PT's earnings were "about 70 cents a share", compared to 65 cents a share in the corresponding 1959 span.

Goldenson's overall prediction would seem to substantiate the following strong recommendation of AB-PT by A. M. Kidder & Co. However, it's the network, not the movie houses, that attracts the investment firm:

"This issue, despite a 121/2-point rise since our Special Report of June 6, 1960, appears to have further upside possibilities because of expectations of continuing good earnings performance. Even in comparison with record 1960, which saw per-share net climb to an estimated $2.50 from 1959's $1.87, and allowing for the current slackness in general business, results for full 1961 should reach new highs. Thus, as the gradual transfer of company's large capital resources out of the stagnant movie theatre business into the dynamic TV broadcasting and allied fields continues to pay off, the issue offers additional appreciation potential . . ."

"The expansion of ABP's television business has been the most significant single factor behind the company's success . . . Movie theatres represented 68% of company's business at its inception. Today they account for a much healthier 32%. Gradual disposition of less profitable properties provides a source of new funds which are reinvested in TV and other areas. At present, even though the remaining theatres operate at a profit, further selective dispositions are indicated for the future as more profitable uses for the capital develop."

Executive Transactions

Securities transactions by the officers and directors of film and theatre companies, as reported by the SEC for the period Dec. 11, 1960 to Jan. 10, 1961, were as follows:

Columbia president A. Schneider, exercising an option, purchased 45,720 shares to bring his total holdings to 60,722 . . .

Vice president Rube Jackter acquired 2,000 Columbia shares; he now has 2,050 . . . Options for M-G-M shares were exercised by vice president-treasurer Robert H. O'Brien and vice president-general counsel Benjamin Melniker. O'Brien purchased 3,000, giving him a total of 4,185, while Melniker acquired 1,600 to raise his holdings to 2,785 . . . Spyros P. Skouras exercised an option to buy 62,200 shares of 20th Century-Fox; his holdings now 85,000 . . . Albert Zugschwerdt continued to buy heavily into Allied Artists, another 3,000 shares purchased in December lifting his total of AA common to 174,500 . . . Vice president E. Cardon Walker acquired 300 shares of Walt Disney Productions; total 948.

Film Profits Up

Based on a Wall Street Journal earnings survey and compilation of corporate reports, profits of motion picture firms in 1960 rose .1 per cent above 1959 earnings. The increase shines even more brightly amid an average drop of 2 per cent for 601 corporations listed in the survey. In 1960, the movie concerns earned $29,491,000, compared to $29,474,000 for '59.

UA Places Notes, Warrants

United Artists revealed the private placement with a small group of institutional investors of $10,000,000 of six per cent subordinated notes, due Feb. 1, 1976, and ten-year warrants to purchase 200,000 shares of UA common stock at prices in excess of the present market. In making the announcement, president Arthur B. Krim said that the funds will be used for the repayment of certain shorter term debt and for the continued expansion of the firm's business. Placement was arranged by F. Eberstadt & Co., and Lazard Freres & Co.

Jan. Dividends Above '60

Cash dividends paid by film companies in January, 1961, were up from last year's first-month total. Motion picture firms issuing public reports paid $1,355,000, compared to $1,067,000 in January, 1960, it was reported by the Commerce Department. In December, 1960, they paid $3,958,000.

FILM & THEATRE STOCKS

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Close</th>
<th>Change</th>
<th>Close</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLIED ARTISTS</td>
<td>5</td>
<td>+1</td>
<td>6</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
<td>11 1/8</td>
<td>+2</td>
<td></td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>24 1/2</td>
<td>+5 1/2</td>
<td>29 1/8</td>
</tr>
<tr>
<td>COLUMBIA (Pfd.)</td>
<td>72 1/2</td>
<td>-1/2</td>
<td>72</td>
</tr>
<tr>
<td>DECCA</td>
<td>33 1/4</td>
<td>+1 1/4</td>
<td>34 3/4</td>
</tr>
<tr>
<td>DISNEY</td>
<td>34</td>
<td>+4 1/2</td>
<td>38 1/4</td>
</tr>
<tr>
<td>M-G-M</td>
<td>47 1/2</td>
<td>+4 1/2</td>
<td>52 1/4</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>65 3/4</td>
<td>+3 1/2</td>
<td>69 1/2</td>
</tr>
<tr>
<td>20TH-FOX</td>
<td>47 1/2</td>
<td>-5 1/2</td>
<td>47</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>35 1/8</td>
<td>+1 1/2</td>
<td>37 1/2</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>45</td>
<td>+3</td>
<td>48</td>
</tr>
<tr>
<td>UNIVERSAL (Pfd.)</td>
<td>84 1/4</td>
<td>+1 1/4</td>
<td>84 1/2</td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>60</td>
<td>-1</td>
<td>59</td>
</tr>
</tbody>
</table>

(Allied Artists on American Exchange, all others on N.Y.S.E.)

<table>
<thead>
<tr>
<th>Theatre Companies</th>
<th>Close</th>
<th>Change</th>
<th>Close</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB-PT</td>
<td>48 1/8</td>
<td>+2</td>
<td>50 1/4</td>
</tr>
<tr>
<td>AB-PT (Pfd.)</td>
<td>19 1/4</td>
<td>-1/4</td>
<td>19 1/2</td>
</tr>
<tr>
<td>LOEW'S</td>
<td>18</td>
<td>+3 1/2</td>
<td>21 1/2</td>
</tr>
<tr>
<td>NATIONAL THEATRES</td>
<td>6</td>
<td>+5</td>
<td>6</td>
</tr>
<tr>
<td>STANLEY WARNER</td>
<td>29 1/4</td>
<td>+1 1/4</td>
<td>30 1/4</td>
</tr>
</tbody>
</table>

Film BULLETIN March 6, 1961 Page 7
Do Movies Make
Or Mirror Morals?

There is no avoiding the hard fact that the motion picture industry is getting its lumps. The publications with the greatest circulation in America, the Sunday supplements and the re
doubtful Reader's Digest, have now agreed that licentiousness, lowered standards and general bad taste in the films seen on American screens must be vigorously and directly attacked.

Simultaneously, there has been an upsurge of criticism of other media, notably those most directly connected with the motion picture, book fiction, television and the stage. And as yet I have failed to note the proper reply.

Yes, Virginia, there is a reply. It is a reply which is fundamental and all-important.

To discuss the content of American motion pictures or American television or American books without considering the society in which we live is to be trapped. Motion pictures and television and books and newspapers and stage plays are all symptoms. They may be, in part, causative factors of some kind, but they are essentially reflections of the world in which they exist.

Perhaps it is not within the normal domain of this column to indulge in commentary on the broader aspects of American life; but when media are assailed for shortcomings which are really shortcomings of our life, then this sort of social commentary is certainly in order.

We live in times when youngsters are encouraged to date, to learn social dancing, to practice "self-expression" at an earlier age than ever before. We live in times when the shallow symbols of status are exalted as never before. We live in an era when formal education has been cheapened diffused and homogenized as never before. We live in a climate of parental stress as never before.

Let's not just talk generalities. How can we complain of the declining moral values in films or any other media without recognizing that many such decline can only be accomplished through a weakening of parental control over children or through positive acceptance of such declining standards by parents? We live in a period when the best entertainment and the best books and the best plays find it much harder to achieve a larger audience than much which is shoddy. In school after school the emphasis is on learning by committee of the common denominator for a class, rather than encouraging the brilliant and disciplining the recalcitrant.

We complain of violence in the media and do less than we should about disciplining violence in the community. Ask any policeman, for example, and he will tell you the hardest thing in the world is to persuade the father of a molested daughter to bring criminal charges.

What is the image of our morality when officials of major corporations go to jail for violations of anti-trust acts protesting that everybody does this sort of thing? Why is it that hundreds of generations of parents who never heard of permissive discipline, sibling rivalries and the like were able to cope with the media of their times?

It is my firm belief that in the last analysis the moral tone of any medium is set by its public. All the medium itself can do is to follow what it believes to be the tastes and standards of the public. To a small extent, it can uplift these tastes; to an equally small extent it can lower them. But, in the last analysis, what it does basically is to reflect public taste, not to create it.

If parents, for example, feel that a particular movie or a particular book or a particular stage show or a particular television program is not proper for their children, they have the God-given authority, within the family, to prohibit their children from being in the audience. If enough parents were to exercise this authority, the effect on programs would certainly be profound. But too many parents want somebody else to do their job. For too many parents, television is an electronic baby-sitter, and the motion picture theater is a great way to achieve peace and quiet by getting the kids out of the house.

We are told that this is an era of conformism. Certainly, conformism is a strong factor among our children. Unless we give them worthwhile, attractive standards, they will conform to whatever is most easily available. If we, as parents, do not guide them vigorously, then they will go with the crowd to whatever is most easily available.

I do not mean to infer that the entire responsibility for maintaining a well-adjusted standard of public morality and taste rests upon those of us who are parents. The responsibility, in the last analysis, rests upon any adult regardless of his parental status. When we publicize and laugh about the "antics" of an elderly millionaire marrying for the twelfth time, we are contributing to the lowering of standards. When we fail to provide for adequate educational facilities or proper law enforcement, we are contributing to a lowering of standards.

In brief, what we see on the screen is somewhat of a mirror. What we see on the screen is not necessarily a literal reflection of our everyday life; but it is certainly a reflection of our everyday morality. This is a strong statement. Yet I challenge anyone, for example, to contend that the portrayal of prostitutes and ladies of easy virtue with hearts of gold on the screen antedated the acceptance of many such "ladies" in the everyday life of our great American community. The "playgirl" was a familiar figure in the newspapers before she ever hit the silver screen.

Yes, our media certainly could be better. They could face other subjects than sex and sadism. They are constantly seeking to find other subjects. All they need is the positive support of the great community which so far has been content to ask these mirrors of our times the question once asked in somewhat different terms of a magic mirror in a fairy-tale: "Mirror, mirror on the wall, who's the fairest of them all?"
How High Is Up for M-G-M?

Four years ago, Joseph R. Vogel first stood before the stockholders of his company as president. He was a brief four months in office at the time, tenuous victor in an all-out struggle against Joe Tomlinson and his cohorts for control of Loew's, Inc., predecessor to Metro-Goldwyn-Mayer.

Leader of a bleeding and demoralized organization, he faced in that 1957 meeting a body of shareholders bent on having someone's scalp—and Joe Vogel's would do as well as any. Profits had disappeared in a blotch of red ink, dividends had gone by the board, the cry "liquidate!" reverberated through the Loew's State auditorium. In the face of the tumult stood the new president, cautious but contained, his faith in the future of the company and the industry a bulwark against the tide.

Leonard Coulter described Vogel's first encounter with the shareholders for Film BULLETIN thusly:

"He was in complete command of the situation and determined not to permit himself to be harried . . . Lewis Gilbert, self-appointed 'champion of the little stockholder,' began baiting the hook. Rising to a round of applause, Mr. Gilbert opened the question period, and announced, 'I am seriously concerned over the fact that only one member of the management is sitting on the Board.'

"Joe Vogel permitted himself to smile briefly, answering: 'Mr. Gilbert—we anticipated this question, so I already have the answer written down: We will have at our beck and call all the executive skills and talents of the company's personnel.' The audience laughed at this gentle sally, and from that moment the meeting swung toward Mr. Vogel.

"The "We Love Joe Vogel" movement gained added momentum the moment he sensed that the stockholders enjoyed hearing him say, 'Our decisions will be governed only by the factor of whether this or that will make money for the company.' He delivered numerous variations of this theme, drawing handclaps from those who, having come to bury Caesar, stayed to praise him."

All of which is by way of preface—lest the perspective of four short years be blurred—to the story of Metro-Goldwyn-Mayer's 1961 stockholders meeting. On February 23, a confident and contained President Vogel told an enthusiastic crowd that overflowed the Grand Ballroom of New York's Hotel Astor: "M-G-M is unquestionably on a strong upward trend. And we are convinced we have the product and the plans to keep it moving upward well into the foreseeable future."

Earnings for the fiscal year ending next August 31, he predicted are likely to show a 25 percent increase over the $9,595,000 ($3.83 per share) net of last year. The latter figure, in turn, was 25 percent higher than the preceding year's. And the profit road looks all uphill for at least the two years ahead.

"The projects we have initiated for future motion picture production, for the development of new material for television, for the expansion of our recording and music business and for the use of our overseas facilities lead us to believe that 1962 will show a further increase over the estimate for this year. Furthermore, we expect that there will be another profit rise in 1963."

Any wonder they still love Joe Vogel?

* * *

Mr. Vogel is enormously enthusiastic about three upcoming movies of vast grossing potential: "Mutiny on the Bounty," "King of Kings" and "The Four Horsemen." Any one—or all three—of these projects contains the inherent boxoffice power to fill the income breach once the grosses on "Ben Hur" start to taper off. As for the latter spectacle, Vogel anticipates its ultimate gross will exceed the $60 million predicted for "The Ten Commandments".

Beyond the film revenues lies the huge reservoir of income to be drawn from the company's library of post-1948 features as they are released to television. It was disclosed at the stockholders meeting that these are now being classified for distribution to TV "on an orderly and progressive basis". Theatres will be protected, Vogel declared, to the extent that Metro intends "to maintain a significant gap between the time a major feature is presented in theatres and the date when released for television."

Hard on the heels of Vogel's buoyant message, M-G-M shares rose to a high of $51 1/4 cent, receded on profit-taking to 52 1/2 at the close of trading last Friday (3rd). One year ago they were lingering around 27.

The company is dollar-rich enough today to increase its present 1.60 dividend rate without jeopardy, but the thinking of the Board majority reportedly is along conservative lines. Negotiations are afoot for diversification into other fields, and they prefer to maintain a strong cash position to finance any acquisitions.

How high will M-G-M shares go? No doubt, a further increase in the dividend would spark a surge in price of the stock, but even if that action is not forthcoming, the fundamental climate of the company is so bright as to make a steady rise almost certain.
**Newsmakers**

**Allied’s New Face**

"Allied of the past is very different from the Allied of today. Its aims are slightly different and its way of achieving them is different." Thus spoke National Allied’s new president, Marshall H. Fine (above) at a trade confab. Fine set forth two major goals: (1) to employ every effort to promote amity between Allied and distribution, and (2) to aid exhibitors as they have never been before. Fine reported that his meeting in New York with film company sales heads had been "extremely amiable and satisfactory." Gone, he declared, will be the militancy of the past: "Allied has been remiss in the past. Its attitude has not been one to improve relations in the industry." Also, the "white paper" is a dead issue ("There will be definitely no attempt to go to the government"), and a committee to deal with problems of members will be set up to replace the Emergency Defense Committee.

**MPAA Board Welcomes Independent Members**

The Motion Picture Association board of directors met February 27, and welcomed two new independent producer members—Jerry Wald and William Perlberg. Shown, from left to right, are: Howard Levinson (Warner Bros.); Earle W. Hammons (Educational Film Corp. of America); John J. O’Connor (Universal); Adolph Schimel (Universal); Joseph R. Vogel (Metro-Goldwyn-Mayer); Barney Balaban (Paramount); Eric Johnston, president; Wald; Perlberg; Abe Montague (Columbia); Herbert L. Golden (United Artists); Anna M. Rosenberg, public relations consultant, and Robert J. Rubin (Paramount).

**JFK Honorary Barker**

President John F. Kennedy accepts gold card as honorary “barker” in Variety Clubs International from International Chief Barker Edward Emanuel.

**Big Fox Program**

Delivery of 24 blockbusters a year was guaranteed 20th Century-Fox president Spyros P. Skouras by production chief Robert Goldstein (above), climaxing three days of production, distribution and advertising conferences in the New York home office. Meeting with Skouras, his home office executive staff and their department heads was a group from the studio headed by Goldstein and involving eight of his key aides.

**Orr Heads WB Studio**

William T. Orr will take charge of all motion picture production, theatrical as well as television, for Warner Bros., as vice president in charge of production under president Jack L. Warner’s general supervision. In making the announcement Warner revealed a studio-wide realignment of production activities.

Hugh Benson continues as Orr’s assistant in the wider guidance of all studio production. Steve Trilling continues as v.p. and will concentrate on special production projects.

**Hartford Trial OK’d**

Hartford Phonevision now is officially free to conduct a three-year, $10,000,000 test of pay-TV in Hartford. The FCC issued its expected order for the trial—the first to be granted for a public test of over-the-air feevee. However, exhibitors who fought the application have 30 days in which to file an appeal with the Commission. If the appeal is denied, they can take the case to the courts. The Commission established three conditions, violation of any of which would be grounds for cancellation of the permit: (1) That Hartford, parent RKO General, Zenith Radio Corp., and Television Entertainment Co. "shall faithfully comply with the letter and spirit" of the (FCC) Third Report . . . ; (2) that Hartford shall file with the FCC complete information concerning the classification of subscribers other than "home subscribers," and (3) that Hartford and RKO General shall keep complete records of all aspects of the trial . . . and that such information shall be available to the FCC.

**No NSS—Poster Renters**

National Screen Service will discontinue its present practice of serving accessories to poster renters, president Burton E. Robbins announced. Accessories will be served only directly to exhibitors under the new policy, which becomes effective May 16.

**'Sanctuary' Screening**

Twentieth-Fox vice president Charles Einfield (left) greets "Sanctuary" star Lee Remick and her husband, William Colleran, at home office screening.
It is true, I believe, that the motion picture industry faces some of the weightiest problems in its entire history. There are times of challenge on many fronts, and motion pictures and the entire entertainment field are affected by the currents and winds which are at work in the lives of men everywhere. The motion picture industry must take its rightful place in society as a powerful communications medium, as well as a magnificent and unique form of entertainment.

We in the business of making motion pictures for entertainment are involved in a fast-moving evolution having many aspects and involving many striking changes. For example, although we are decreasing the number of theatres in which our product is being shown, we must at the same time have a planned program that will increase the size of our audiences. In order to accomplish this, we must think in new terms and new dimensions. There is no mental bankruptcy in the top-level thinking of the motion picture industry, but there is a tendency, as in other businesses, to resist change in a changing world. It is time that we should actively attempt to revise and revitalize old traditions and policies, and devise new ones for the future.

We would do well to face up to our defects and weaknesses, and acknowledging them act upon them. Producers must be able to cope with what is both inevitable and unpleasant. It is important that we understand the desires and aspirations of the public—the world-wide public. It is also important that we be aware of the viewpoints of distributors and exhibitors, so that we can anticipate the market, and have an understanding of the marketing problems of the other arms and branches of the entertainment industry. It is essential, of course, that producers understand the many and complex facets of their own craft, and that they understand the relationship of their field of endeavour to the rest of the national and world economy. Only when he is armed with this understanding is a motion picture producer in a position to fulfill his task.

At the production level the film industry must face up to the fact that we indulge in costly duplication. Studios, both majors and independents, too often find themselves making the same theme if not the same story at the same time. No one profits by this kind of duplication. It is wasteful and shortsighted. We should take first steps toward working more cooperatively together within the spirit of competition for our mutual good. The stakes are high—higher, in fact, than they have ever been before: industry survival or disaster. We must recognize at this managerial level that it is impossible to have everything our own way, and in this "sea of trouble"—to borrow from Mr. Shakespeare—it is better to pull together than to sink individually.

If there is real top-level, constructive and positive thinking and planning among the major executives on all the important problems which beset our industry, I certainly am not aware of it. The lack of coordination and cooperation, the absence of the meeting-of-minds in the motion picture industry is reflected in some of the tremendous problems which beleaguer us: growing local censorship which can ultimately stifle us as a business and as an art; a lack of new stars and new personality talent; growing foreign competition which is curtailing our markets; the slow diminution of executive and administrative talent through a failure to train new men and new minds; a third class citizenship in the republic of the press to which the press itself has relegated us.

Any one of these problems, further magnified, could be enough to stifle our industry. Producers, therefore, must be eager, enthusiastic and excited about the future of our industry and conscious of what they are doing. It is, of course, becoming increasingly difficult to maintain high degrees of interest and excitement when such tremendous problems, unanswered and not acted upon, confront us. As a remedy, there ought to be cracking activity in all directions—new material, new personalities, new ways of selling pictures, new pressbooks, new ideas in advertising, promotion and publicity. There has to be a new look and new approach, not only in our movies, but in the way in which we sell them to the public. All of this can be accomplished.

We must start the action of our remedy at the point where all productions start: with the story. The motion picture industry must do what it can to stimulate a flow of new story ideas from publishers, agents, and from authors themselves. We must avoid duplication, repetition and copying at all costs. To follow in the path of another producer will get the individual filmmaker nowhere. As an industry we must move ahead with new ideas that (Continued on Page 19)
...and the Big Year has started NOW with record-breaking performances of the new decade's #1 boxoffice blockbuster—

SWISS FAMILY ROBINSON

...and will grow BIGGER and BIGGER with each of these great Walt Disney releases from Buena Vista!

WALT Disney's
NEW ALL-CARTOON FEATURE

One Hundred and One Dalmatians

TECHNICOLOR®
Based on the Popular Novel by DODIE SMITH

IT'S A COMEDY—A MYSTERY—A ROMANCE...
AND DELIRIOUSLY DIFFERENT!

Yes, here are SIX GREAT ONES FOR SIXTY-ONE from WALT DISNEY these major productions will be backed with the broad advertising of the name of Walt Disney. In launching this decade of the 60's and a new vision of accomplishment...WALT DISNEY and BUENA...
MR. THEATRE OWNER—

PUT THE SPOTLIGHT ON “OSCAR” NIGHT!

MONDAY EVE., APRIL 17, 1961

Our Industry’s Biggest Show Over ABC Television and Radio
(Also CBC in Canada)

ORDER A THEATRE KIT

Containing
50-Foot Trailer
Ad Mats
Proclamations
Press Book
Scene Mats
Newspaper Contest
Lobby Set Pieces
Press Releases
Exploitation Ideas

ENTIRE KIT ONLY $300

Kits Prepared and Sponsored by
Motion Picture Association of America
Theatre Owners of America

COUNT ME IN!

I want to do all I can to promote the largest possible audience for the Academy Awards Oscarcast on April 17th. I feel that the more people who enjoy this TV and radio show the better it will be for my boxoffice.

PLEASE RUSH Academy Award Publicity and Promotional kits described above.

I enclose my check for $3.00 for each kit. I understand that TOA and MPAA will pay the balance of the cost.

To

THEATRE OWNERS of AMERICA INC.
1501 Broadway
New York 36, N. Y.
Disney's hilarious successor to "Shaggy Dog". Loaded with laughs, it will delight everyone. Big grosses certain. Fred MacMurray once again in lead role.

Walt Disney has a sure-fire laugh riot follow up to his enormously successful "The Shaggy Dog". Generously laced with whimsy, sight gags, slapstick and tongue-in-cheek adventures, this Buena Vista release promises to roll up sensational grosses in all situations. More important, it will be thoroughly enjoyed by every member of the family. The youngsters will howl, and the adults who accompany them will find themselves thoroughly entertained. Slated for Easter release at New York's famed Music Hall, it should go on to become one of the big moneymakers of the season. Bill Walsh's playful script tells of a college science teacher who becomes so wrapped up in his inventions that he keeps leaving his fiancée waiting at the altar. And when he accidentally discovers a black, rubbery substance possessing powerful anti-gravitational energy (which he names "flubber"), and secretly sets about using it to use, we have fun at a laugh-a-minute pace. Fred MacMurray, who scored in "Shaggy Dog" and more recently in "The Apartment," is the professor, and his deft handling of comedy is a joy to behold. His antics involve such things as substituting flubber for the motor of his old Model T, turning it into a flying flyer, and making winners of his school basketball team by applying his discovery to their shoes, allowing them to bounce over the heads of their towering opponents. Nancy Olson makes an attractive, almost-a-bride fiancee, Keenan Wynn is outstanding as a friendly money-mad loan-shark, and Tommy Kirk is amusing as his fumbling son. There are also several amusing bits by Ed Wynn, and those "Shaggy Dog" cops Forrest Lewis and James Westerfield. Director Robert Stevenson has carried off all these impossible happenings in bouncy, fast-moving style. MacMurray finally offers his discovery to the government, and Pentagon officials rush down for a demonstration. But Wynn and Kirk sport the airborne auto one night and switch cars. MacMurray tricks Wynn into putting flubber on his shoes, learns where his car is, then leaves the latter bouncing up and down while he and Miss Olson sail skyscraper for Washington. After baffling the capital's defense system, the fliver lands on the White House lawn. MacMurray emerges a hero and finally becomes Miss Olson's husband.

Buena Vista, A Walt Disney Production. 97 minutes. Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk. Directed by Robert Stevenson.

"Parrish"

Business Rating 0 0 0


Producer-director-scripter Delmer Daves has obviously set out to duplicate the boxoffice success of last season's "A Summer Place." Despite the lesser merits of "Parrish," he will succeed in part because this Warner Bros. adaptation of Mildred Savage's novel about life in a Connecticut tobacco valley has some of the same sexy, sentimental, soap opera qualities. This is not fare for discriminating audiences, but the masses will buy it. Teenagers will be attracted by the presence of one of their latest idols, Troy Donahue, who scored in "Summer Place," and Connie Stevens of the "Hawaiian Eye" TV series. For adults, there are veterans Claudette Colbert, Karl Malden and Dean Jagger. Artistically, "Parrish" leaves much to be desired. Daves, in attempting to tell many stories at once, has simply accomplished a superficial compilation of overly familiar situations; and the dialogue is downright corny. But the film has been handsomely photographed on location in Technicolor, and jazzed up with a raging tobacco field fire, a climactic fight, and enough sex and explosive personal relationships to make it a hit in the general market. Donahue lacks the dramatic range to handle the demanding title role of an independent youth who refuses to bow down to the tyranny of tycoon Malden, while the latter overlays to the point of caricature. Miss Colbert is fine as Donahue's opportunistic widow mother who marries Malden, as is Jagger, a tobacco field owner who defies Malden. There are three women in Donahue's life: Miss Stevens, a sexy field hand who has a baby by one of Malden's married sons; Diane McBain, Jagger's spoiled daughter; and Sharon Hugueny, the only Malden offspring who will stand up to him. Miss Colbert goes to work for Jagger as chauffeur to Miss McBain, while Donahue gets a job in the field and falls in love with Miss Stevens. He leaves her for Miss McBain who worships money and success. Malden takes him into his empire, and his desire to learn the business makes him the enemy of Malden's two weakling sons. Unable to stomach the ruthless business dealings of Malden, Donahue quits and loses Miss McBain. After a stretch in the Navy, he returns and leases Jagger's acres, the latter having given up trying to fight Malden. With the help of Miss Hugueny, who loves him, Donahue brings in a good crop. When one of Malden's boys invades his land to interfere with the workers, Donahue beats him up in front of the old man. He has won his battle against Malden's dominance.

Warner Bros. 140 minutes. Troy Donahue, Claudette Colbert, Karl Malden, Dean Jagger, Connie Stevens. Produced and Directed by Delmer Daves.

"Modigliani of Montparnasse"

Business Rating 0 0 PLUS

Good art entry. Brooding tale of French artist.

A hauntingly effective study of the life of the unorthodox Parisian painter, this French import with subtitles (released by Continental Distributing) shapes up as a good entry for art houses. The late Gerard Philipe's brilliant portrayal of the tormented artist makes of Modigliani a complex, tortured and tragic human being. A slave to whiskey, narcotics and a drive for self-destruction, he is also one insatiably dedicated to his easel and his ideas, while bitterly accepting his lack of recognition. To all of this, Philipe adds a charm and a bohemian handsomeness that makes it easy to understand why women of all sorts were magnetically attracted to Modigliani. Splendid support is delivered by Lili Palmer, as his wealthy, amoral mistress who sadistically encourages his victim. Gerard Sety, his closest friend, and Aimee Aimée, who brings a haunting beauty to her role of a young art student who sacrifices family and reputation to live a life of poverty with Philipe. Under Jacques Becker's moody direction the painter's wretched existence is unfolded imaginatively. Adding to the atmosphere is some stark lensing and an interesting background score which includes the use of an organ. After many disappointments, an exhibition is finally arranged by Sety. It's a failure and Philipe starts drinking heavily again and abusing Mlle. Aimee. Discouraged and physically ill, Philipe attempts to peddle his sketches in cafes. Later that evening he collapses and dies. An astute art dealer goes to Mlle. Aimee, refuses to tell her of Philipe's death, but offers to buy his paintings.


BUSINESS RATING

$555 — Tops $55 — Good $5 — Average $ — Poor

Film BULLETIN March 6, 1961 Page 15
“Black Sunday”

Business Rating 1 1 1

Weird, engrossing horror yarn with plenty of exploitation gimmicks. Good boxoffice item for action, ballyhoo markets.

Very much in the tradition of the early “Dracula” and “Wolf Man” series, with a few gimmicks tossed in that should stir up plenty of profitable word-of-mouth, this Italian-made, dubbed thriller will find strong response from devotees of horror fare. The tale about a beautiful vampire witch who, after 200 years in her tomb, returns to take revenge on her descendant’s makes a shoccker of the first order. American-International can be counted on to exploit to the fullest such items as a devil’s mask with nails driven into the face of the witch, her return to life (complete with maggots crawling out of her empty eye sockets), an assortment of murders, and a death struggle between the handsome hero and the witch’s resurrected lover. All this, revealed via eerie photography and supported by effective background music, adds up to solid returns in the action and ballyhoo houses. Attractive newcomer Barbara Steele is impressive in the dual roles of the witch of 1600 and her descendant of the year 1800. Good support is provided by John Richardson as the young doctor who falls in love with the latter Miss Steele; Adrea Checchi, an older doctor who is turned into a vampire; and Arturo Dominici as the witch’s lover and head of her vampire dynasty. Mario Bava’s direction is of attention-holding and goose-pimple quality. The screenplay by Bava and Ennio De Concini has Checchi accidentally bringing the witch back to life. Needing her descendant’s blood to sustain her, she sends Dominici out to get it. He does in Miss Steele’s father and brother, plus several servants, before he is killed by Richardson. The witch is finally burned at the stake by the townspeople.

American-International. 84 minutes. Barbara Steele, John Richardson. Directed by Mario Bava.

“Wings of Chance”

Business Rating 1

Minor outdoor meller lacks names, suspense. In color.

Business prospects look dim for this low-budget Canadian-made meller about a bush pilot trying to survive in the wilderness after his plane crashes. The on-location Eastman Color mounting, complete with assorted wild life shots, is pleasant enough to look at, but the remainder of this Universal-International release is downright dull. There are no names for the marquee, and director Edward Dwek has failed to develop much suspense out of a potentially dramatic situation. The acting doesn’t help things either: Jim Brown, the downed pilot; Frances Rafferty, the girl who loves him; Richard Trotter, Brown’s rebellious partner, in love with Miss Rafferty. Mark this one for the bottom spot in action sub-runs. Patrick Whyre’s script has air search and rescue efforts failing to locate Brown. He manages to keep himself alive during the ensuing weeks, and befriends a family of geese. With metal from the wrecked aircraft he bands each bird with a strip marked with his name and location. One of these geese is eventually shot down, and, finally, a rescue mission saves him.


“Frontier Uprising”

Business Rating 1

Western quickie covers familiar areas. For lower halls.

This United Artists offering is a cliche-ridden quickie dealing with a Mexican-Indian alliance to prevent California from becoming part of the United States. Lacking marquee names, and unfolded along outdated sagebrush lines, it’s strictly for the bottom half in action sub-runs. The characters are: a rugged game hunter and frontier scout (Jim Davis); his humorous side-kick (Ken Mayer); a villainous Mexican General who sells rifles to the Indians (John Marshall); the beautiful daughter of a wealthy Spanish nobleman (Nancy Hadley); and a young cavalry lieutenant whose job it is to protect a California-bound wagon train (Don O’Kelly). Davis saves O’Kelly and his men from an ambush, but the latter insists on following orders and going to Oregon rather than escort the wagon to California. Davis finally comes across a Mexican lieutenant who tells him that Mexico has declared war on the U.S., and that the garrison at Monterey is about to be attacked. Davis rides after O’Kelly and persuades him to return in time to save the fort. Marshall is captured. Davis gets Miss Hadley.


“Passport to China”

Business Rating 1 2

Moderately engrossing cloak and dagger meller.

From England (Hammer Films) comes an exploitable spy entry which might have been aptly titled “I Escaped From Red China.” The plot, an espionage-intrigue meller (a brave, all-knowing hero, sinister villains, daring escapes) has been all dressed up to capitalize on today’s headlines about Formosa, China, et al. It figures to do well in the ballyhoo and action markets. Richard Basehart is his usual competent self as the owner of a Hong Kong travel agency who reluctantly agrees to slip into Red China to do some U.S. undercover work. His mission: find out what happened to an American secret agent when his Formosan plane was forced off course. Lisa Gastoni is appealing as the attractive and intrepid agent, while Eric Pohlmann makes a fine Red heavy. Producer-director Michael Carreras has managed to whip up ample action and suspense. The Gordon Wellesley screenplay has Basehart arriving in Macao where old acquaintance Pohlmann helps him get a visa for Canton. He comes across Miss Gastoni, a prisoner of Pohlmann’s, who wants the secret scientific formula she has memorized. During a night of festivity, Basehart and Miss Gastoni manage to escape after doing away with Pohlmann, but Miss Gastoni is killed just before they can reach a waiting boat. The formula safe, Basehart returns to Hong Kong.

How far would you go for the man you love?

That's what women who are seeing "Cimarron" are talking about.

Why does Sabra—born in luxury and raised with delicacy—follow the restless and reckless man known as Cimarron? What love does she find in the turbulence of an untamed territory among untamed men?

"Cimarron" is the kind of love story that a woman understands—and discusses deeply with other women. It is the rare kind of love story that comes to life on the screen and is remembered—in the way that you remember "Back Street" and "Seventh Heaven."

It's the kind of love story that makes you grope for his hand and ask for his hankie—every time his smile. It is what all the women who are seeing "Cimarron" are talking about...

This straightforward pitch to the fem trade was concocted by Radio City Music Hall to bolster "Cimarron" engagement. The regular campaign had placed emphasis on the picture as a saga of frontier Americana, featuring the historic land-rush. The Hall decided "Cimarron" was ripe for a woman's film, acted accordingly. M-G-M admen are watching reaction to this line and may incorporate distaff approach in the national campaign, if b.o. performance warrants it.

MARCUS PLAN PROMOTION PAYS OFF

Hand-in-Handmanship

All advocates of the Marcus Plan of saturation promotion had been asking for was a chance to put their theory to a fair boxoffice test. It was working in Wisconsin land, they held, given sufficient opportunity, it would prove its worth in other situations. Enough returns are in now to pay tribute to their basic tenet: unified merchandising pays off at the boxoffice.

Perhaps the campaigns that really put joint selling over the top were the ones recently waged, in conjunction with Universal Pictures, by 70 Allied of Western Penna. theatres and some 250 New England houses. Subject of this hand-in-hand promotion effort: U's "The Great Impostor."

As Universal's eastern advertising-publicity director Philip Gerard put it: "There has been some discussion about the effectiveness of the Marcus Plan over these recent months, and once and for all, the success of 'The Great Impostor' should make clear the soundness of this kind of saturation when all concerned enter into the plan with enthusiasm, and when the picture has the potential to respond to the all-out campaign effort put forth mutually by the distributor and participating theatres."

Two skilled U exploiters—Dave Kane and Bob Zanger—worked for four weeks in the Pittsburgh territory contacting exhibitors, radio and television stations and various organizations, for plugs and star personal appearances, and assisting exhibitors in effecting merchant tie-ins, etc. Helping to maintain the snappy promotional pace was COMPO coordinator Phil Katz, who labored in conjunction with the Allied staff and the exploiters.

The merchandising was equally coordinated in New England. In addition to the Penna. plays, an integrated national magazine, Sunday supplement and TV and radio campaign was employed for the first time on a regional basis.

That the Marcus type promotion is a wise investment is obvious, even after a quick glance at the grosses recorded for some of the participating theatres. "Impostor" rolled up a hefty $14,989 in its first week at Keith's Memorial Theatre, Boston—only $800 less than the all-time house record set by U's "Operation Petticoat" during the Christmas-New Year's holidays over a year ago. At the Albve, in Providence, the film chalked up a big $9,000 in its first three days. And at the Fulton, Pittsburgh, it grossed $10,800 in its first three days.

Meanwhile, in Wisconsin, birthplace of the Marcus Plan, Wisconsin Allied president Edward Johnson reported that "the tempo of the TV saturation campaigns under the Marcus Plan in the Milwaukee exchange area is increasing." In the land where exhibitor leader and ingenious innovator Ben Marcus transforms his sweeping showmanship drives into cold, hard dollars at the turnstiles, these seven attractions are being saturated via his method throughout five out-state areas, from February 1 through April 15: M-G-M's "Village of the Damned", 20th-Fox's "The Trapp Family" and "Little Shepherd of Kingdom Come"; United Artists' "Hoodlum Priest"; Universal's "The Great Impostor", and Allied Artists' "The Eichmann Story" and "Dondi".

This RCA Victor, 45 RPM album, featuring Henry Mancini and his orchestra with themes from "Impostor", is plugging the Universal attraction.
Golden Touring to Give 'Trapp Family' Total Sell

"It's the most practical and helpful promotion technique in my experience. It is in fact 'total merchandising' because it is geared to every type of operation regardless of the location or size of the theatre."

That was Marquette, Mich., exhibitor Elroy Luedtke talking about 20th-Fox's "total merchandising" campaign for "The Trapp Family", now being outlined to theatremen across the country by special executive representative Gil Golden. He is presenting the film from conception of material for all advertising media, through every facet of promotion.

In radio, TV and newspaper interviews, Golden is establishing beachheads for his firm's broad-sell, based on the theme, "Have a big family get-together and have a grand time seeing 'The Trapp Family'." His salesmanship in such areas as Milwaukee, Green Bay, Marquette and Salt Lake City will set a pattern slated for 20th field representatives and exhibitors that stress the universal appeal of the story of the family of singers.

MPAA Will Ask for More Movie Time on Radio—Ferguson

Movies advertise in newspapers, and in turn, they enjoy free publicity space. Movies advertise in magazines, and the same space law applies. Movies also advertise—and heavily—on radio, but, Robert J. Ferguson noted recently, "You find radio generally gives no attention to movies."

Columbia's national promotion chief was speaking as chairman of a subcommittee on radio for the MPAA ad-publicity directors' arm. He announced that an attempt to convince filmland's right to free time, preferably devoted to cinema news and features, will be made shortly.

According to Ferguson, radio is an ideal ad medium for films, and, accordingly, the industry spends about 25 per cent of its ad budget on air time. By the same token, radio stations can benefit from programs on movies, such as a 15-minute daily show. It might, he suggested, take the form of interviews, recorded music from current attractions or tapes made on location. The MPAA would gladly provide this material.

Concluded Ferguson: "I think that every radio station should have a period devoted to movies . . . I would love to sit down with the people from radio and further explore how we can develop this for the benefit of the industry."

Producer Cohen Turns Showman, Tours for 'Konga'

Producer Herman Cohen's work on "Konga" may be over on a production basis, but his selling job is just beginning.

With the picture scheduled for release late this month, Cohen currently is on a national tour to promote his product personally. Accompanied by the chimpanzee star of the opening scenes of the film, Cohen is bolstering what is billed as AIP's largest exploitation campaign to date in connection with regional openings of a production. They will meet with the local press in each area prior to "Konga" bows, and the producer will meet with community groups and leaders in cities both large and small.

The tour started in New York, where Cohen detailed the drive to Manhattan trade and general press. From there, the trail leads to Boston, hub of the March 22nd New England simultaneous premiere opening in 95 theatres. Setting up showman activities in Beantown is Al Longo. Third stop on the p.a. route will be Texas, where the picture opens on the Interstate circuit. AIP's Milton Overman will arrange for all the hoopla in that territory.

**Blau Upped at Columbia**

Martin Blau (right) was promoted to the post of international publicity and promotion manager for Columbia International. Announcement of his elevation from assistant manager of the firm's domestic publicity department came from Jonas Rosenfeld, Jr., vice president in charge of advertising and publicity for parent Columbia. A member of the domestic publicity department for ten years, Blau also had served as news writer and trade press contact for Columbia.
can stir up the entertainment world, that can excite, exhilarate and enthuse the members of our own craft. All new ideas, when first introduced, are shy and incoherent; but we must have the patience and the courage to nurture and develop new concepts. We can restore momentum to show business through belief in what we are doing, through an acceptance of new dimensions and new ideas. "Experiment" should be an exciting word to producers; for experimentation means looking forward to the future, while challenging the past as well as the present. The search for new material, new story ideas must never cease, for it is ultimately and always "The Story" which comes first.

Any objective analysis of "star discovery", "star development" and "star growth" over the past ten years would indicate, I believe, that we are not producing enough box office personalities to sustain us. The answer to the problem may well be an industry-wide pool- ing of talent. Individual studios and producers are no longer able to maintain large contract lists. Where such contract lists do exist, the personalities are carefully isolated and hoarded. There is no free interchange of such new personalities. In the old days newcomers were freely traded among the major picture producing companies on loan-outs. This system strengthened the contract lists by exposing such newcomers to different directors, different stories and studio methods, so that by the end of their apprenticeship these young performers were experienced, well-rounded film personalities. Today, we seem to prefer the loan out to the loanon; we seem to prefer to stifle new talent rather than to develop it. We need a master-plan for talent, and we need it soon. Even in the foreign field we are discovering and developing few new faces. What have we today to parallel the era of Greta Garbo and Marlene Dietrich, Ingrid Bergman and Audrey Hepburn? We have generally failed to bring the top stars of Europe to Hollywood, just as we have failed to encourage top technicians and craftsmen to bring their new talents and new ideas to our film production center.

In a report by Britisher Alfred Davis on American Film production to members of the C.E.A. (Cinematograph Exhibitors' Association), the largest and most powerful group of exhibitors in the British Empire, Mr. Davis reported that he discovered the principal assets of several of the motion picture companies which he visited were real estate and some real estate developments. I submit that the principal assets of any motion picture production company ought to be its value of unproduced story ideas; its roster of stars; its list of active, energetic, imaginative and aggressive producers; its production enthusiasm.

If we are to survive as an industry, we must broaden our outlook and our scope of ideas. Vaudeville died because it persisted in being only one thing, in being only a form of amusement. The legitimate theatre survives because of its inner vitality, and because of its willingness to try new forms — from Shakespeare to Eugene O'Neill, from Arthur Miller to Ionesco. The theatre is more than an entertainment form, it is an art form as well. It is grave, thoughtful and highly serious at times, light and amusing at others. The theatre has men and women connected with it who insist on trying out new ideas, on experimenting regardless of immediate box office prospects. This kind of courage is what we need. Our wealth cannot be solely in the acreage which we occupy; it must rest in the resolution of our film-makers to fire the imagination of the world.

One of the prime responsibilities of management is the selection and proper placement of secondary executives; for, not only do the right men in the right jobs lighten the load of top management, they also make possible the most successful forms of company performance. They also assure studios of capable continuity in administration. Many companies have good personnel who could be even better if properly trained in relation to their jobs. Executive ability is not an entity unto itself; it is coupled with other psychological factors. An executive doing a good job in one area may be limited in another. A studio manager with an excellent story mind may have indifferent notions regarding casting; or he may have little knowledge or know how in production operations. The industry ought to undertake a program of self-appraisal, although this task is one that seldom can be left to an individual studio itself due to personal colorations of judgment involved. We need objective, competent and practical psychological evaluation. Executive appraisal, or re-appraisal, can frequently be one of the most vigorously profitable moves any industry can undertake.

Several weeks ago David Lipton, executive of Universal - International Pictures, in a speech in San Francisco, pointed out the disparity between space rates which motion pictures advertising pays, and the amount of "news space" given to movies.

What I think his well-thought-out remarks and statistics point up is the fact that the press has often failed to grant our industry the same respect and esteem which it affords other American industries. All of us in the film industry know that we have detractors, that we have our own dissident elements that would make a shambles of our profession, who pile calumny on slander about us. But these are disruptive elements which can be eliminated by a coordinated effort at the top. We welcome honest and objective criticism of our efforts; but should not go on sustaining the handful of men and women who deal in scurrility and dirt.

All of us in this industry might well remember what President Kennedy said: "It is not what the country is doing for you, but what you are doing for the country."

What about the stars who are satisfied to make one picture a year because a so-called "tax break" works in their interests? Do they not owe the public and the industry something more of themselves? What about the producers, writers, directors who are not self starters, but who look for the fast deal, the fast schedule and the fast buck?

There are ways and means to make this industry as exciting, adventurous and enthusiastic as it was in the days of its pioneers. There are always new frontiers to be conquered, if only we have the imagination to discover them. We have to move, and move quickly into these new frontiers. We have a whole world and a world market to capture anew.

Above all, we must realize that we must make haste slowly; we must have the confidence and positive quality of moving forward constantly on all fronts. A well-run studio and a well-run industry should be operated by sincere, conscientious, intelligent businessmen. The time has come when our studios ought to be run for and in the interests of all of us in the industry— as a democracy instead of an absolute monarchy. The days of the movie moguls and kings are over. Survival is the issue. Not merely monetary success, but survival of the whole.
**Allied Artists**

**October**


**SERENGETI** Color. Narrated by Michael Griswold. Dr. Gerald Griswold, biographer of African jen- gie, 84 min.

**TIME ROMP** Curt Jergens, Mylene Demongeot. Suspense story. 92 min.

**November**

**HEROES DIE YOUNG** Erika Peters, Robert Gerts, Bill Brownie. Daring incident during W. W. II. 76 min.


**December**

**HEROES THE GREAT** Color. Edmund Purdom, Sylvia Lopes, Mysa Girotti. 89 min.

**January**


**March**


**ODI AND THE VILLAGE** Werner Klemperer, Rita Lee, John Banner, Donald Buka, Producers: Samuel Bisschoff, David Diamond. 93 min.

**April**

**TIME ROMP** Curt Jergens, Mylene Demongeot, Alan Saury, Paul Mercey. Plot to sink ship for insurance money goes awry. 92 min.

**May**

**ANGEL BABY** George Hamilton, Mercedes McCambridge, Joan Blondell, Siama Jeno. Drama in the tradition of "THE UNFORGIVABLE." 86 min.

**DAVID AND GOLIATH** CinemaScope. Eastman Color. Orson Welles, Ivo Peyer, Massimo Serato, Edward Hill. A classic biblical spectacle based on the Bible's great story. 93 min.

**June**

**BIG BANDMILL** The David Janson, Mickey Rooney, Jack Carson, Keenan Wynn, Producers: Samuel Bisschoff, David Diamond. Fabulous life story of the King of the gambler's card games. 93 min.

**BRAINWASHED** Curt Jergens, Claire Bloom. Inner workings of a totalitarian document of human rights. 102 min.

**July**

**ARMOURED COMMAND** Howard Keel, Tina Louise, Producer Ron W. Alcorn. Story of the famous German spy, Alexander Bostag. 105 min.

**August**

**TWENTY PLUS TWO** Producer Frank Gruber. David Janson, Jane Alleson. A story of events in the life of woman missing 2 years. 100 min.

**Coming**


**RECKLESS PRIDE OF THE MARINES** Producer Lester Sanson. Andrew Duggan, John Ericson. About a horse which served as an ammunition carrier in Korea.

**REPRODUCE** Producers: Millard Kaufman. A. Ronald Lubac, Film 80. Rascal, once sentenced to die in electric chair and reprieved after 19 years in Dannere- mora Prison.

**STREETS OF MONTMARTRE** Lana Turner, Louis Jour- dain, Producers: Ira Sata, Based on the books, "Man of Montmartre" and "The Valiant Don." Screenplay. 93 min.

**UNARMED IN PARADISE** Marie Schell, Producer Stuart Miller.

**CARNIVAL KID** The David Kopy. Producer Albert Zasut.

**AMERICAN INTERNATIONAL**

**October**

**JOURNEY TO THE LOST CITY** CinemaScope, Debra Paget, Christopher Plummer, Frank Lang. Adventure story set in India. 94 min. 11/28/60.

**November**


**February**

**BLACK SUNDAY** Barbara Steele, John Richardson. A classic story in horror. 94 min.

**March**


**April**

**BEWARE OF CHILDREN** Leslie Phillips, Geraldine McEwan, Julie Lockwood, Noel Purcell. Art house feature. 80 min.

**May**

**OPERATION CAMEL** Nora Hayden, Louis, Pap, Carl Oftensen, Military comedy. 65 min.

**June**

**TWO FACES OF DR. JEKYLL** Color, MegaScope. Paul Massey, Dawna Addams, Robert Lewis Stevenson horror classic. 83 min.

**August**


**Coming**

**ALL BABA AND THE SEVEN MIRACLES OF THE WORLD** Technicolor-Technirama.


**September**

**October**

**ALL THE YOUNG MEN** Alan Ladd, Sidney Poitier, Producer-director Hall Bartlett. U.K. forces trapped in Korena lines in Korena war. 86 min. 8/30/60.

**AS THE SEAS RAGE** Marla Schell, Cliff Robertson, Pro- ducer-director Richard Fleischer. A war among fishermen and islanders. 97 min. 8/22/60.

**November**

**ENEMY GENERAL** The Van Johnson, Jean Pierre Aumont, Daniel Petri, Director: Reginald K. Denham. Love story set in Italy. 95 min. 9/5/60.

**December**

**I AIM AT THE STARS** Curt Jurgens, Virginia Shaw, Producers: Albert D. Mark. Drama. 9/22/60. Film biography of brilliant rocket scientist from Brain. 107 min. 10/1/60.

**November**

**HELL IS A CITY** Stanley Baker, John Crawford, Donald Pleasance, Producer Michael Carreras. Director: Val Guest. Crime thriller. 11/14/60. 91 min.

**SURPRISE PACKAGE** Yul Brynner, Milly Gaty, Pro- ducer-director Stanley Donen. Departed hoodlum "cuts up" on island of Rhodes. 100 min. 10/17/60.

**January**


**March**

**CARThAGE IN FLAMES** Anne Heywood, Daniel Gelin, Producer Guido Lattuada. Director: Carmine Gallone. Spectacle based on Third Punic War. 2/6/61. 95 min. 2/20/61.

**Cry FOR HAPPY** Color, CinemaScope. Glenn Ford, Dick O'Connell, George Sanders, Director: Pierre Larque. 95 min. 3/14/61.

**COLUMBIA**

**July**


**August**

**13 GHOSTS** Charles Herbert, Jo Morrow, Martin Miller, Producers: William Alland, Rib-tickling ghost tale. 88 min. 7/25/60.

**September**

**FIVE GOLDEN HOURS** Enola Kocovs, Cyril Charleise, George Sanders, Producer-Director Mario Zampi. RAISIN IN THE SUN Sidney Poitier, Producer: David Guskin. Direction: Sidney Poitier. 120 min. 10/21/60.

**October**

**TREATMENT** The Claude Dauphin, Diana Cilento, Pro- ducer-Director Val Guest.
LADIES' MAN, The Technicolor. Jerry Lewis, Helen Traubel, Producer-Director Jerry Lewis. Story of the only male employee in a boarding house for women.

LOVE IN A GOLDFISH BOWL, Technicolor. Tommy Sands, Fabian, Jan Sterling, Producers Martin Junor, Richard Thorpe. A promising young man takes a holiday vacation in a desert beach house.

MY GEISHA Panavision, Technicolor. Shirley MacLaine, Yves Montand, Producers Steve Parker, Director Jack Cardif. American beauty poses its charms to a Japanese geisha.


PARAMOUNT
August


September


November


December

FOR THE LOVE OF MIKE, CinemaScope, DeLuxe Color. Darren McGavin, Elizabeth Taylor, Producer-director John Farrow. Based on the novel by Booth Tarkington. 84 min. 8/22/60.


PARAMOUNT
August


LEGIONS OF THE LILD, Color. Cristo Ertel, Monti Gea, Mauro Deidda, Producers Mario Soffici, Guido Zingarelli. Director VittorioCottafavi. Spectacular historical melodrama. 108 min. 7/14/60.


MARRIAGE-TO-ROUNO, The, Susan Hayward, James Mason, Julie Newmar, Nell McNeil, Leslie Stevens, Director Walter Lang. Sophisticated comedy based on Broadway play. 97 min. 12/26/60.


May

EIGHT SHOW, The CinemaScope, Color. Esther Williams, who wants to be a movie star. Robert L. Ripert. Circus performers try to prevent loss of circus to vaudeville.


RETURN TO PENTOY PLANCE CinemaScope, DeLuxe Color. Carol Lynley, Eleanor Parker, Jeff Chandler, Nancy Gates, Alene Welles, Oscar Brody. Director Joseph Valenti. Sealed as the most important movie of all time.


September


TRAPP FAMILY, The Color. Told the story of the fam- ily of Trapp who have been immortalized in The Sound of Music.
United Artists

August
ELMER GANTZ
Eastman Color, But Lancaster, Jean Simmons, Dean Jagger, Producer Bernard Smith, From Sinclair Lewis' best-seller.

September

STUDS LOUGHAN
Christopher Knight, Venetia Stevenson, Producer Philip Yordan, Director Irving Lerner, Film version of the T. Harriell, trilogy. 95 min. 7/25/60.

November
INHERIT THE WIND

MAGNIFICENT SEVEN, THE
PanaVision, Color, Yul Brynner, Eli Wallach, Steve McQueen, Horst Buchholz, Produced by Andrew L.even, Director John Sturges, 72 min. 11/28/60.

WALKING TARGET
Ron Foster, Producer Robert E. Kent, Director Edward L. Kahn, Action drama. 74 min. 8/22/60.

December
POLICE DOG STORY
James Brown, Merry Anders, Director.

January
FACTS OF LIFE, THE
The Bob Hope, Luella Ball, Don DeFore, Producer-Directors Norman Panama, Melvin Frank, Comedy. 71 min. 11/28/60.

FIVE GUNS TO TOMSTONE
James Brown, John Wel- der, Producer Robert E. Kent, Director Edward L. Kahn, 71 min.

February
EXODUS
Color, Super-PanaVision, Paul Newman, Eva Marie Saint, Richard Johnson, Michael Pate, Produced by Otto Preminger, Based on Leon Uris novel, 121 min.

FRONTIER UPRISING
Jim Davis, Director Edward L. Kahn, 60 min.

MISFITS, THE
Clark Gable, Marilyn Monroe, Montgommery Clift, Directed byCLY, 11/24/60.

OPERATION BATTLESHIP
Ron Foster, Mike Taka, Director Edward L. Kahn, 76 min.

March
ALAMO, THE (Todd-AO)
Technicolor, John Wayne, Richard Widmark, Laurence Harvey, John Crlstil, Producer-director John Wayne. Historic epic, 130 min. 10/31/60.

Coming
ADVISE AND CONSENT

APPLE PIE RED
Maurice Chevalier, Producer-director Walter Wanger, Neflagos, Based on the novel of the "Midwife of Provence," 102 min. 11/28/60.

BY LOVE POSSESSED
Director John Sturges, stickular- tion of James Gould Costin's Pulitzer winning novel.


GLORIOUS BROTHERS, MY
Producer-director Stanley Kramer, From a novel by John O'Hara, 117 min.

GOODBYE AGAIN

HAWAII
Producer-director Fred Zimmerman. Film version of James Michener's epic novel.

HOODLUM PRIEST, THE
The Don Murray, Produced Murray, Walter Wood, Director Irvin Kershner, True story of St. Louis priest who rehabilitates ex-cons, 151 min. 7/20/60.

INVITATION TO A GUNFIGHTER
Producer Stanley Kramer, Director Paul Stanley

TWO FOR THE SEEAWAY Based on the Broadway stage success.

United Artists

WARNER BROTHERS

September
CROWDED SKY, THE
Technicolor. Tina Andrews, Rhonda Fleming, Produced Dore Schary, Director Vincent Dan Doneche. From Schery's play about Franklin D. Roosevelt's decade before his presidency. 143 min. 9/19/60.

GOLD OF THE SEVEN CLINTS
Clint Walker, Roger Moore, Director Leonard Feinman, Producer, Director Douglas. Outdoor adventure drama. 89 min. 2/20/60.

STEEL CLAW, THE
Technicolor. George Montgomery, Producer-Director George Montgomery, filmed in the Philippines, 23 min. 12/20/60.

Coming
FIMBO, THE GREAT
Color. Circus drama

FABULOUS WORLD OF JULES VERNE, THE
The Depicts exp- G.TRAVELS of Verne's hero. Simon锅炉.

FANNY Technicolor, Leslie Caron, Maurice Chevalier, Charles Boyer, Producer-Director Joshua Logan. From the Broadway hit.

PARRISH Technicolor, Troy Donohue, Claudelle Colbert, Producer-Director Delmer Daves, From Mildred Sav- age's best-seller.


Coming
DELIVERABLE SERVICE! CLARK TRANSFER
Member National Film Carriers

Philadelphia, Pa.: (215) 434-8688
Washington D.C.: (202) 772-7200

Film Bulletin—This is Your Product
TO MAKE THE SCREEN GASP WITH EXCITEMENT!

Their act was the most breathtaking of them all...until that night...!

JEALOUSY!
CAMERON never missed unless he wanted to!

DODI would do anything to forget the past!

EASTMAN COLOR
GERHARD REIDMANN - WILLY BIRGEL - MARGIT NUNKE - FRED BERTELMANN - WALTER GILLER - RUDY was more faithful to his beasts than to her!

EXTRA! EXTRA! EXTRA! The "High Priest of Hoopla" will whoop it up for you!

*New York Times

There is a Representative in your area:

NEW YORK
1776 Broadway
New York 19, N.Y.

BOSTON
STANLEY DAVIS
260 Tremont Street
Boston 18, Mass.

ATLANTA
JAMES P. FRITZ
154 Walton St. N.W.
Atlanta, Ga.

CHICAGO
DAVID KAPLAN
1301 E. Walton Ave
Chicago 5, III.

LOS ANGELES
ALBERT L. ROLLET
1001 Concord Street
Los Angeles 7, Calif.

DALLAS
KUMIM LINDNER
3175 S. Harwood St
Dallas, Texas

SAN FRANCISCO
H. WINTER
106 Golden Gate Ave
San Francisco, Calif.

CINCINNATI
JIM MORAN
3716 Logan St
Cincinnati 15, Ohio

WASHINGTON
SHELTON TRUMMER
1306 16th St
Washington 9, D.C.
Opinion of the Industry

MARCH 20, 1961

Viewpoints

FEEVEE'S FALSE-FACE

CLASSIFICATION—AND OUR INDUSTRY IMAGE

Yes, But Where's the $6 Million, Marlon?

REPORT TO WALL STREET

How U Will Fare in '61

Reviews

ONE-EYED JACKS
THE TRAPP FAMILY
KONGA
THE SECRET PARTNER
THE CANADIANS
OPERATION EICHMANN
POSSE FROM HELL
FIVE GUNS TO TOMBSTONE
THE POLICE DOG STORY
OPERATION BOTTLENECK
LOVE AND THE FRENCHWOMAN
A BOWL OF CHERRIES
Celebrate Easter with PAT BOONE!

The happiest gang of gobs that ever got caught... with a gal below decks!

PAT BOONE

ALL HANDS ON DECK

CinemaScope COLOR by DE LUXE

co-starring BUDDY HACKETT * O'KEEFE

Directed by NORMAN TAUROG

Screenplay by JAY SOMMERS

Produced by OSCAR BRODNEY

20th Century-Fox presents
ZANUCK & FOX. The invasion of the 20th Century-Fox board room by representatives of two New York brokerage firms (John L. Loeb of Carl M. Loeb, Rhoades & Co., and Milton S. Gould of Treves & Co.) who were elected directors of the film company recently, points up 20th's production problems which have plagued the company more and more since Darryl Zanuck stepped out as studio head to enter independent production in 1956. A report has it that 20th-Fox president Spyros Skouras recently sought to induce him to return to the production helm and that this move is viewed with favor by the Messrs. Loeb and Gould. Zanuck is still the largest individual stockholder, and it was heard from one usually reliable source last week that he has recently enlarged his holdings in the company.

HARTFORD ISSUE TO COURTS. There appears to be a switch in the thinking of the Joint Committee Against Pay-TV about its next move in the effort to head off the Hartford feevee test. Initially, the committee had planned to petition the FCC to review its Phonevision decision; now the feeling is that it would be wiser to go into courts to have the ruling upset. Marcus Cohn, counsel for the JCAPTV, reportedly is preparing an appeal to the Circuit Court of Appeals that will seek a legal determination of the fundamental issue of using the airwaves for toll television. The basic point in the appeal will be the question of “public interest”, which pay-TV opponents feel the FCC did not amply explore in granting authorization for the Hartford test.

AD MAN EXIT. One of the industry’s most respected veteran advertising executives will depart from a major company in the near future, as soon as his contract expires.

BILLING PROBLEM. Now that the call has gone out from the MPAA ad-pubbers to the Hollywood guilds for co-operation in easing the billing restrictions on ads, some of the more thorny problems should get a thorough going-over at the conference table. But don’t look for a quick, easy solution to this age-old enigma. Credits and all their muddled and inextricable ramifications—some disgruntled admen have claimed their number is in direct ratio to the amount of talent working on each picture—have defied efforts of reformists over the years, and a deliberate, step-by-step attack seems the only answer.

CLASSIFICATION. The groundswell in favor of some system of classification of films continues to rise. ToA, for instance, appears determined to proceed—despite strong opposition from film sources—to pressure for cataloguing pictures as to their acceptability for juveniles. Most ToA leaders share the view of president Albert M. Pickus that classification is the industry’s soundest weapon against the censorship forces.

AIP WIDENING SCOPE. Exhibitors can look for greater variety—as well as better quality—in the product that will be coming from American International in the future. Company heads James H. Nicholson and Samuel Z. Arkoff are determined to broaden the scope of AIP’s output beyond the scare fare with which the company has thus far been identified. Sensing a growing public taste for lighter stuff, they are looking for comedy vehicles, preferably with a promotion angle. The first venture in this direction will be “The Maid and the Martian”, a science-fiction fantasy spiced with humor. Firm is reportedly seeking Red Skelton or some other top comedian to play the Martian.

PENNA. BLUENOSE LAW. It is regarded as a foregone conclusion that the Pennsylvania movie censorship law, now being reviewed by the state supreme court, will go by the board. The appeal is on a lower court ruling that termed it “unconstitutional and inoperable”. When it was introduced last year, many lawyers regarded the hastily-hatched statue as a “legal monstrosity”.

‘ALAMO REVISITED. Following its short-lived roadshow release, “The Alamo” is rolling up some hefty grosses in its initial continuous run engagements. No small measure of the credit for the turnabout is being given by exhibitors to the hard-hitting popular-price campaign devised by UA showmen. The subdued, arty tone of the original ad campaign has been dropped in favor of the broad action-spectacle approach.
A significant factor in the Decca financial picture, as in Universal’s, is the high ratio of net profit to sales. Universal, for example, in its last annual report (for the year ended Oct. 29, 1960) showed a net of $6,313,000 on gross income of $58,430,000. Contrast this, if you will, with Paramount Pictures report for the fiscal year ended Jan. 2, 1960, when that presumably well-managed company grossed close to twice as much as Universal, yet could produce a profit only $1.2 million higher. Note, too, that Decca doubled its 1960 profit on an 8% increase in gross. Efficiency in management truly has become the hallmark of the Rackmil companies.

The leading man of Decca and Universal once put his credo on record in these terms: “Movie making is a business just like any other. The trouble with Hollywood is that most of the people there are so bedazzled by the power and the glory that they forget the main thing they’re in business for—making money for their stockholders.”

And Milton Rackmil has provided ample evidence that he not only operates efficiently, but moves boldly, as well. When the Universal studio faced a crisis in 1957 due to the inroads of television, he closed down the plant and gathered his forces to reorganize the company’s whole production scheme. A year later, he sold the studio for $11 million then leased back all Universal needed for its production at $1 million per year. The overhead had been $6 million per annum when the company owned the entire lot.

Early last year, when the film studios were shuttered by the strike of actors and writers, Rackmil reasoned that a settlement was in order. He negotiated independently, reopened the studio, got a head start on U’s production program for the year.

For all his hard-nose business attributes (his early career was in accounting), Milton Rackmil has developed into a formidable showman. He has a keen appreciation of the importance of showmanship, and the acumen to surround himself with executives sharply attuned to the new ways of moviedom. And, as is appropriate—yea, essential— for a man in show business, he sometimes is a gambler. He reaches out for the properties and talent he wants, and the price he pays is controlled only by calculation of the profit that might be reaped.

How will Universal fare in 1961? At this writing, it is understood that the net for the first quarter of the new fiscal year (ended January 28) will show a rather sharp drop from the corresponding period last year, although the first 13 weeks profit will exceed $1 million. The dip is accounted for in the main by the greater relative strength of last year’s first quarter releases, which included two extraordinary grossers in “Pillow Talk” and “Operation Petticoat” back-to-back, and in part by the severe weather experienced in most of the country during the past winter.

A projection of the company’s program for the balance of this year, and into 1962, produces a persuasive financial vista for the future. Between now and the luscious summer months Universal has nothing in the blockbuster category (except, of course, that firm roadshow fixture, “Spartacus”), but does offer several highly merchandiseable films. “The Great Impostor” is currently doing handsomely on the wings of a shrewd promotion campaign. There is talk of a $3 million domestic take on this relatively modest-budget picture. In the wings are these spring releases: “The Secret Ways”, starring Richard Widmark; “Romanoff & Juliet”, from the stage success, with Peter Ustinov, Sandra Dee, John Gavin, and a new Hammer horror combination (U has always had success with these), “Curse of the Werewolf” and “Shadow of the Cat”.

In the second half of this year, Universal should be operating under a full head of steam. The lineup is most impressive: “The Last Sunset” (Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotton); “Tammy Tell Me True” (Sandra Dee, John Gavin), a sequel to the enormously successful “Tammy”; “Come September” (Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin); “Back Street” (Susan Hayward, John Gavin), and for Christmas “Lover Come Back” (Rock Hudson, Doris Day, Tony Randall), the sequel to “Pillow Talk”. Beyond this array, the “packages” of properties and talent committed to Universal for 1962 production hold forth promise of a continued upward trend in earnings.
The False-Face Of Feevee

The false-face pay-TV wears to disguise its ultimate aims and to beguile the FCC, the Congress, investors and opinion-makers never was more apparent than at the recent panel discussion of the system before the Investment Analysts Society of Chicago. Programming talk was kept at the usual high-quality level until the tollsters let their mask slip and got down to brass business tacks.

If any more confirmation were needed that all the high-blown talk about class, rather than cash, governing pay-TV programming is just so much hogwash, it was forthcoming from the very man who will develop programs for the Zenith-RKO General three-year test in Hartford. Producer Leland Hayward spoke frankly about determining factors in the business of running a feevee system. He noted that given a choice between a quality show that would bring in $10,000 and a mass-appeal program that would gross $500,000, it would not be too hard to guess which one any given operator would choose. Profit would govern, of course, since the corporations that might control the toll-TV system would be guided by the profit instinct—and art be damned! Mr. Hayward’s lone concession to pay-as-you-see propaganda was that quality programming is necessary to get the project started. But only to get it started, mind you. This, as they say in the sporting circles, is getting the dope straight from the horse’s mouth.

The Investment Analysts Society in Chicago heard other interesting revelations by spokesmen for the pay system. Philip F. Harling, chairman of the Joint Committee Against Pay-TV, had asked in a letter that anti-feevee interests be given an opportunity to express their views on the subject at a future meeting, but his request was dismissed with this tart comment by Edgar N. Greenebaum, moderator of the session: “The Society no longer considers this matter controversial because the Hartford test has been formally approved by the F.C.C.” Chicago, remember is the bailiwick of Zenith Radio Corporation.

Zenith president Joseph S. Wright recounted his company’s long struggle to put its subscription system, Phonevision, on the map. “The only way to make this business successful,” he told the analysts, “is by doing an outstanding job of programming. This means not only obtaining the cream of the new Hollywood product and of the stage and concert ball, but merchandising it in an attractive way.” (There we go again with those pretensions of aesthetic standards.)

Then, Mr. Wright passed the ball to Thomas F. O’Neill, president of RKO General, Inc.: “We are sure that Mr. O’Neill and his organization, assisted by Teco and its people, have the combination of talents and experience to do a first rate job in this area, and that before next year is out, subscription TV will be a solid popular success in Hartford.”

Tom O’Neill, movie people will recall, is the tire magnate who hammered the last nail into the coffin of RKO Pictures a few years back. Practical businessman that he is, Mr. O’Neill talked to the investment analysts in money terms. The decoders which make the Phonevision system tick, he explained, will be leased, not sold, to subscribers, and RKO General is reportedly considering a fee of $39 per year, or 75c a week. The TV station in Hartford through which RKO will conduct the over-the-air feevee test, has been losing money, so “the pay television element is the crucial element if this operation is to realize a profit”.

Discussing the break-even point and the profit plate, Mr. O’Neill indicated that his firm hopes to entice $78 to $150 yearly out of each viewer, and noted that there is some $125 million of discretionary income in the U. S. per annum which might be tapped. No misty-eyed aesthete, Tom O’Neill did not attempt to beguile the analysts with promises of opera or ballet or concerts on pay-TV; his thinking was more about movie fans. While the cost of the ticket to a movie might be only one dollar, he said, remember that the real cost might be $5, what with parking, the baby-sitter, etc. How to bait the feevee hook for this mass audience that can’t or won’t pay to go out to the movies is the tollsters’ big problem, he suggested. And for the movie makers he held out this tempting morsel: “Eventually, if we can get 20,000,000 sets equipped for pay television, the film income will be substantially in excess of film rentals at this time.”

All in all, the stuff dished out to the Chicago Investment Analysts Society was a reheated stew of tollsters dreams and desires.

Classification And The Industry Image

We are extremely pleased that TOA president Albert M. Pickus has taken the lead in urging our industry to adopt its own form of classification. Looking into the boiling pot of censorship, Mr. (Continued on Page 12)
FINANCIAL ROUND-UP

Trading
Trading in film and theatre stocks continued well above average during the past fortnight. Metro-Goldwyn-Mayer continued to ride the crest of promising profit predictions, the price rising nearly 7 points on sales exceeding 160,000 in the two-week period from March 2 to March 16. Twentieth-Fox activity also was bullish: up $6.75 on a turn-over of almost 112,000 shares. Interest in Fox was stimulated by the news that two prominent brokerage firms had bought heavily into the company. Decca, parent firm of Universal, was traded actively on the strength of its record profit statement for 1960, while Columbia Pictures action also continued at high volume as the recently-issued Screen Gems shares appreciated.

Two theatre companies—Loew's and National Theatres—experienced a large turn-over. For Loew's, it was a continuation of stepped-up activity in February, while NT&T may well have responded to the election of a new president, Eugene V. Klein, and the diversification plans revealed by board chairman B. Gerald Cantor.

Paramount Pictures was up a startling 11 1/4, and Warner Bros., 8 points, although neither was heavily traded.

Tisch Anticipates Loew's Dividends
Loew's Theatres dividends may be on the way "within a year or two". That was the word from chief executive officer Laurence Tisch, who told the Wall Street Journal that his company is "on the verge of tremendous growth". The firm has not paid a dividend since its split with Loew's, Inc., in 1959. Earnings in the fiscal year to end August 31, should at least equal the $2,770,000 ($1.04 per share) of the year before. Profit in the current quarter, he said, should at least equal the $2.23 per share for the corresponding 1959 span. To put at rest speculation about the company's future, Tisch stated, "We're in the theatre business to stay."

Suggests New UA Commitments
United Artists is appraised by Kenneth Knapp, a Pershing & Co. researcher, who sees "improvement over the next several years." The reason: "The emphasis placed on high budget films based on popular books or plays, and featuring name stars." Following are key excerpts from the report dated March 2:

"Presently selling around $7.60 a share, appears interesting for new commitments at this time . . . A yield of 4.35% is returned on the current indicated annual dividend of $1.60 a share . . . ."

"Full year earnings for 1960 are believed to have been in the same area as the $2.47 a share earned in all of 1959. A rise to the area of $3 a share or somewhat better in 1961 is believed possible."

Wometco Diversification Paying Off
The widening trend toward diversified activities by established theatre circuits is highlighted by the financial report of Florida's Wometco Enterprises, Inc. Net income for 1960 soared 43.2%, but it was more on the wings of diversification than on its theatre holdings. Net income was $1,013,429 ($1.01 per share), compared to $707,550 ($0.79 per share) in 1959. Gross income also was up for 1960—a 21.4% jump from $10,396,241 to $12,673,650.

It was a year of expansion for Wometco, according to president Mitchell Wolfson. Among the acquisitions and activities: the Miami Seaquarium; a Pepsi-Cola franchise in the Bahamas; the "Jeff-Fun" indoor playland and snack bar in Ft. Lauderdale. The lone new theatre venture, opening of the 163rd St. Theatre in a Miami shopping center.

Canada's Famous Players Down
Famous Players Canadian Corp., a Paramount Pictures subsidiary, suffered a drop in its net profit—from $2,249,058 in '59 to $1,857,252 last year. President and managing director J. J. Fitzgibbon reported that his firm is continuing to diversify. It recently acquired an Ontario community antenna system, and plans are to seek changes of FPCC theatre holdings "to meet the changed conditions in the motion picture business."

NT Quarterly Loss
National Theatres & TV reported a net loss for the 13 weeks ended Dec. 27, 1960, but board chairman B. Gerald Cantor said that theatre operations have improved substantially and were profitable during the first two months of 1961. Loss for the 13-week span was $114,574 (—$0.04 per share), compared to a net income of $401,159 ($0.15 per share) for the like period in the prior year.

Executive Transactions
Securities transactions by officers and directors of film and theatre companies, as reported by the SEC for the period January 11 to February 10, 1961:

Albert Zusgsmith continues to entrench his position in Allied Artists. By acquiring another 1,300 shares of common, he lifted his holdings to 175,800, and 100 shares of preferred brought his total to 700 . . . American Broadcasting-Paramount vice president Edward L. Hyman sold 1,000 shares, his holdings now 5,120 . . . Columbia vice president Irving Briskin exercised an option to purchase 8,288 shares, which comprise his total holdings . . . Decca president Milton R. Rackmil, co-trustee, bought 300 shares of capital stock to raise his trusteed holdings to 18,000 . . . Loew's Theatres vice president Arthur M. Tolchin acquired 2,000 shares to bring his total to 5,500 . . . Newly-elected president of National Theatres & TV Eugene V. Klein, prior to his election, sold 29,700 shares NT&T. He retained 22,623 shares . . . Paramount vice president Randolph C. Wood disposed of 3,100 shares, leaving him with 8,000.

FILM & THEATRE STOCKS

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Close 3/2/61</th>
<th>Close 3/16/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLIED ARTISTS</td>
<td>6</td>
<td>6 1/4</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
<td>13 1/4</td>
<td>13 1/2</td>
<td>— 1/8</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>29 1/4</td>
<td>30 3/4</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>COLUMBIA (Pfd.)</td>
<td>72</td>
<td>71 3/4</td>
<td>— 1/4</td>
</tr>
<tr>
<td>DECCA</td>
<td>34 3/4</td>
<td>34 1/4</td>
<td>— 3/4</td>
</tr>
<tr>
<td>DISNEY</td>
<td>38 3/4</td>
<td>42</td>
<td>+ 3/4</td>
</tr>
<tr>
<td>M-G-M</td>
<td>52 1/4</td>
<td>59</td>
<td>+ 6 1/4</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>69 1/2</td>
<td>80 3/4</td>
<td>+ 11 1/4</td>
</tr>
<tr>
<td>20TH-FOX</td>
<td>47</td>
<td>53 3/4</td>
<td>+ 6 3/4</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>37 1/4</td>
<td>38 3/4</td>
<td>+ 1 1/4</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>48</td>
<td>47 1/4</td>
<td>— 1/4</td>
</tr>
<tr>
<td>UNIVERSAL (Pfd.)</td>
<td>84 1/2</td>
<td>83</td>
<td>— 1</td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>59</td>
<td>67</td>
<td>+ 8</td>
</tr>
</tbody>
</table>

(Allied Artists on American Exchange, all others on N.Y.S.E.)

THEATRE COMPANIES

<table>
<thead>
<tr>
<th></th>
<th>Park Code</th>
<th>Close 3/16/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB-PT</td>
<td>50 3/4</td>
<td>47 3/4</td>
<td>3</td>
</tr>
<tr>
<td>AB-PT (Pfd.)</td>
<td>19 3/4</td>
<td>19 3/4</td>
<td>3</td>
</tr>
<tr>
<td>LOEW'S</td>
<td>21 1/2</td>
<td>24 1/4</td>
<td>+ 2 1/4</td>
</tr>
<tr>
<td>NATIONAL THEATRES</td>
<td>6 3/4</td>
<td>7</td>
<td>+ 1</td>
</tr>
<tr>
<td>STANLEY WARNER</td>
<td>30 3/4</td>
<td>29 3/4</td>
<td>— 1</td>
</tr>
</tbody>
</table>
HOW MUCH HIGHER FOR MOVIE STOCK? That's the question bugging virtually no one, as the market by one of those rare bits of happenstance finds itself frantically, obsessively seized of movie worship.

Everyone, seemingly, has the bug. Speculative money is plunging as never before. Temperate investment firms which a few months earlier had issued timid, sedate recommendations are touting moviedom concerns as though through megaphones. And adding bite to beef, some of the subject companies themselves continue to place purchase orders for their own shares in line with stock retirement policies.

What the entire fandango amounts to, in the minds of seasoned Wall Streeters, is more than a worship of movies: it is a religious affirmation of film libraries as a key to the economic status of the industry for years to come. In effect, the industry's film libraries have become an article of faith, representing by consensus a mighty asset reservoir sufficient in itself to allay any future doubts, irrigate any future income droughts.

What the insiders seem to be saying is that asset values are enough. They have discovered the peculiar non-obsolescence property of the motion picture film—unique in commerce. Good, bad, or indifferent in its theatrical races, the movie film retains a curious secondary recovery attribute: it is forever desired by TV. The process continues interminably. The film companies crank out pictures for current theatrical purposes; a film library spawns anew; television's all-devouring maw enlarges; the price of poker goes up.

Financial BULLETIN, which editorially anticipated the bull market in movie stocks well in advance of the rise, now urges readers to take a generally guarded view of asset values as the prime determinant of share worth. In several cases involving leading companies, earnings to price ratios are outweighing safe standards; profit taking could be sharp and without justification for recovery. As this writing, industry stocks in the Film BULLETIN Cinema Aggregate are positioned at 34½% up 7½% from the 1960 year close. This represents a gain of 28% in 11 weeks of 1961, well ahead of the Dow Jones average.

If an objective test is desired, the reader should attempt to equate potential asset activation with a company's past record of operational proficiency. In other words, it's not so much a matter of cash as how productively the cash will be put to work. In this industry the test is how well companies will adjust to shifting audience tastes and attitudes. Without this criterion, the utilization of now idle assets, and their conversion into cash, will be meaningful only in the most temporary sense. In other words, while sales of libraries to TV and real estate to builders roll up impressive cash balances and entice speculators, we suggest that long-range calculations of film companies must consider their ability to produce profitable motion pictures.

Companies must be viewed one by one. While the majors, as such, may be termed asset-rich, each responds in its own manner to forces from within its organization. In this view moviedom is a patently heterogeneous collection of parts.

PARAMOUNT PICTURES IS A GOOD EXAMPLE of unique response to changing times. Among many exhibitors Paramount is a source of controversy because of constrained output and a sometimes off-hand approach to film production. Yet, it might be asked, how can one fault its success? Paramount shares—up about 20 points in five weeks—are the run-away success of the industry thus far in 1961.

On purely objective grounds there is naught to decry. Paramount owes an obligation to shareholders which it is discharging handsomely. Its fiscal management is among the shrewdest, most perspicacious in the industry. Estimated per share earnings will run about 23% ahead of last year ($5.85 vs. $4.75) and already shares are located some 45% higher than the 1960 close (80 vs. 55) and the market serves no notice of simmering.

Moreover, Paramount Pictures is diversified to the gunwhales. Pick a field of electronics and somehow Paramount turns up, fervidly engaged in research and experimentation which it goes about with a missionary zeal. One or two of these ventures, notably its International Telemeter Corp., is a seeming drag on overall income, but management nevertheless abides, in the hope it is riding a wave of the future.

Paramount is a veritable fortress of cash, showing some $11 million on hand and working capital in excess of $70 million. It primed the well of its pre-1948 film libraries to fullest dollar extent, anticipating the equivalent of a whopping $2.70 per share from backlog receipts for 1961. The company's post-1948 library also figures to command a high figure. Paramount's talent for investment—i.e. Ampex and Fairchild Camera—reveals uncanny instinct and a nose for values. In an industry sometimes given to jerry-built balance-sheets, Paramount is a legitimate, oak-like citadel.

By its electronics endeavors, notably pay-TV, Paramount is taking a premeditated straddle on the future entertainment market. It is exacting from theatre owners income to subsidize and develop this technology. While this has incurred ire in some quarters, most exhibitors are helpless owing to the realities of product limitation. If Paramount seeks the best of both worlds, it is missing the boat by not utilizing its enormously strong financial status to solidify its position in the film production field, much as M-G-M is doing today. It's surprising that otherwise gifted management fails to seize this opportunity.

In a special report on Paramount, A. M. Kidder & Co. researcher Theodore P. Eggert made these observations: "Company's earnings recovery, under way in the second half of 1960, is expected to continue in 1961, with final results likely to climb to $5.85 a share (combined operating earnings and capital gains income), up 23% from the estimated $4.75 (combined) of last year. At less than 13 times 1961 earnings possibilities and yielding 2.7% from a secure $2.00 dividend, this medium-grade issue appears to offer substantial capital gains potential. Not yet reflected in the price of Paramount shares are: (1) four more years of pre-1948 and all of post-1948 film library which could be turned into sizable capital gains income; (2) a rapidly growing stake in electronics; (3) possibilities in pay-TV, now well into the experimental stage, and (4) sizable marketable portfolio of securities which could be used to resume the program of retiring Paramount's own stock; the number outstanding was reduced by almost half between 1948 and 1959."
Where's What I Want?

What's the matter with me? I like to go to the movies. I don't mind going to the legitimate theatre, even though the price scares me most of the time. But I can't find things to go to see.

Some of my friends say that this is because there are just less shows on Broadway—or off Broadway, too—than there should be, and that there is a shortage of movies generally. But that isn't my problem at all. My problem is that apparently they don't hardly make the kind of movies I want to go to see. Or stage plays either. Take what's on Broadway. You take it because I don't really want it.

I know what I want. And what I want is not what I am being offered—or at least what I think I am being offered. For example, I like Broadway stage musicals—the kind with lively dances, good music and lyrics and a funny book. That used to be what a standard Broadway musical was. But look at the musicals today and you find shows which everybody tells me are fine, like "The Sound of Music" and "Fiorello" and "Tenderloin" (which not everybody told me was fine) and a few others. Sure, some of them are just the kind of musicals I like, but more of the musicals on Broadway are either essentially serious shows with music, or shows with no particular humor, or not enough dancing.

As far as I am concerned, maybe because I have reached the stage in life where I have my own kit bag full of worries and am not prepared to devote my leisure time to somebody else's histrionic troubles, I go to a show to relax. I relax better by laughing than by anything else. An ogle or two at a pretty girl doesn't make me exactly cry. A good piece of slapstick tickles my funnybone. A lighthearted tour of the unusual and preferably romantically wacky corners of the world as the setting for a film can transform me into a ticket buyer.

I admit I am not a teen-ager, nor a devotee of films about actors whose muscles have one thing in common with the sets and the leading ladies—namely that they all bulge in the right places. I recognize that there is a market for such cinematic attractions. But where are the attractions for me?

What's the matter with me, Mr. Movie Man? Last week-end I needed some laughs. I craved to sit me down in a movie seat in the neighborhood and forget my woes and laugh. If not laugh, at least smile a little. But I was asking too much. Every picture was either a drama about a social problem, a heart-rending story about the psychoneurosis of a trollop, a spectacle for the kids or a mellowdrama (printer, leave the r in mellow, because judging by the reviews the dramas are getting mellower all the time.

I must admit a couple of exceptions—all British, and apparently all on the same general theme of the gentlemanly gang of burglars. Gentlemen of Hollywood, have we reached the point where we are reduced to one or two basic jokes, and those imported from England?

Now obviously the showmen know what they are doing. Obviously my tastes in movies—and those of the poor benighted souls who share these ridiculous tastes—are simply not a strong enough factor to persuade Hollywood to give us the kind of movies we want. So I repeat my question: What's the matter with me? When I want to go to the movies in a city with so many theatres near me, why are there so few attractions that I am willing to buy tickets for? Why can't I find more movies to go to? What's the matter with me?

P.S. And why don't I have that problem when I go out to look for a book or a magazine? I can always find one of these I like enough to buy.

How many new downtown department stores have been built lately in your city? How many new filling stations have opened in the heart of town?

I do not ask these questions to make anybody equate the movie business with department stores or filling stations. Every business has its own special marketing problems and its own special methods of operation. But there is one point that is inescapable. Downtown business areas are up against the greatest decentralization surge they have ever experienced. When department stores expand today they expand in the suburbs. So, for the most part, do the supermarket chains (which, incidentally, began in the suburbs in the first place). Even the great New York City banks are devoting most of their expansionist energies these days to the suburban areas rather than the heart of town.

That is also true of the theatre business, of course. We have seen considerable decentralization and exodus from the heart of the downtown district. In city after city there are new theatres off what used to be the beaten track, invading swank residential areas and run-down districts that are starting to come back into the fashionable aura.

But one thing hasn't happened yet and I think it has to come. We have seen a chain such as Loew's give up several beautiful but old fashioned neighborhood theatres in order to use the particular parcels of real estate more profitably. When is it going to happen to the first runs?

There is no doubt in my mind that the current volume of product does not justify the current number of first run houses in a city like New York. To a lesser degree, the same is certainly true of other cities throughout the nation.

But perhaps somebody looking back at my analogy about downtown department stores is saying, "If this logic is correct then the downtown department stores should also be closing down." I go so far as to say the analogy is correct. In New York, for example, two major department stores have closed down their establishments since the suburban decade began. A number of others have seriously retrenched. And I might point out that department stores sell their wares day and date for both Manhattan and the suburbs. They have also greatly increased their telephone and mail order business. So they have moved with the times. I do not think the downtown movie business has. And I do not think that continuance of the downtown status quo represents an asset for the theatre industry as a whole.
NOT SINCE “King Kong” ...HAS THE SCREEN THUNDERED TO SUCH MIGHTY EXCITEMENT!

BACKED BY THE BIGGEST NATIONAL AND LOCAL CAMPAIGNS IN AMERICAN INTERNATIONAL’S HISTORY!

KONGA

IN COLOR AND SPECTA MATION

A HERMAN COHEN PRODUCTION

AN American International PICTURE

MICHAELE GOUGH · MARGO JOHNS · JESS CONRAD · CLAIRE GORDON
The Irrepressible Optimist

Having survived the plethora of imported costume "spectacles" that cluttered their screens through so much of 1960, theatremen by and large are inclined to view this year's output as inevitably better—"if only", as one circuit buyer put it, "because it couldn't be worse." He was referring, of course, to the run-of-the-mill product that fills the bulk of the playing time for the vast majority of theatres.

This hard-nose cynicism is born of exhibition's struggle during the past five or six years to obtain a flow of product that will enable it to keep its houses in operation throughout the year. Reluctant to buck the cold weather, the pre-holiday lulls in trade, or to combat TV's heaviest guns, the film companies hoard their choicest product for the happy holiday seasons and lush warmth of the summer months. In between, theatremen find the pickin's kind of lean.

Most exhibitors are resigned to this state of industry affairs, regard it as inevitable in today's market. Not so Edward L. Hyman, the indefatigable and irrepressible vice president of American Broadcasting — Paramount Theatres, whose mission, eagerly accepted and diligently carried forth, is to extract from producers and distributors some of their more precious product when theatres need them most.

Rarely less than upbeat and always striving to wipe out the so-called "orphan periods" Ed Hyman sometimes succeeds, sometimes fails, but he never gives up. This may be his finest year.

Following a two-week visit to Hollywood for conferences with studio officials of the major film companies, the champion of orderly release issued this unequivocal and buoyant statement: "I am now certain that the year 1961 will be the best in the last six years for the motion picture industry."

One indication that movie people are placing an increasing amount of credence—as well as hope—in Hyman's reasoning is the large number of copies of his latest report prepared for distribution. At the trade luncheon, it was revealed that some 3,000 copies of his latest Report from Hollywood and Release Schedule for 1961 are going out to exhibitors, distributors and producers throughout the U.S. and Canada.

On what does Hyman base his sanguine prediction? On the staples of the business—the completed pictures and rushes he saw at the studios, which promise to power each of the companies to "one of its best years in quite some time." And, logically from that premise: "It stands to reason that with all ten studios doing so well in 1961, this must result in comparable business benefits to theatres."

Breaking down his prediction into quarterly reports, Hyman waxed fervid for each period. The first quarter presented a hint of what is to come; it was "definitely better", he said, than the corresponding 1960 span. AB-PT's theatre business so far in the first quarter is "substantially better" than in last year's like period, and the firm's performance, according to Hyman, "is usually in line with the general trend."

The AB-PT executive was particularly excited about the second and third quarter possibilities. Hyman declared that the product available in the second round, which will feature the 14-week April-May-June exhibitor drive he is spearheading, shows "approximately three times" as many quality boxoffice films for all the companies than they released during the similar quarter a year ago. He added that this finding confirmed an analysis of the future release situation he made last December. And, employing his finding as a springboard, adding a dash of recent history, and a touch of optimism, he envisioned thusly: "The results in the second quarter should show a vast improvement over the second quarter in 1960 when the industry strike in Hollywood and the resulting postponement of pictures very adversely affected that period... (the second quarter will be) materially helped by exhibition's drive during that period with all exhibitors going all-out in their efforts to advertise and promote the product available."

As for the third quarter, there may, in truth, be too much to choose from in the way of quality product. "There are actually too many pictures for the Fourth of July," he said. And while he termed the Summer pictures "great", Hyman made his annual plea for a more systematic method of releasing them. Since the schedules for the warmer months are overloaded with good films, he suggested that some of the playdates be held back to "as close to Labor Day as possible". Hyman believed the third period also would benefit from "the impetus created" during the April-June push.

The fourth quarter, once considered to be one of the "orphan periods", now is able to stand on its own, and, according to Hyman, promises to display still more improvement in 1961. In fact, the resulting business at the turnstiles should close the year out with a flourish, he said.

Of course, availability of quality product spaced fairly evenly over a 12-month period is only part—although admittedly a very large part—of the key to a boxoffice upswing. As Hyman put it: "It is up to exhibition to make certain that none of this product is dispirited. It is up to exhibition to get out and work harder than ever in launching these pictures and in promoting public interest in them." There is little doubt in Hyman's mind that "if given the product every week of the year, the exhibitors will knock themselves out according all-out campaigns to their product at the local level." This could be the year they get their chance to do just that.
ALLIED ARTISTS' 

OPERATION EICHMANN

"A Boxoffice property certain to run up outstanding grosses... an achievement of outstanding merit!"

--WILLIAM WEAVER, Film Daily

"Thoroughly praiseworthy example of superior picture making... exceptional exploitation possibilities... virtually guarantees capacity audiences..."

--IVAN SPEAR, Boxoffice

"...Bound to react favorably at the Boxoffice... timely, dramatic... a powerful production..."

--SAMUEL D. BERNS, Motion Picture Daily

"A super-detective story... holds timely exploitation value"

--JAMES POWERS, Hollywood Reporter

OPERATION EICHMANN!

Starring WERNER KLEMPERER • RUTA LEE • DONALD BUKA • STEVE GRAVERS • BARBARA TURNER

Directed by R.G. SPRINGSSTEEN • Screenplay by • Producед by LEWIS COPPLEY • SAMUEL BISCHOFF and DAVID DIAMOND • An ALLIED ARTISTS PICTURE
Viewpoints

(Continued from Page 5)

Pickus has come up with a suggestion to cool it off.

Film BULLETIN, long ago recognizing the temper of the public, called for a system of self-classification on this page. Despite the expressed fears of some theatre men that this type of regulation is the first step on the road to censorship, and that it might adversely affect business, we remain convinced that a well-enforced method of classifying pictures for moviegoers will at least mute, if not silence, the cries of the bluenoses, and that it will favorably affect the boxoffice.

Speaking before the annual convention of the Motion Picture Exhibitors of Florida, Mr. Pickus posed these interesting questions: "What would happen if: (1) film companies know that if they could not obtain a Motion Picture Code Seal for their film—be it Hollywood or foreign—no reputable theatre would play that picture because of the lack of the Code Seal? (2) along with the Seal, the picture were classified so that parents would know whether its contents were suitable for their children?"

Mr. Pickus will repeat with greater emphasis his call for self-regulation when he addresses TOA's midwinter meeting of the board of directors and executive committee. He will tell the meeting that "The Code can never be wholly effective until every distributor, be he major or independent, or handling American or imported product, knows he cannot get a payoff for his picture unless he has the Code Seal... Some method must be achieved to alert the public in advance to the content and type of each film—be it through evaluation, an advisory guidance system, adoption of Green Sheet standards, or something we of TOA devise ourselves. Only with these two weapons can we stand up to our critics and say that we are, and will continue to be, a self-regulated industry."

With that, we whole-heartedly agree. What Mr. Pickus is saying, in effect, is that classification by the industry will win us respect in many quarters where our image is now tarnished. This is not merely good public relations—it's smart business.

Anniversary In Etobicoke

The first major, prolonged test of pay-TV has passed its first anniversary in Etobicoke, Canada. What, exactly, has it proved? It has proved that nothing yet is proved about feevee.

There has been a great deal of excitement engendered among critics and subscribers by recent programming announcements. High-quality shows like Carol Channing's "Show Girl", "The Consul" and "Hedda Gabler" are being made available to viewers, but the feeling persists that these still are more "bait" to elicit favorable reaction than any true indication of what kind of fare can be expected if and when Telemeter reaches into the broad market place.

One programming roadblock that may loom ahead for Telemeter in Canada is the possibility that all feevee facilities and community antenna systems will be brought under control of the Federal Government's Broadcasting Act, which states that TV programs originating in Canada must contain a minimum Canadian content of 55 per cent. Telemeter president Eugene Fitzgibbons is, of course, opposing such a restriction, which would severely limit his programming plans.

To any observer not caught up directly in the flush and fervor of the celebration, numerous other issues remain clouded with uncertainty. And these will have to be resolved before Telemeter—or any other aspiring feevee systems—is able to graduate, as it were, from the testing stage.

For one, it has not been established with any degree of certainty if the subscribers in Etobicoke are supporting the operation—at least, sufficiently to warrant continuation and expansion. If anything, Telemeter appears to be experiencing difficulty in getting people to drop their coins in the meter. Those subscribers who fail to use the service are being assessed a $.75-per-week fee, and boxes are being removed from homes in which less than that amount is spent weekly on pay-TV. And although the system never was expected to show a profit (rather, to establish what the public will pay to see at home), the Paramount Pictures subsidiary reportedly has been forced to send representatives into the homes of viewers in a straightforward pitch to step-up business. They obviously are disturbed by the fickleness of the public.

In that regard, an interesting commentary on public reaction was made by Telemeter president Eugene Fitzgibbons, who revealed at a first-anniversary press conference that some 100 subscribers who signed up for the first season had dropped out. According to Mr. Fitzgibbons, many of the "defectors" were people interested merely in pay-TV as a "status symbol".

Which leads to another factor that remains in doubt—public taste. What has the test proved in little more than a year except that its subscribers will buy—to a varying degree—new motion pictures and hockey matches (the latter is, after all, Canada's national past-time)? Little else has been offered the potential patrons, and, according to Telemeter officials, themselves, Etobicoke residents are not exactly knocking each other over to toss in coins.

As for just how much they are inserting each week, or each month, that, too, has gone unanswered. The time for a detailed financial statement has been put off repeatedly, although, after many promises, vice president Lester Winik finally has announced that financial figures will be released at the annual stockholders' meeting this month.

Telemeter's first anniversary has passed. The second year starts out with much ado about a few quality programs. But enough question marks still remain to keep it classed as strictly an experiment. The answer is still to come.

A Victory In New York

Defenders of our industry's freedom can take heart from a report that the scheme to impose political classification of films in New York State is pretty much a dead issue—at least for the time being.

The Marano-Conklin Bill appears headed for a fate similar to that which befall last year's Younglove-Duffy measures, it is expected to remain bottled up in committee. Only an unlikely amendment would bring it to the Senate floor by the March 24 deadline.

New York is, of course, but one state among many which are considering such regulatory measures. The battle is a continuing one that will have to be fought on many fronts, not just this year or next, but always.
A COMMENTARY AND REVIEW ON "ONE-EYED JACKS"

Yes. But Where’s the $6 Million, Marlon?

One of actor Marlon Brando’s copyrighted mannerisms upon approaching a line of dialogue is to stare off into space almost interminably. A sliver like a sea captain sight- ing a sliver of land on the horizon, scratch, then, drawing a sigh, mumble the line in a fashion many viewers find unintelligible. But for all these method meanderings, there is no denying that a vast audience finds him an intriguing actor.

Those who have been wondering what Marlon thought about during those excruciating pauses now have the answer in Paramount’s "One-Eyed Jacks", a two-hour-and-twenty-one-minute ode to an actor’s ego. Apparently, he was longing to get on the other side of the cameras and into the director’s chair. Attaining that status, however, Marlon forgot to stop scratching, squinting and mumbling. The result: a routine Western that cost a fortune. "Jacks", in fact, would be more appropriately titled, "Where’s the $6,000,000, Marlon?"

Having trumpeted his intention to rid the movie screen of cliches by acting in and producing a really creative picture, Marlon set out in 1958 with a Western script, promising director Stanley Kubrick and a budget under $2,000,000. Three years, a new director (Brando) and an additional $4,000,000 later, we have "One-Eyed Jacks", with the most creative aspect of the production its title (one-eyed Jacks are playing cards which display only one side of their face; similarly, some men display but one side of their character).

In picking a routine Western theme—revenge—and a plot wherein the "baddie" turns up as the respected sheriff of the town, Marlon obviously was playing it safe on his first production. He has, to be sure, ground out a pretty good, somewhat actionful tale of the cattle country, but haven’t we seen at least a half dozen Randolph Scott pictures, not to mention countless others over the years, with the same theme? Far more glaring are the meanderings of the story, its desultory pace, gaps left unexplained and its implausible sequences suggesting that the better half of "One-Eyed Jacks" may well have been left by mistake on the cutting-room floor.

No doubt led into the undertaking by his ego, Marlon has spent three years flexing his artistic muscles at a tremendous cost to Paramount and the rest of the industry (publicity has been placing the picture in the $6,000,000 class, although a Paramount official recently put the figure at $5,000,000). Had he trimmed one measly year off the schedule and, perhaps, a hundred thousand feet of film or so, Marlon, the actor, and the other talents, might have been available to the nation’s cinema-goers in an additional and, probably, much more satisfactory, film. As an actor, budgets and shooting times were just so much "square" talk to be scoffed at and recognized rather condescendingly. As a producer-director, Mr. Brando seemingly has displayed not one whit of respect for the vital factor of economics; he consumed so much time, in fact, that experienced producer Frank Rosenberg had to be called in to help the meandering, dawdling producer-director-star finish his picture.

"One-Eyed Jacks" is, in the end result, a sometimes exciting, more often disappointing film. The disappointment stems, of course, from the huge, advance build-up, ironically, Marlon’s self-made trap. Add indiscriminate editing and several jarring changes in point of view as the story unfolds, and one is left with the feeling that this is not the picture Brando started out to make, but whom to blame? Producer? Far too much time and money was wasted in the making of the picture. It would have come off much more effectively as an hour-and-a-half Western suspense story. Director? A number of tedious stretches unfortunately tend to detract from the suspenseful mood he is attempting to create. Star? It is hard to tell if his strength was sapped from the arduous, three-way task, since he moves through the scenes at his usual snail’s pace. Certainly, he comes off best as the actor.

The picture starts off with enough excitement. Marlon raids and robs a small village with Karl Malden, with both taking to the hills, the Mexican militia at their heels in an old fashioned chase reminiscent of any of a number of good, half-million-dollar Westerns of the past.

Marlon is betrayed by Malden, captured by Mexican police and carted off to the hoosegow. Upon his release, he determines to find his old crony. Start The Search. He discovers Malden is now—of all things—a sheriff in a border town, married to a Mexican beauty, Katy Jurado, and the stepfather of a young girl, newcomer Pina Pellicer. Wall aware that Malden turned him in, he decides to take a slow revenge. Marlon seduces Miss Pellicer, whereupon Malden whips and crushes the gun hand bent on destroying him, then drives Brando out of town.

But our hero is by no means out of trouble. A couple of outlaw heavies, Ben Johnson and Sam Gilman, rob a bank in Malden’s town, kill a small girl and leave Marlon to take the blame. That’s all Malden needs. He throws him in jail and starts preparing for the hanging.

Appointed to keep watch on the troublesome Brando is Slim Pickins, who abysmally overacts as Malden’s slobbering, sadistic sheriff. He is, by the way, Marlon’s incongruous rival for the hand of the girl. Slim lives up to his name by leaving a pistol near Marlon’s unguarded cell. The latter tries desperately to reach the gun and finally succeeds in a scene that is both tense and corny—all in the spirit of the unartistic Western of yore.

Once free, Marlon kills Malden in a fair—to be sure—gunfight. Then, in a style that has become part of the Brando legend, he takes leave of Miss Pellicer, by now with child, promising to return someday in the far-off future. Many moviegoers may end up hoping that if he does, he will stay on his proper side of the cameras.

Film BULLETIN March 20, 1961 Page 13
“Love and the Frenchwoman”  
**Business Rating O o Plus**  
Seven phases of love as it affects the Frenchwoman from childhood’s curiosity to adultery and divorce. OK art entry.

In this Kingsley International import (French), a lukewarm serving of Gallic romantic life is dished out for an overlong 143 minutes. Admittedly, the idea is a good one; seven vignettes staged by seven well-known directors, and supposedly investigating various aspects of love in the life of the Frenchwoman, but, unfortunately, the level is one of slick superficiality and the themes are only loosely connected by an English narrative and a series of animations. Nevertheless, there are enough moments of wit, charm and pathos, plus a collection of engaging performances to make it a profitable entry for art houses. The best of the lot concern “Adultery” (directed by Henri Verneuil), “Divorce” (directed by Christian-Jaque) and “Woman Alone” (directed by Jean-Paul Le Chanois). The first traces Dan Y Robin’s first illicit fling with a rather self-centered ladies man (Jean-Paul Belmondo of “Breathless” fame), which is brought to a sudden halt by her husband who is also philandering. The second tells of an intentional attempt at divorce by Annie Girardot and Francois Perier which turns into a battle of hatred as the result of outside interference. The last is an amusing and ironic tale concerning an unhappy bachelor woman (Martine Carol) who has a chance of marriage, only to discover that her suitor (Robert Lamoureux) makes a habit of preying on lonely single women. The remaining four concern “Childhood” (directed by Henri Decoin), where a little girl begins questioning her parents about the facts of life; “Adolescence” (directed by Jean Delannoy), detailing the rebellion of an adolescent girl against her family; “Virginity” (directed by Michel Boisrond), in which a young girl finally submits to the premarital relations urgings of her fiancée only to have him change his mind; and “Marriage” directed by Rene Clair), depicting a pair of young newlyweds experiencing jealousy and other tensions on their honeymoon trip. In summation, a potentially amusing soufflé that never manages to rise.


“Posse from Hell”  
**Business Rating O o Plus**  
Actionful Audie Murphy western. Has color plus John Saxon.

Audie Murphy stars in this above-average Western about an embittered ex-gunfighter who heads a posse of misfits in order to bring in a group of ruthless murderers. The action opens on a strong note when the four killers, having escaped from their prison death cell, invade a peaceful frontier town, and indiscriminately shoot down seven innocent people. Creditable acting, plus an eye-pleasing Eastman Color mounting, combine with violence to make this Universal offering a good entry for the action market. Murphy plays the soft-spoken man of courage, who would rather go it-alone, with his familiar stoicism. Effective support is delivered by posse members John Saxon, a New York dandy who proves himself a man; Robert Keith, obsessed with his past military experience, Rudolph Acosta, an Indian who proves invaluable to Murphy, and Vic Morrow, sadistic leader of the killers. Zohra Lampert is the attractive rape victim. On the trail, the posse comes across Miss Lampert, who has been left to die by her kill-crazed captors. Murphy sends her back to town with her uncle and goes after the gang. In the first encounter, one desperado is killed, as is one of Murphy’s men. Three members of the posse turn back, leav-

ing Murphy with only Saxon and Acosta. After the second of the murderers meets his death, Murphy sends Acosta back to warn the townspeople that the remaining two killers are planning to return. Acosta is ambushed and killed. Miss Lampert kills a third member of the gang, and Saxon gets the fourth, although he is wounded during the encounter. Murphy carries him back to town where he plans to start life anew with Miss Lampert.

Universal-International 89 minutes. Audie Murphy, John Saxon, Zohra Lampert. Produced by Gordon Ray. Directed by Herbert Coleman.

“Five Guns to Tombstone”  
**Business Rating O o**  
Low-grade western for action sub-run.

Only diehard followers of sagebrush sagas will accept this item. And even they might be hesitant about leaving the comforts of their TV viewing for such an outdated entry. Falling somewhere between the level of a Saturday matinee serial, and 1930 western, this United Artists release will get by only as a secondary dualler in sub-run action houses. The plot, scripted by Richard Schayer and Jack De Witt, is the old hat yarn about a reformed gunman who joins in a stagecoach holdup to help bring in a gang of crooks. James Brown is the outlaw who is forced to shoot down his dishonest brother, John Wilder is his nephew who turns against him and decides to embark on a life of crime, Walter Coy is the sinister holdup leader, and Della Sherman is Brown’s fiancee. Director Edward L. Cahn has whipped up as much action as possible out of these doings, but some of his chase sequences border on parody. Brown refuses to go along with the holdup until he is framed by his brother. After the shooting, he joins the gang, outlines their plan of attack, then lets the marshal in on the plans. Coy pulls off a double cross, allowing the marshal to think Brown is playing a two-sided game. A shoot-em-up finale has Coy eliminating most of the gang before Brown brings him down and reinstates himself with Wilder.


“The Secret Partner”  
**Business Rating O o**  
Fair crime meller featuring Stewart Granger as crooked business executive. Dual bill fare best suited for action houses.

There are red herrings galore in this made-in-England mystery about a shipping company executive who cleverly stages a

(Continued on Next Page)
big robbery of his own firm's funds. The plot starts off excitingly enough, but soon gets bogged down in a lot of nonsuspenseful nonsense that will have all but the most avid of mystery fans rapidly losing interest. While this M-G-M item offers some mild marquee value, it figures to fall into the secondary slot of double bills in the general market. It can top the bill in action houses, Stewart Granger delivers a suave performance as the seemingly harassed victim who turns out to be the robber mastermind, a revelation that comes as one of those O'Henry endsings that will surprise only the unsophisticated viewer. Bernard Lee is effective as the shrewd police inspector, and Norman Bird gives an interesting characterization as a shady dentist who has been blackmailing Granger. Haya Harareet ("Ben Hur") is Granger's estranged wife; she is working in cahoots with him, and there are an assortment of male suspects all in love with her. Basil Dearden's direction is workmanlike, when the plot permits. The uneven David Pursall-Jack Seddon screenplay has Granger, disguised in a mask, forcing Bird to agree to put him under anesthetic, inject him with a truth drug, and learn the combination of the company's safe. The robbery comes off successfully, but Granger becomes the prime suspect. Inspector Lee is eventually called to Bird's room where Granger forces the dentist at gunpoint to tell what happened. Granger, now free from suspicion, reveals his complicity to the audience, and prepares to depart with Miss Harareet and the money. But Miss Harareet refuses to become a woman on the run and walks out on him. Granger returns the money to Lee.


"Konga"

Business Rating 0 0 Plus

Mad scientist, 100-foot gorilla running amok in London. And it's in color. Will satisfy monster movie fans.

From ballyhoo-conscious American-International comes this latest monster thriller in Eastman Color. The yarn about a mad college scientist who turns a chimpanzee into a towering murderous gorilla covers familiar ground, but it has the ingredients to please devotees of such fare. Where "Konga" is backed with a big promotional campaign, it should draw above-average grosses. The special effects (a process called SpectaMation), depicting man-eating plants, the various stages of Konga's growth, are stimulating, and the finale, when he grows to 100 feet and terrorizes the populace of London, will have the youngsters squealing. Director John Lemont has capably paced the destructive happenings, and gathered competent performances from his British cast. Michael Gough is the scientist who discovers the link between plant and animal life, Margo Johns is his dedicated housekeeper and assistant. The screenplay by Aben Kandel and producer Herman Cohen has Gough gaining the obedience of Konga via hypnosis. When the head of the college interferes with Gough's experiments, he becomes Konga's first victim. Miss Johns keeps silent because of her love for Gough. The next victim is an Indian botanist who has been working on the same experiment. When the jealous Miss Johns overhears Gough proposing to student Claire Gordon, she injects Konga with an overdose of the growth-stimulating serum. He kills Miss Johns, snatches up Gough, and walks out into London. Miss Gordon is devoured by one of the carnivorous plants. Now as tall as Big Ben, Konga hurls Gough into the crowd below, and is eventually brought down by bazookas and rockets. He shrinks back to his original size.


"The Canadians"

Business Rating 0 0


This 20th-Fox release will have boxoffice difficulties in all markets. Based on a historical incident concerning the Royal Northwest Mounted Police, and the flight into Canada of 6000 Iroquois Indians after the Little Big Horn massacre, it emerges as a problem picture. Slow moving, further burdened by amateurish dialogue, and fuzzily mounted in on-location DeLuxe Color and CinemaScope, it will appeal only to the most ardent outdoor fans. Director-scripter Burt Kennedy has managed a few eye-catching sequences (the Iroquois arrival in Canada, the Mounties lined up for inspection in their flaming red uniforms and a stampede finale), but the bulk of the film involving a wilderness trek by three Mounties, their four Indian-murdering American prisoners and a young white squaw moves along at a laborious pace. Robert Ryan delivers a stolid performance as a Mountie chief, while Metropolitan Opera star Teresa Stratas makes her screen debut as the squaw and sings several melodic ballads. John Dehner is the villain who enters Canada in search of horses he claims were stolen by Indians, massacres a small Indian village, steals their horses, and kidnaps Miss Stratas. Ryan and two other Mounties (Torin Thatcher, Burt Macrafe), fearful of reprisal by the Indians, find Dehner and his men and take them into custody. They eventually escape and again take Miss Stratas as a hostage. Ryan and men pursue them, and in a gun battle that follows, Miss Stratas is killed while saving Ryan's life. Dehner and his gang are confronted by the Indians at the top of a cliff, and in the ensuing stampede, fall to their death.


Outstanding Short Subject

"A Bowl of Cherries"

This delightful 24-minute featurette which imaginatively and satirically explores in the world of the struggling artist in Greenwich Village could be considered the first silent film comedy to be made since the Twenties. Photographed at 16 frames per second (rather than 24), it achieves the accelerated motion, exaggerated vitality atmosphere of the comedies of that period. Richly spiced with slapstick, 'running' and "sight" gags, title cards and a jazz score, this Kingsley International release has already stimulated a must-see word-of-mouth in New York among art film audiences. It might be an exploitable added attraction for all markets. Produced on a modest budget by George Edgar, and inventively put together in black-and-white and Eastman Color by youthful director-scripter William Kronick, it combines comedy with "drama" without losing sight of its main purpose: to entertain. Professional and non-professional actors have been used to portray the searching Villagers of our time. Protagonist-artist Barry Alan Grael (called here Sherman Williams) arrives in New York in search of a style. At a mad showing he meets another struggling artist Elmarie Wendel; they fall in love, marry, move into a freezing Village loft and change their styles from day to day. Miss Wendel becomes pregnant; Grael isn't selling what will they do? Friends arrive with money late one night. No, Grael's painting on exhibition hasn't sold, but the gallery has burnt down and here is the insurance money. After more struggle and the accidental dropping of bacon and eggs on his masterpiece, Grael realizes he has arrived.


Film BULLETIN March 20, 1961 Page 15
"Operation Eichmann"

Business Rating ⭐⭐⭐

Exploitable melodrama based on deeds of Nazi executioner and his eventual capture by Israelis.

The terrible and shocking story of Adolf Eichmann, the Nazi mass-murderer entrusted by Hitler with the execution of 6 million Jews, gets a superficial treatment in this topically Allied Artists release. While the modest budget is apparent, the "true story" basis of "Operation Eichmann" should attract above average grosses where exploited. In its favor is the current world-wide interest stimulated by newspapers and magazines about the forthcoming Eichmann trial in Israel. Producers Samuel Bischoff and David Diamond, and scriptor Lewis Coppley have struck reasonably close to the facts, and though the film occasionally lapses into unecessary melodrama, it is generally a grim and frightening study of the Nazi executioner. A jarring opener sets the mood: a spotlight on Werner Klemperer (Eichmann) standing at the bar of justice shouting that Nazism is on the rise again. The first part graphically depicts Eichmann's methodical elimination of the Jews and the construction of gas chambers that look like showers; the herding in of unsuspecting victims; mass executions, etc. Inserted are newreel clips showing the bodies of his victims. The second part tells of the sensational manhunt for Eichmann by concentration camp survivors who finally nabbed him in Argentina. R. G. Springsteen has tautly and suspensefully directed. Klemperer's portrayal is a fascinating study of cold-blooded-hatred. He is ably assisted by Ruta Lee, as his mistress, and Donald Buka, a concentration camp survivor who leads the 15-year search. After VE Day, Klemperer and Miss Lee go into hiding. Buka and his men finally catch up with him in Argentina and abduct him to Israel to stand trial.

Allied Artists. 73 minutes. Werner Klemperer, Ruta Lee, Donald Buka. Produced by Samuel Bischoff and David Diamond. Directed by R. G. Springsteen.

"The Trapp Family"

Business Rating ⭐⭐⭐

Appealing story, with music, of famous singing family. In color. Good grosser for hinterlands, if exploited.

A pleasant German import (English-dubbed) dealing with the true story of the unusual and now famous Trapp family singers of Austria, this 20th Century-Fox release shapes up as appealing family entertainment. Music lovers will find it right up their alley. Happily laced with plenty of heartwarming qualities, engagingly acted, strikingly mounted in DeLuxe Color and richly seasoned with excellent choral renditions, it should prove a profitable item in the hinterlands, especially where it is backed with the special campaign conceived by 20th's showmen. And further interest should be stimulated by the fact that this is the family Rodgers and Hammerstein used as the basis for their current Broadway smash "The Sound of Music." Ruth Leuwerick brings a freshness and a sparkle to her part of the life-loving novice who leaves the sanctity of her convent to look after the seven motherless children of Baron Trapp, and stays on to marry him. Hans Holt is fine as the Baron, a widowed aristocrat, former naval captain and stern disciplinarian. The children are as delightful to watch as they are to listen to singing. Under Wolfgang Liebeneiner's easy-flowing direction, the story of the family's fall from financial security, their flight to America after the Nazis took over in Europe and their eventual success comes off as a gay and happy adventure. Georg Hurdal's script finds Miss Leuwerick rapidly becoming an ideal companion for the children, and responsible for whipping them into a singing group. When Holt asks her to become his wife, Miss Leuwerick is advised by her Mother Superior to marry him. Two of the boys secretly enter the group in a singing contest which they easily win. Holt cannot complain since they need the money. After their arrival in America they have a hard struggle until they finally attain critical acclaim.


"The Police Dog Story"

Business Rating ⭐⭐

Low-budget action programmer.

United Artists offer this canine quickie about a half-wild German shepherd which is converted into a first-rate police dog. Lacking marquee strength, it will be relegated to the bottom half of double bills in minor action houses. Kids should like it best. Orville H. Hampton's skimpy yarn covers familiar ground as it traces the dog's training, the bond that develops between the dog and his police officer trainer, and the dog's capture of a crooked attorney who sets fires for profits. James Brown is the policeman, Merry Anders portrays an ambitious newspaper girl who champions the training program cause, and Milton Frome is the villainous attorney. A versatile canine by the name of Wolf will offer the kiddies many moments of enjoyment. Edward L. Cahn has directed competently but unimaginatively. As the plot unfolds, it is discovered that Brown's partner (Barry Kelley) is on Frome's payroll. One night, Brown and Wolf spot Frome entering a deserted warehouse. The dog attacks Frome, and Kelley begs Brown not to turn in a report. Later, Wolf again attacks Frome, and this leads to the condemnation and imprisonment of the dog. Kelley is killed in a fire set by Frome, and Brown is eventually trapped in a blazing warehouse. Wolf escapes from the pound, rescues Brown from the inferno, brings about Frome's capture, and makes the training program a success.


"Operation Bottleneck"

Business Rating ⭐

Minor war action meller for lower slot.

This low-budget entry from United Artists is a routine World War II meller about a party of American volunteers who jump into Japanese positions in Burma to blow up a supply line. It seems that author Orville H. Hampton has gathered bits and snatches from other war films, and dressed them up to fit this Robert E. Kent production. The end result is a sub-par supporting dueller for the action market. There's the capture of the American lieutenant, a boxer who is forced to battle a judo expert; a love affair between the American and an Oriental concubine; a British patriot who sends messages to the Allies via a secret radio; and an attempt at a moralizing ending where a corporal must decide whether to blow up the supply line, thus killing the wounded lieutenant, or allow the mission to fail. Performances are routine. Ron Foster as the lieutenant, Norman Alden the corporal, and Mikko Taka as the girl forced to "service" her Japanese conquerors. Director Edward L. Cahn has contrived enough action to keep devotees of this fare satisfied. When Foster is captured shortly after their arrival in the jungle, the men plan his rescue. In the melee, all are killed, except Foster and Alden, who, along with Miss Taka and four other girls, escape into the jungle. The girls are trained to replace the men who have been killed. Just before the fuses are lit, Foster is shot down on the road, and Miss Taka refuses to leave him. Alden makes his decision to blow up the road.

20th’s Total Sell, Plus Golden Touch—Big B.O. for ‘Family’

The necessity in this day of the million-dollar movie budget to give each picture a complete, total sell was hammered home to the press and exhibitors thusly by 20th-Fox vice president Charles Einfeld: “When you go into business with a million-dollar product, as each film we release is, you are automatically in big business. That is why each product we distribute must be handled as importantly and as totally as any other manufacture.”

It was just this line of thinking that led to the Fox concept of total merchandising, the test pattern and future plans for which were detailed recently by Einfeld and the human catalyst in the showmanship experiment, Gil Golden, 20th’s specialized, executive representative.

Following his three-week tour of the Wisconsin-Michigan area for the test film, “The Trapp Family”, Golden bubbled over with this happy bit of news: the total merchandising plan powered “The Trapp Family” to blockbusting grosses that actually doubled those for “North to Alaska” and “From the Terrace”.

A modest, family entertainment, rather than a mammoth project or spectacle, was selected deliberately by 20th-Fox officials, to prove the efficacy of the plan. The thinking was that total sell should have a fair chance to display its own strength, apart from any built-in drawing power or similar audience lures inherent in the big pictures.

Fox’s total merchandising can be distilled down to three basic steps: (1) find a central theme for the campaign; (2) find all the picture’s elements that will dramatize this theme, and (3) find a plan at practical cost that is versatile enough to be adapted to any situation regardless of location, size of theatre or run. Golden and local 20th fieldmen developed and implemented just such a plan. It contains 14 steps—all worthy of exhibitor attention.

Step 1: Newspaper, radio, TV interviews with 20th’s Golden discussing history of public attitude toward family pictures.

Step 2: After these interviews have established the importance of public support of “The Trapp Family” to insure more high quality family films, letters are sent to residents of women’s clubs, PTA, religious groups, parochial and private schools, singing groups, German clubs, etc. The letter offers discount prices and busses for large groups.

Step 3: “Family” contests. They feature such angles as The Most Talented Family in the city. It’s on TV with announcements all day.

Step 4: Because of interest in obtaining better pictures, the Better Films Council of Milwaukee sponsored the opening of “Trapp Family”. Every seat was sold, with hundreds turned away.

Step 5: Officers of the Milwaukee Council went on radio and TV, explaining in interviews that they sponsored “The Trapp Family” to prove the public will support good family pictures.

Step 6: Previews are held for officers of women’s clubs and religious groups.

Step 7: Full-page, co-operative ads are taken by stores that cater to the family trade. Copy with the line-drawing of the musical family reads: “We like to shop at (name of store).

Step 8: Library displays should be set up, using stock 22 x 28’s and onesheets.

Step 9: Radio spots should be emphasized.

Step 10: A letter to the editor from the 20th-Fox branch manager can be published in the local papers.

Step 11: Soundtrack album displays provide good selling devices.

Step 12: There’s a panel to be inserted in all, or many of the ads, saying: “Have a big family get-together! All families of more than four people admitted at special reduced price!”

Step 13: Opening night guests should include families of the mayor, top brass, disc jockeys, local TV personalities, contest winners.

Step 14: For the first time in Milwaukee, lights were placed on City Hall, to announce the premiere. TV, radio and newsreel coverage, of course, provided the proper sounding board.

Having helped build, to a large extent, that formidable pyramid of showmanship activity in Milwaukee, Golden engaged in similarly intensive and widespread planning for “The Trapp Family” in the New Orleans area. From there, it’s on to other cities all across the country. Twentieth-Fox’s total merchandising plan obviously is getting the total sell. And with Gil Golden in the driver’s seat, total covers a lot of showmanship territory. Look for the Golden touch on more and more pictures to be promoted under the plan.

GOLDEN PITCH. Gil Golden displays “total merchandising” plan to applause of Wisconsin area exhibitors. L. to r.: Frank Lismiester, Jack McWilliams, Bob Baier, Elmer Krieger, Sanford Severson, Don Nansstad, Dale Carlson, Harold Lewis, M. Otto, Louis W. Oriole, area promotional manager, Milwaukee. Gathering was fifth in series of “manager meetings” Golden held in midwest.
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!
American moviedom, bastion of ballyhoo, home of the tub-thumper par excellence, is unabashedly borrowing a page from the usually staid book of British showmanship. And that, most observers will agree, is as it should be, considering the smartness of the promotional import from across the sea.

Establishing what is believed to be a precedent by adapting a foreign-made business-building campaign for waging on American shores is American Broadcasting-Paramount Theatres and its energetic vice president Edward L. Hyman, constantly on the alert for methods of bringing 'em back to the movies. His latest project, a clever, eye-catching pitch to the married couples, hit the boxoffice jackpot in England, and promises to perform equally well in the U.S.

The original British push was known as the "Back to the Cinema" drive and featured full-page ads angled to the line, "Don't Take Your Wife for Granted—Take Her Out to the Pictures". According to Hyman: "When we learned about it (the British drive) through Jack Warner (president of Warner Bros.), we obtained the set of ads used in Britain together with an outline of the campaign, reproduced them and, as we have visited the various areas of the country, we have urged our own affiliates to get together with the exhibitors and distributor associations and run similar campaigns on a local basis." Immediate objective of the stress on the imported campaign is to lend impetus to AB-PT's April-June drive, in an attempt to erase what Hyman calls "the one remaining orphan period of the year". If it proves successful in that regard, of course, a more widespread usage of the "man-wife" theme would seem in order.

The campaign, as conducted provincially and nationally by the Associated British Cinemas circuit—and subsequently adopted by the Cinematograph Exhibitors' Association—is not a brand new piece of institutional showmanship. As far back as January 5, 1959, Film BULLETIN took note of its attractiveness thusly: "American exhibitors would do well to keep a showmanship eye on the business-building campaign now being waged in Great Britain by Associated British Cinemas circuit". And again in our January 19, 1959, issue: "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".

Now, two years later, the drive finally appears to be catching on here. As mapped out in Great Britain, it was geared to attract mainly the middle-aged groups, where, an ABC survey revealed, "the biggest fall-in-cinema attendances" had occurred. The same may be true on these shores, but if not—or even if exhibitors wish to expand on the original—there appears to be nothing to stop them from aiming their own "man-wife" ammunition at the younger, and even the older, marrieds. It was emphasized that the British circuit took great pains "to ensure that the public would be able to identify themselves with the characters used in the advertisements". Once again, it is obvious, after even a cursory glance at the accompanying photos, that it would take but a mere change of ad models to create empathy among the other age groups.

Overseas, provocative, full-page ads about the man-wife relationship—"Have You Stopped Neglecting Your Wife?" and "How to Keep Your Wife Happy"—are a couple of the titles—were placed in 11 leading British, Scottish and provincial newspapers. The three national sheets included The Daily Express, The Daily Mirror and The People. Ten different ads were concentrated at regular intervals within a six-month period. The drive, which cost about $125,000, was designed to reach 79 per cent of all newspaper readers in the London and Southern England area and 75 per cent of all readers in the provincial territory. Total circulation of the papers employed was 16,000,000, with an estimated readership of 40,000,000. Considering that the population of the British Isles is 50,000,000, the word "got around", to say the least.

Posters—printed and supplied free of charge by the participating newspapers—were displayed prominently at Associated British theatres and in factories, offices and other places of public gathering, thereby providing the campaign with a wide impact. The "man-wife" slogan, according to reports from England, "became a household phrase", with frequent references made to it on TV, radio and the stage. In addition, newspapers all over Britain made favorable editorial comment on both the phrase and the over-all drive.

Apparently, the independent exhibitors became enamored of the idea, too. The CEA, with the full cooperation of Associated British, adopted the campaign by printing and displaying 30,000 posters publicizing the slogan, and preparing a special sheet illustrating advertisements carrying the slogan for advertising in local papers.

British backers of the drive stressed that the campaign "should in no way affect the hard-selling of pictures on an individual basis, through normal advertising and exploitation channels". They might have added, in fact, that, if anything, the business-building push figures to make individual picture promotion a much easier, smoother task—be it in Great Britain or the U.S.
ALLIED ARTISTS' October


TIZI BOMB Curt Jurgens, Mylene Demongeot. Suspense story. 92 min.

November

HEROES DIE YOUNG- Erika Peters, Robert Gats, Bill Browne. Daring incident during W. W. II. 76 min.


December

HEROZ THE GREAT Color. Edmund Purdom, Sylvia Lopez, Mismmo Girodito. 89 min.

January


March

DONDI David Kory, Dian Jansen, Pati Page, Walter Winchell, Mickey Shaughnessy. Producer-Director Alex DeMille. Story based on the comic strip character. 90 min.

OPERATION EICHMANN Werner Klemperer, Rita Lee, husband Donald Bauverie, producer Sam Bishoff. David Diamond. Search and capture of the Nazi butcher. 93 min.

April

TIME COME Curt Jurgens, Mylene Demongeot, Alan Sear, Paul Mercery. Plot to sink ship for insurance money goes awry. 92 min.

May

ANGEL BABY George Hamilton, Mercedes McCambridge, Joan Blondell, Salome Jens. In the deep south. 138 min.


June


BRAIN WASHED Curt Jurgens, Claire Bloom. Inner workings of a totalitarian regime. 102 min.

July

ARMORED COMMAND Howard Keel, Tina Louise. Producer Ron W. 4, 400. Story of the famous German spy, Alexandra Bestgeer. 105 min.

August

TWENTY PLUS TWO Producer Frank Gruber. David Jansen, Jeanne Crain, Dina Merrill. Story of events in life of woman missing 22 years. 100 min.

Coming


REPRIEVE Producers Millard Kaufman, A. Ronald Lubin. Film, a biopic of the war, once sentenced to die in electric chair and reprieved after 19 years in Danne- more Prison.


UNARMED IN PARADISE Maria Schell, Producer Stuart Millar. 94 min.


AMERICAN INTERNATIONAL October


November


February

FLACK SUNDAY Barbara Steele, John Richardson. Director-Producer Montgomery Clift. The first Hollywood-made film about a witch who, after 200 years in a tomb, returns for re-venge. 84 min. 3/4/61.


March

HAND, THE Derek Bond, Ronald Lee Hunt. Action mystery. 87 min.


April


May


OPERATION CAMEL Nora Hayden, Louis Renard, Carl Ottoon. Military comedy. 65 min.

June


July


REPTILICUS Color. Carl Ottoon, Anne Smynner, Bodil Miller. Producer-Director Sid Pink. Unknown terror threatens Denmark. 90 min.

August


September

ALI BABA AND THE SEVEN MIRACLES OF THE WORLD Technicolor/Technirama.

October

ATLANTIC ATTACK CinemaScope, Color. Jory Donner, producer 3 PECK. 101 min.
CINEMA THEATRE

October

JUNGLE CAT (Buena Vista) Technicolor. Story of animal life along the Amazon River. 70 mm.

November

TEN WHO DARED (Buena Vista) Brian Keith, John Beal, James Drury, Producer Walt Disney. Director William Beaudine. 92 min. 1/17/40.

December

ANGRY SILENCE, THE (Valliant) Pier Angeli, Richard Altenburgh, Michael Craig, Producers Byron Fraser, Richard Altenburgh, Director Guy Green. British suspension strike drama. 76 min. 11/14/40.

BIG JIM DODONA STREET, THE (The United Motion Picture Organization, Inc.) Vittorio Gassman, Marcello Mastroianni, Fangio, Producer-Franco Cristali. 91 min. 11/14/40.

FRENCH MISTRESS, A (Films Around the World, Inc.) Cecil Parker, Robert Stewart, Richard Attenborough. Director Guy Green. British comedy. 91 min. 11/14/40.


VIRGIN SPRING, THE (James Films) Max von Sydow, Birgitte Hald, Gert Frobe, Producer Roberto Rossellini. 80 min. 11/27/40.

April


Metro-Goldwyn-Mayer

September


October

KEY WITNESS (CinemaScope, Technicolor) Jeff Hunter, Pat Crowley, Brian Donlevy, Director team of Anthony Mann and John Farrow. The story of a man threatened by a gang of hoodlums after he is invited to a murder. 81 min. 10/3/40.

November


December

WHERE THE BOYS ARE (CinemaScope, Technicolor) Dolores Hart, George Hamilton, Yvonne De Carlo, Producers Elia Kazan,而 the late. Director Henry Levin. Based on Glendon Swarthout's novel about college students who join annual Easter ^ek for Florida for vacations and romance. 99 min. 12/10/40.

April

APRIL SUMMARY

The early April release chart reveals a sparse 17 pictures, with additions expected to beef up the output before the month is too old. Twentieth Century-Fox, Universal and Columbia are tied for top honors with three each. Warner Bros. follows closely with two films, six Companies—M-G-M, United Artists, Allied Artists, American International, Buena Vista and Paramount—have listed one release.

January

VILLAGE OF THE DAMNED (Buena Vista) Barbara Shelley, Producers Ronkin Kinnok. Director Wolf Rilla, drama with a science-fiction thesis. 78 min. 1/31/41.

February


GORGEO Color Eastman Color. Bill Williams, Virginia Weidler, Director. Producer Eugene Lourie. Adventure story of a monster that virtually destroys London and is forced to rescue its offspring from captivity. 76 min. 2/6/41.

March


May

ATLANTIS, THE LOST CONTINENT (Color, Technicolor, Anthony Mann, Producers Robert Riskin, Joseph Schrank. A tale of mysterious civilization said to have vanished into the sea. 90 min.

TWO LOVES (CinemaScope, Technicolor, Shirley Mac-Laine, John Hodiak, Producers Ralph Baehr, Wally Clark, Director Lennie Hayton. MeLODRAMATIC story mixing sex and suspense. 91 min.

April


HONEYMOON MACHINE, THE (CinemaScope, Technicolor, Charlie Rhyner, Producers Joseph L. Main, Robert Basserman. Based on the famous novel by Vicente Minnelli. 120 min. 5/2/40.


LADY L (CinemaScope, Technicolor, Tony Curtis, Gina Lolobrigida, Producer Julian Blaustein, Director George Cukor. Based on novel by Romain Gary.
AN IMPORTANT ANNOUNCEMENT
from
NATIONAL SCREEN SERVICE

Under the terms of a "Consent Decree" which was filed with the U.S. District Court on March 29, 1957, ALL POSTER RENTERS were free to negotiate with the various motion picture distributors for non-exclusive licenses to manufacture and distribute accessories for their motion pictures in the same manner as we do. At the same time, National Screen Service pledged itself to continue to serve Poster Renters with our accessories for ONE YEAR from the date of the decree.

While the business climate permitted, we voluntarily continued to serve them...long after the expiration of our one year pledge. However, with a continued decline in income due to theatre closings and other industry conditions, we can no longer afford the luxury of this practice.

Consequently, on February 15, 1961, we directed a letter to Poster Renters, advising them that, effective May 16, 1961, we shall discontinue making our accessories available to them...thus giving them ninety days in which to make other plans. From that date forward, National Screen Service will make the accessories they manufacture available DIRECTLY TO EXHIBITORS ONLY!

It should be obvious that our continuing to make our accessories available to competing Poster Renters for approximately three years after the expiration of our one year pledge, constituted a costly sacrifice to us.

President
FOR THE ACE PRODUCTION PROJECT

THE RIGHT MAN—
A PREREQUISITE

◊

Taxes and Talent

THE DEBATE GOES ON

Do Movies & TV
Produce J.D.'s?

Reviews

A RAISIN IN THE SUN
Film of Distinction

◊

ALL IN A NIGHT'S WORK
PORTRAIT OF A MOBSTER
THE SECRET WAYS
THE FIERCEST HEART
DAYS OF THRILLS AND LAUGHTER
SHADOWS
METRO-GOLDWYN-MAYER PRESENTS

ATLANTIS

THE LOST CONTINENT

A GEORGE PAL PRODUCTION

BILL SMITH • EDWARD PLATT • FRANK DE KOVA
THE MASTER OF SCIENCE FICTION,
WHO GAVE YOU THE TIME MACHINE and WAR OF THE WORLDS
GEORGE PAL, TAKES YOU ON THE STRANGEST
NOW—THE SPLENDOR, SPECTACLE and HORROR OF A WORLD LOST FOR CENTURIES
ADVENTURE YOU WILL EVER EXPERIENCE!

• JOYCE TAYLOR • JOHN DALL
MAINWARING • Based on a Play by SIR GEORGE PAL • Directed by GEORGE PAL

YOU WILL SEE WITH YOUR OWN EYES
THE TIDAL WAVE THAT DESTROYED A CONTINENT!
THE EVIL CRYSTAL THAT COULD CONQUER THE WORLD!
THE BEAST-SLAVES OF ATLANTIS!

CONTACT YOUR M-G-M BRANCH NOW!

METROCOLOR
HOLD YOUR BEST SUMMER FOR ANOTHER SURE-FIRE FROM

ROCK HUDSON "THE LAST"

DOROTHY MALONE

co-starring

SCREENPLAY BY NEVILLE BRAND • DALTON TRUMB
Music by ERNEST
PLAYING TIME
LOCKBUSTER
UNIVERSAL!

KIRK DOUGLAS

SUNSET”

“IN EASTMAN COLOR”

JOSEPH COTTEN • CAROL LYNLEY

DIRECTED BY
BERT ALDRICH • EUGENE FRENKE and EDWARD LEWIS

PRODUCED BY
naprod, S.A. Production • A Universal-International Release
IT BEGINS WHERE "PEYTON PLACE" LEFT OFF...

It looks into the face of the town... down its streets where shame became famous...

It lets you discover what happened the day Allison returned—to defend herself against the truth "Peyton Place" called indecent...

RETURN TO PEYTON PLACE

Cinemascope color by De Luxe

Starring

Carol Lynley, Chandler Parker, Mary Astor, Sterling Paluzzi, Luciana Halsey, Gunnar Hellstrom, and Weld Ferrer Alexander

Watch It Top Those "Peyton Place" Records This Spring!
The Right Man—A Prerequisite

Exhibition’s entrance into the field of production via ACE Productions is being viewed with a great deal of hope and a measure of impatience by theatremen, while their potential competitors in the production-distribution branch regard it with more than a pinch of skepticism.

The hope of theatremen springs, quite naturally, from the promise of salvation held out to them by an exhibitor-backed production program. Trapped between a depleted audience and a depleted storehouse of films with which to combat the inroads of television and other recreational competition—exhibition has been suffering the frustration of a product drought in a time when it appears that much of its onetime weekly audience of 80 million could be recaptured. The moviegoers are out there, cries the theatremen; if only we had the pictures to bring them in.

Because they realize how obvious is the solution to their problems, many in the theatre branch have become impatient with the development of the ACE production project. One senses the restlessness among exhibitors who yearn for this promising panacea, but are growing anxious about what appears to be a shuffling of feet in getting the plan off the ground. In this regard, it should be realized that ACE Productions is a project of immense proportions which cannot be ironed out in any overnight action. And, most important, the right man must be found to undertake the complex operations of a production organization. Finding that man and persuading him to take the job is no small task. We recommend patience.

The jaundiced attitude of the production-distribution branch is understandable. If the truth be told, exhibition has always been noted more for talk than action, and the film men can be excused if they assume that this ACE scheme likewise will end only in a welter of futile conversation and idle gestures.

Meanwhile, one thing is certain about the film companies: they will not move to solve the product shortage as long as it works so handsomely, or so they seem to believe, to their advantage. Unless spurred by outside competition, like ACE Productions, the established film firms will sit tight in their tight little movie world.

The American Congress of Exhibitors wants it known that such competition is definitely forthcoming. It has succeeded in reaching its initial financial goal, and the rest of the capital required will be raised once exhibitors and financiers see that ACE means business.

Can exhibitor-sponsored production succeed? We firmly believe it can. What the skeptics fail to take into account is the urgency of exhibition's situation. It's do or die, and, faced with that fateful predicament, men all through history have been known to do even the impossible.

The one crucial element in the whole ACE production prospectus is the man who will head the project. What kind of man should he be?

We would like to sketch our conception of the right man. Let him not be drawn from the stagnant pool of Hollywood has-beens or hoary hacks. We see him as a youngish man by pioneer standards, recalling that Darryl Zanuck was a striping of 27 years when he headed production at Warner Bros., that Irving Thalberg was a bright-eyed young man when he made his mark as the production luminary of the M-G-M lot. We see the ACE production chief as a keen and aggressive packager of story and talent, a man with imagination, and—mind this—with a flair for sensing the promotional quality of a vehicle.

This latter qualification, in the climate of today's market, will be the most essential one required of the man ACE needs. Because the new company, at least in the early stages, will find it tough to compete for high-salaried, top-drawer acting and directing talent, exploitation values will have to be utilized to the hilt as the compensating factor. Unless ACE will be prepared to enter the multi-million dollar blockbuster class, its greatest hope for profitable production lies in exploitation-keyed films. We do not suggest programmers with a gimmick; rather, pictures of reasonable substance and with competent players, and containing built-in promotional facets. The right man for ACE, we say, should be acutely attuned to what will sell, as well as what will entertain.

Where can such a man be found? Perhaps he is in production, having already demonstrated his talents in the fields of showmanly movie making. Perhaps he can be found among the advertising executives of the film companies, those talented showmen who have served in various degrees as liaison between production, distribution and merchandising. Perhaps he is in exhibition, a showman with a reputation for verve and vitality. Surely, he is somewhere to be found.

(Continued on Page 21)
Trading

The volume of trading in film and theatre stocks tapered off somewhat during the past fortnight, although the overall bullish trend continued in most quarters. Most active during the March 16-30 period was Metro-Goldwyn-Mayer, which climbed $4.25 on sales of approximately 113,000 shares. Columbia also drew attention and was up $2.75 on a turn-over of over 101,000. Shares of two theatre firms rose smartly—Stanley Warner (up 53/4) and Loew's (up 33/4)—on relatively light trading.

AB-PT Net, Gross Set Records in '60

American Broadcasting-Paramount Theatres, Inc. 1960 net income leaped 31 per cent to a record figure on a 16 per cent increase in gross, which also set a company high. Net earnings, president Leonard H. Goldenson reported, were $10,475,000 ($2.50 per share), compared to $7,967,000 ($1.87 per share) in 1959. Consolidated earnings jumped to $11,817,000 ($2.82 per share), from $8,154,000 ($1.92 per share). Gross income last year totaled $334,457,000, compared to $287,957,000 in 1959. And while Goldenson noted that theatre earnings held at a good level, comparable to that of 1959, it was in the radio-TV and records divisions that the snappiest business was recorded (the ABC and Am-Par Records arms experienced their best years in the firm’s history). Theatre income dropped from $91,139,000 to $86,281,000 in 1960, reflecting the disposition of marginal properties. At year-end, AB-PT had interests in 472 theatres, after dropping off 28 and acquiring two during the year. As for the first quarter of the current year, prepayment to AB-PT by Walt Disney Prods, of the $5,497,500 balance of the sale price for the former’s stock interest in Disneyland resulted in a net capital gain of some $8.91 per share. Net for the first period is said to have been lower than the $.80 per share for the similar 1960 span, but outlook for 1961 overall is “better” than last year, said Goldenson.

NT&T Proxy Battle Looms

The annual stockholders’ meeting, April 10, in Beverly Hills, will resolve the proxy battle raging in NT&T. Both sides squared off last week at press conferences that amounted to final summations before the jury of stockholders come in with their verdict.

New York insurance executive Leonard Davis, who, along with Philip L. Handsman, is seeking election to the board, and has demanded an investigation of present management’s operations, said that NT&T was “a nice, well conducted business earning three million dollars a year, the same amount for depreciation,” whose cash surplus had dipped from $21,000,000 to $8,000,000 in two years and which had been forced to abandon a cash-dividend policy and to issue debentures costing $1,000,000 a year in interest. He also charged that NT&T had to sell more than $15,000,000 of its theatres “to pay the costs of the NTA debacle.”

To Davis’ complaint that NT&T had sunk “about $14,000,000 into NTA,” president Eugene Klein of NT&T said that Davis “wants NT&T to put an additional million into the telefilm company.” Klein also noted that expenditures proposed by Davis “would defer the resumption of cash dividends by NT&T,” adding: “It is apparent that Mr. Davis is using our company only as a vehicle to further his whim of turning from the insurance business into movie and television production via NTA, in which we have 38 per cent of the stock.”

Meanwhile, NTA ‘holders vote April 3, at the annual meeting, in N.Y., on a proposal to increase authorized capital stock to permit payment of a $4,253,000 debt due NT&T.

U 13-Week Net Down

Universal Pictures, for the 13 weeks ended Jan. 28, had a consolidated net from operations of $1,000,653 ($1.09 per share), down from the $1,857,039 ($2.03 per share) recorded in similar period in the prior year.

Columbia Land Sale Recoups Loss

Columbia suffered a loss from operations for the 27 weeks ended Dec. 31, 1960, but a $1,617,000 profit on sale of undeveloped West Coast land recouped the deficit, resulting in a net for the period of $1,095,000 ($ .71 per share). This is a drop from the $1,193,000 ($ .78 per share) for the similar 1959 span. The net for the ‘59 period included $2,500,000 from capitalization and writing off on an amortization basis of foreign prints and advertising, and $202,000 from sale of undeveloped West Coast property.

Film Dividends Up in Feb.

Film dividends were up in February. Film companies paid $1,712,000, compared to $1,353,000 in January. February payments also were higher than the $1,314,000 paid in the same month last year. The latter increase is attributed to $300,000 in dividends paid by Republic Corp., which paid none in Feb., 1960. In addition, General Drive-In, which did not pay a dividend a year before, made a $107,000 payment last February, and Movielab paid $10,000. Thus far for the year, film companies have paid $3,065,000 compared to $3,881,000 for the corresponding 1960 span.

Seek Disney-Disneyland Merger

Walt Disney Prods. is moving toward a merger of Disneyland, Inc., into the parent firm. Disney stockholders will vote on such a proposal at a special meeting, May 16, president Roy O. Disney announced. Disneyland recently became a wholly-owned subsidiary of WD Prods., when the latter prepaid

(Continued on Page 10)
'JACKS' GIMMICK. Paramount’s advance ticket sale stunt on “One-Eyed Jacks” has not panned out as a revenue producer, but apparently is accepted as a worthwhile promotional gimmick. The feeling of some theatre men is that some of the steam was taken out of the idea by the half-hearted manner in which Paramount handled it. The line announcing that tickets could be purchased at regular prices for any performance a week in advance was tagged on the bottom of the newspaper ads, and likely overlooked by the majority of readers. We hear Paramount is now considering playing up the stunt on a more effective scale in a test engagement.

DISTRIBUTION COSTS. While all the film companies have been devoting some thought to the problem of distribution costs, Paramount reportedly is toying with the idea of slashing 50 percent from its nut in that department. The scheme, if carried through, is described as entailing shutting of most branches, wholesale lay-offs of personnel. Only four or five central sales offices would be maintained, with exhibitors being required to come to the nearest branch to negotiate or to deal by mail. (A setup of this sort was suggested recently by producer Otto Preminger.) Delaying the move, we hear, is the question of what such streamlined distribution might cost the company in diminished revenue on films other than the occasional blockbuster attraction. While there might be little problem in getting maximum returns on a “Psycho” or a “Suzie Wong”, the company probably would experience a severe drop in revenues from run-of-the-mill features and short subjects.

CENSORSHIP ALLIANCE. Look for the first outside help of any consequence when Times Film Corp. returns to the Supreme Court, this time to fight a Virginia censor law that denied a license to “The Respectful Tramp”. The various communications media organizations that joined Jean Goldwurm’s film firm in petitioning the high tribunal in the “Don Juan” case are expected to form a solid front against the bluenoses, bombarding the public with editorials denouncing censorship as a threat to the American way of life.

WESTERNS OR INFORMATION. The time now appears ripe to attack TV, as a competitor, from both sides of its none-too-bright programming position. Generally acknowledged by critics and viewers alike to have hit an all-time low in quality entertainment this past season, the video schedules, at the same time, are being filled with a host of informational programs. The fact that these documented entries appear more an attempt to curry favor with the FCC than to please viewers seeking a varied, but lighter weight fare is ripe for public exploitation by the movie interests.
HOT FILM STOCKS. Film shares have never, in aggregate, been higher. Buyers continue to favor several firms, among them M-G-M, Disney. The former company is riding the crest of revenues from "Ben Hur", plus anticipated big boxoffice for such specials as "Mutiny on the Bounty", "King of Kings", "Four Horsemen of the Apocalypse". This one is aiming for 80. Walt Disney Productions, responding to upgrading of product, i.e., "One Hundred and One Dalmations" and "The Absent-Minded Professor", has broken the Forty barrier and bids to continue into the Fifties before long.

ART IN SEARCH OF DOLLARS. The production of highly off-beat, manifestly innovational motion pictures for fishcake budgets by zealous young talents is attracting the interest—and to a limited extent the bankroll—of New York society figures.

The idea is to promulgate an American New Wave along commercial lines, and the reasoning is not wholly without merit. Advocates aver that a significant selective audience, namely the college crowd, including those at school and those not too recently departed, plus others of discerning viewpoint, would lend support to an openly earnest endeavor to curry its favor with provocative themes and personally significant subjects. In effect, it is something which might mirror their position in society, and which this class of people might discover and embrace as their own.

If the movement should catch on—and backers of the idea feel that the excitement of movie art form is a volatile merchandising asset—the return could be most rewarding in relation to the paltry outlay. Product of this type would be aimed unabashedly at one target and in this sense exploited to the fullest possible extent. Selectivity, say they, is a matter of mind, and there is a market that wants to feel selective. Afluent patrons notwithstanding, the plan has failed to stimulate sufficient private investment. Donors are willing to go so far but feel the project lacks the needed solidarity that would come from organization, seasoned management and banking supervision.

As a result several highly distinguished citizens are presently squiring a cortege of chafing young artists through various offices of the money market, imparting to the dollar seekers the very handy surety of initial endorsement.

In changing times, developments on this front are well worth watching. The New Wave, a speck of spume to the cynically oriented of movie business, serves promise of something stimulating and refreshing—and with a bit of luck, money making. The idea is to make diverting entertainment—on minimal budget. Imagination is to be employed as the substitute for the big dough.

"Last year, unusually large start-up and promotional expenses, coupled with a drop in theatre attendance (largely due to the shortage of feature films caused by the actors' and writers' strike) combined to reduce Stanley Warner's share earnings to $1.73 from the $2.38 attained the year earlier. Reflecting this, the price of the shares fell to 19 1/2 after reaching an earlier high of 42 1/2. While second quarter earnings (ended February, 1961) probably did not match the excellent 22% year-to-year gain scored in the initial quarter (on only a 3% sales advance) due to unusually severe winter weather, full-year earnings should approximate $2.40 a share. Considering the company's improved outlook and promising potential in non-theatre areas, these medium-grade shares, at 13.5 times anticipated earnings, yielding a satisfactory 3.7% on the relatively secure $1.20 annual dividend, appear to hold considerable attraction for intermediate and longer term capital gains.

"Formed in 1953 to take over the theatre properties of Warner Bros. Pictures, Stanley Warner has materially altered its scope of operations; merchandise sales now account for over 60% of sales and an even larger percentage of earnings. With growth potential of theatre operations rather limited, the company has followed a policy of liquidating less profitable properties and reinvesting the released funds in diversification and expansion... Although theatre business continues to decrease in over-all importance, substantial amounts of funds are generated through large depreciation write-offs and property sales. While movie receipts are highly unpredictable, the company anticipates better attendance this year due to the formidable list of new quality productions and the tremendous box office success of "Exodus", now being shown on a reserved seat basis in the Warner Theatre in New York City."
The Debate Goes On

Do Movies & TV Produce J. D.'s?

PRO

Highlights from findings of Conference on Impact of Motion Pictures and Television on Youth

Motion pictures and television are a new and powerful educative force affecting the young. They are more powerful than just hearing and reading. Some studies show today's children spend an average of 20 to 24 hours per week at T.V. screens and that the time spent in viewing is on the increase. The movie houses attract large numbers of teenagers who often return several times to see the same film. Many children learn the language of pictures before they learn to speak.

The amount of time and number of television programs involving crime, horror, violence is conspicuous. Rather than diversification and balance of "menu" or "diet" there appears a preponderance of such programs. Public concern has been expressed about the bad effects of the horror, crime, violence and sex movies and T.V. shows on the youth of the nation . . . "It called for, among other things, "the establishment of a National Commission on Television and Motion Pictures . . . to inquire into the role, function and responsibility of the mass media" and correction of "the considerable gap" between movie and TV codes and actual content of stories that children see on the screen.

Replying quickly were two men skilled and knowledgeable in fields related to films and their effect on youth. Donald E. J. MacNamara, dean of the New York Institute of Criminology, wired Sen. Dodd that there was no adequate "research or case material to support the conclusion" that movies or TV incite criminal acts by viewers of any age. And Paul W. Tappan, professor of sociology and law at New York University, expressed the view that censorship was definitely not the answer to juvenile delinquency. Highlights of the testimony before the Subcommittee and the two dissenting opinions wired to Senator Dodd are reprinted on these pages.

CON

Excerpts from wire to Sen. Dodd by Donal E. J. MacNamara, dean of The New York Institute of Criminology.

"Certain testimony presented to your committee concerning direct and demonstrable causal relationships between violence, sex and crime themes in moving pictures and other communications media and the commission of acts of juvenile delinquency by those exposed to these media is of highly questionable validity and does not coincide with the views of many American criminologists. While many programs and movie scripts are admittedly not educational, elevating, or even entertaining—and some are immoral and unnecessarily sadistic—there is no adequate research or case material to support the conclusion that such shows incite, stimulate, or cause the commission of criminal acts by the viewers, juvenile or adult.

"To single out even the worst of moving pictures or television programs and impede to them a capacity to exceed the sadistic horrors of the reality of Hitler's concentration camps and the multiple examples of man's inhumanity to man which pervade everyday life as an incitement or stimulus to personal violence is illogical.

"There is good reason to believe that by the communications media has no the portrayal of sex, violence and crime effect whatsoever on normal viewers, young or old, and has perhaps a positive and beneficial rather than a negative effect on disturbed viewers. The disturbed person, watching such a show, identifies with the character giving overt expression to his (the disturbed viewer's) pent up or latent desires or impulses and gets vicarious satisfaction therefrom—eliminating any need to act out his anti-social or undesirable desires.

(Continued on Page 27)
The Teen-Age Market

The thought has come to me, as it must inevitably to the hapless parent confronted by adolescence in the family, that I have one more thing to blame on the teen-agers. As a matter of fact, though, it isn’t the adolescent who is mainly to be blamed, but rather the adults who have worked so hard to create what for want of a better term I must call an adolescent society.

It seems to me that long before I myself was twelve—and I was twelve so long ago they hadn’t even invented the singing telegram, buster—there used to be a lot of sneering talk about the popular media catering to the “twelve-year-old mind.” The general import of this talk was that tabloid newspapers and movies were turning out fare on the level of taste of the average twelve-year-old. There are two holes in this theory.

The first is the false assumption that the twelve-year-old mentality somehow represents the depths of cultural desolation. This assumption could only be made by someone unacquainted with teenagers.

Now before you try to figure out what this dissertation has to do with today’s movies, let me get the second hole in the theory that movies were made for the twelve-year-old mind. Remember that this theory came at a time when moviegoing was a family experience. The kind of movie that was most successful was the family movie, which meant a movie with some kind of appeal to twelve-year-olds as well as their parents and younger siblings. It was not the idea of the twelve-year-old mind, but rather the aim for the common denominator that characterized the growth of the motion picture industry and of related industries.

Let’s take a look at these various industries today. The pocket book industry went through a phase when it angled practically all its titles and certainly all its covers at the teen-agers who were just discovering the excitement of sex. For a while it was great business; it still isn’t too bad, but let’s face facts: it ain’t what it used to be. There is a new paperback book business flourishing now. In a few paragraphs we’ll relate this fact to the movie business.

As our next case in point, let’s look at the phonograph record business. It was in the doldrums, basically until the teen-agers discovered rhythms, lyrics, “singers” and even labels they could call their own. The record business became dependent on one segment of the population. And that balloon was a long time deflating. But if you look at the record business now you will find that its line of merchandise is once again far more varied, from the hi-fi symphonies to the nightclub comedy routines.

The magazine business is, to a certain extent, an amusement medium for its customers, so let’s investigate this area too. There used to be a fantastic number of magazines aimed at the teen-age set—the motion picture fan books for the gals, for example, and the sports fiction books (to take one category) for the boys. It should come as news to practically nobody that these magazines are not what they used to be, and that at the same time what growth there has been in the magazine field has come at both non-adolescent ends of the spectrum—magazines for young children or the family as a whole, and magazines for adult, thinking people.

Now we get to the movies. It seems to me that more and more of the movie trade—judging not only by the occasional survey but also by the nature of so many of the themes chosen for films—is the adolescent trade. Let me hedge just slightly and phrase it more broadly as the teen-age trade, to go right up to the age of nineteen.

I mentioned, earlier in this essay, the experience of the paperback book people. Here was an industry which created a tidal wave of sales with suggestive covers, sensational themes and easy accessibility for teen-agers who wouldn’t have been caught dead in the average book-store. But then a few things started happening. One of the most important was that lots of the teen-agers disappeared. It wasn’t much of a trick, really. Just a matter of time. During the World War II years babies were not our nation’s primary occupation, so fifteen years later or so we ran into a temporary shortage of teenagers.

Daring paperback publishers started putting out all kinds of books—and I mean all kinds—from a full set of the sonnets of Shakespeare to cybernetics. The prices for paperbacks were apt to rise with the rise in quality and selection, but the market rose too. The paperback boom was bigger than ever. The same thing happened with the record business. The moment they stopped concentrating to so great an extent on that adolescent public, business bounced back.

Now the secret, which I am sure will come as a tremendous surprise to Dr. Gesell, is that teen-agers are a race apart. You have more in common with your eight-year-old than with your fourteener. Also, apart from the fact that you can communicate with each other, whereas communication between teen-agers and their parents is the greatest sociological challenge of our time, your eight-year-old recognizes your right to pick his entertainment, his books, his movies.

The teen-ager does not go for the idea of attending movies as part of the family group. He prefers his own contemporaries. So they look for the kind of movies that appeal to teen-agers. Maybe the movies don’t have such specific appeal but the ads often do. No matter. The point is that the movie manager or the distributor who pins his faith in the continuity of the teen-age trade is apt to come a cropper.

I’ll cite a couple of cases in point. The movie company builds up a young man as a star on the basis of his popularity with this year’s crop of sixteen-year-old girls. Three years from now he represents a considerable investment. But nothing changes as fast as styles in teen-age crises. I believe that is why the last ten years have been so notably unproductive in producing lasting new stars.

Second case in point: The well-coiffed, non-singing, teenage singer who draws the adolescents now is accomplishing something else simultaneously. He is keeping the adults out of the theatre—or sending them to the smaller house downtown where adult pictures are still being shown. In bidding for the adolescent market—or for the patronage represented by eight years out of an average life span of perhaps 70 for today’s American—the movie companies and the movie exhibitors are apt to sacrifice long range market prospects in favor of short term, illusory prosperity. 

I do not intend this column as an argument for only adult pictures. I do intend the column as a rebuke to pictures which insult adult tolerance while insulting adult intelligence.
No Mincer of Words

When veteran theatreman Emanuel Frisch took over as chairman of the American Congress of Exhibitors a month ago, he brought to the post a quarter of a century of practical experience. As a theatreman (with Brooklyn’s Randforce Circuit) and an official of Metropolitan Motion Pictures Ass’n, he had acquired a wide, first-hand knowledge of the industry, and, especially, of the reasons for the plight in which exhibition finds itself today.

Drawing on the solid basis of his vast experience and his legal training, Manny Frisch spoke out in clear and concise terms on the industry’s vital issues in his first major address as head of ACE. He told the Independent Exhibitors of New England: “The brutal fact is that we have serious problems facing us and the solutions must be found in the shortest space of time.”

The problems: (1) toll-TV, (2) the product shortage.

“No mincer of words, the new ACE leader said the threat offeevee is both “imminent and ominous”, and laid the issue on the line to the New Englanders.

“I would like to make two brief factual statements—(1) There is no Pay TV operating in the United States today because of the efforts of our Joint Committee Against Toll-TV (2) If Pay TV ever succeeds, it will absolutely, positively and unquestionably put all but a handful of you out of business.

“I say this not to scare you—though you should be frightened by this menace—but to stress to you that Pay TV is the most deadly-serious, outside element threatening our existence today.

“I say this because Pay TV seeks not only to compete with you for your patronage, which is bad enough, BUT, it also intends to bid against you for your life-blood—your product.

“When Thomas F. O’Neil, president of Phonevision, testified before the F.C.C. hearing last October in connection with the application of Phonevision for an experimental license, he distinctly said he would need 156 first run movies a year to operate his station, and that he intended to bid against existing motion picture theatres for this product. I need not remind you that last year’s total output was only 226.

“We can fight and meet competition; you have done it before and we’re still in business. But, if we lose our product to the Pay TV station, we are literally dead. In short my friends, this is why we as theatremen are fighting so hard against Pay TV, and why you, as exhibitors must join in this fight.

“If first run product should go to Pay TV, so that two, three, five or more persons would see each showing in the homes, these showings would completely saturate your area.

“Thus, the first run theatres would be forced to close for lack of product, and the second and subsequent run theatres would have no audience left for pictures that might eventually become available . . .

“If we are to effectively and permanently lock the door against Pay TV, if we are to maintain our theatres as the sole outlet for people to see motion pictures made for exhibition in motion picture theatres, we must get permanent help from Congress, otherwise we will be forced, continually, in the years to come to fight Pay TV companies wherever they think they can make some headway.”

However dark the cloud of toll-TV, not even that encroaching malefactor throws as much gloom over exhibition as the dearth of product. How shall theatremen cope with this frustrating problem? Hear ACEman Frisch:

“We can ‘take’ old pictures on TV—we can ‘take’ the seller’s market—we can ‘take’ day and date booking—shortage of prints—feast and famine, but the one thing we cannot ‘take’ is the shortage of product. Without features that attract profitable audiences, we face shut-down of many, many theatres . . .

“What do we do about this production famine? Do we let our theatres go dark—do we let our investments and the business we love just fade away? If Hollywood and the rest of the world won’t produce enough pictures for us to stay in business, we the exhibitors, must make them ourselves . . .

“ACE Productions will be in the hands of the entire exhibition business. Every man who buys a share of stock in this company when we offer it for sale, will have the opportunity to become a part of the company, and have a voice, through his ownership, in running it. We have made substantial progress in planning and expect soon to start in accumulating subscriptions to complete the fourth million.

“By that time the details of permanent organization and financing will be ready and we can present the prospectus to the whole country. Every exhibitor will be invited to invest—not to give anything but, we emphasize, to invest in helping to save his own business.

“The response to our call for the basic financial foundation of ACE is heart-warming, not only because important figures in our industry are investing substantial sums of cash, but equally as important, it demonstrates confidence in the ability and power of exhibition to save itself as well as a powerful faith in the future of motion picture theatres.”
“All In a Night’s Work”
Business Rating ☺ ☺ Plus

Shirley MacLaine, Dean Martin carry mildly amusing, lightweight comedy. Technicolor. OK for mass market.

Exhibitors will have to rely on the drawing power of Dean Martin and Shirley MacLaine to carry this wafer-thin comedy from Hal Wallis and Paramount. The Edmund Beloin-Maurice Richlin-Sidney Sheldon screenplay dealing with suspected sexual promiscuity is obvious and only occasionally amusing, but thanks to the winning performances of the two stars (especially Miss MacLaine) some snappy direction by Joseph Anthony, plus a sophisticated Technicolor mounting, its appeal should be above-average to general market audiences. The situation is this: the board of directors of a New York publishing empire (awaiting a huge bank loan), stunned by the death of their founder (discovered in bed with a smile on his face), anxiously seek to learn the identity of a mysterious girl seen running out of his hotel suite at three in the morning clad only in a towel. Actually, the girl in question was merely fleecing the clutches of an overly ambitious wolf she had just fished out of a swimming pool and has no intentions of blackmailing the firm. Martin, ex-playboy nephew of the firm’s late head, is given the job of finding her and buying her silence. Miss MacLaine (of the company’s research department) is the bewildered girl in the towel. Martin becomes more and more confused as circumstantial evidence piles up to prove Miss MacLaine has a notorious after hours reputation (he just can’t believe she’s a bad girl), but in the end, everything is cleared up and ex-playboy settles down with good girl. Cliff Robertson is out of character in the colorless role of Miss MacLaine’s All-American veterinarian fiancé, while Charlie Ruggles and Mabel Albertson are amusing as his mid-western parents taken for a night-on-the-town. Jack Weston is first-rate as the fumbling house detective who spots Miss MacLaine in her towel. The finale has Martin plying Miss MacLaine with champagne and telling her he forgives her for trying to blackmail the company. In a furious outburst, she tells him what really happened. The bank approves the loan.


“The Secret Ways”
Business Rating ☺ ☺ Plus

Fast-moving espionage-adventure meller starring Widmark. OK ballyhoo item. Action fans will approve.

For those who like action fast and furious, chases dished out in suspenseful international espionage fashion, villains of the Iron Curtain school of sinisterism — and don’t object to an implausible plot — this Universal-International release should fill the bill. Producer-star Richard Widmark supplies marquee power, and his name plus solid U-I promotional backing, should attract reasonably good returns in action and ballyhoo houses. Widmark gives a rough and tough portrayal as an American adventurer for hire who slips into Hungary to bring out a spearhead of anti-Communist forces the Hungarian government itself is hunting. He’s beaten up, shot at, thrown into prison and tortured by the secret police, and accomplishes a daring escape during a bullet-flying finale. For romantic interest he’s surrounded with a pair of European lovelies: Sonja Ziemann, daughter of the Hungarian patriot, and Senta Berger, an easy virtue sexist of the first order. Director Phil Karlson has kept the emphasis on excitement and suspense, and has compiled some first-rate images moodily photographed in and around Vienna. Jean Hazlewood’s script, based on an Alistair MacLean novel, has Widmark begrudgingly agreeing to allow Miss Ziemann to accompany him to Budapest. They are soon contacted by members of the freedom fighters who lead them to Miss Ziemann’s father (Walter Rilla). After a lot of cloak-and-dagger happenings, the group is captured and hauled off to prison. The sadistic commandant Howard Vernon subjects them to all kinds of tortures before underground member Charles Regnier pulls off a daring ruse and gets them released into his custody. More bodies pile up during a wild car race to the airport, but Widmark and party manage a safe escape.


“Days of Thrills and Laughter”
Business Rating ☺ ☺ Plus

Youngson’s third anthology a delightful complication of silent comedy and thrill sequences. Strong supporting fare in all situations.

Robert Youngson’s third venture into the field of recapturing memorable movie moments from the nostalgic era before “talkies” is another outstanding compilation of highlights from the funniest of the old comedies and the most chilling of the old thrillers. Excellently preserved, imaginatively edited and

(Continued on Page 20)
COMING YOUR WAY... IN JULY FROM M-G-M!
READY NOW with the mightie
READY NOW with the mightie
READY NOW with the mightie
READY NOW with the mightie
Color and CINEMASCOPE

directed by Joe Levine showmanship!

MGM RELEASE

promising tools in Joe Levine showmanship!

TACTICS LAUNCHED ON LAND OR SEA!

Armada of merchandising!
EVERYTHING IS

MIGHTY

ABOUT

MORGAN

FROM

M-G-M

IN JULY!
"A Raisin in the Sun" is a warm and intensely human motion picture that is of undeniable quality. Produced with obvious affection and sincerity by David Susskind and Philip Rose, stirringly scripted by Lorraine Hansberry from her award-winning Broadway play, superbly acted and imaginatively directed, is one of the season's most distinctive films, and one that can be counted on to be a strong front-runner when the 1961 Oscars are handed out.

Columbia is fully aware of the problems involved in selling a film of this nature; with only the name of Sidney Poitier for the marquee, and minus any sensational, and familiar, treatment of Negro-White conflict. But they also know they have a frank and important picture, presented in moving and forthcoming terms, about far-from-perfect people struggling to better themselves in life. They scream at each other, get drunk, contemplate abortion, live for their dreams, and manage to rise again after their disappointments. On its own, "Raisin in the Sun" does not shape up as a smash box office attraction, except in special situations. In the mass market it will have to be given careful, deep-penetration promotional backing to win its deserved audience. Such support, coupled with the critical acclaim it is certain to receive and controversial word-of-mouth, could turn it into an important money-maker. Transferring a stage work to the screen has always posed headaches and difficulties, but "Raisin" breaks that barrier, proving not only that it can be done, but done well. Admittedly, there are talky spots in this story of a struggling Negro family in Chicago's crowded South Side, but these are more than compensated for by many moments of humor, poignancy and strong drama. Director Daniel Petrie has used his camera in such a skilled and masterful way that he has created a sense of filmic vitality and movement out of a situation whose basic limitations are the four walls of a tenement apartment. And he has further allowed audiences the touching intimacy with players so essential in the presentation of engaging drama. The characters emerge living, believable people.

But there is another, more important factor, that raises this film above the level of just another racial picture: its far-reaching impact of universality. The plot centers around three generations of the Younger family eagerly awaiting the arrival of a $10,000 insurance check. The bickering, arguments, moments of tenderness and love that surround them before and after it arrives could happen to any family, regardless of color, creed, or ethnic background.

The performances of the entire cast are as fine a collection of acting as the screen has witnessed in some time. As the arrogant, bitter chauffeur son who wants to use the money to invest in a liquor store so that he can get rich and provide for his family decently, Poitier delivers his most sensitive and commanding delineation to date. His growth from immature anger to manhood is a powerful tour de force. Sharing honors is Claudia McNeil, his aging, widowed mother who wants a house with sunlight, and uses part of the money as a down payment on a house in an all-white neighborhood. Unable to comprehend the impatience or radical ideas of her offsprings, she rises to memorable heights when she is forced to slap her young daughter's face for blasphemying God, then makes her repeat, "In my Mother's house, there is still God." Ruby Dee is excellent as Poitier's dedicated wife who wants only to escape from their environment to save their marriage, give security to their young son Stephen Perry, and sorrowfully agrees to do away with the way baby they cannot afford. Diana Sands is delightful as Poitier's pert, intellectual sister who wants to be a doctor, and is searching for her true identity. Her suitors make interesting contrasts: Ivan Dixon, a nationalistic Nigerian exchange student; and Louis Gossett a wealthy college boy. John Fiedler, the only white member of the cast, does a thoroughly convincing job as the nervous representative of the neighborhood "improvement association" who offers to buy back the house at a profit to preserve the community.

The plot has an enraged Poitier going on a three-day binge when Miss McNeil refuses to back his business venture. She finally acknowledges him as head of the house by turning over the remaining $6500—$3500 to be set aside for Miss Sands' education. United and optimistic, the family flatly refuse Fiedler's offer. But on the day of the move, they learn that Poitier has turned over the entire $6500 to one of his partners who has skipped town. Realizing that he has betrayed his mother's trust, Poitier decides to accept Fiedler's offer. But under the eyes of his family—and especially young Perry—Poitier realizes that the house is the next step in the hard-earned progress of his family. Knowing full well the hard times ahead of them (both mentally and financially), he tells Fiedler they are moving in.

pleasantly narrated, this 20th Century-Fox release will prove a strong supporting attraction in all situations. Adults will surely nod their heads in joyous remembrance, while the younger set will find themselves entranced and tickled by the never-ending sight gags. A delightful preface carries viewers into a nickelodeon where there is more confusion among the seat-buyers than that befalling the people of the screen. A saucy and inventive French comedy (1904) called "The Bath Chair Man" is then unfolded. The emphasis on comedy shifts to America where Mack Sennett (as an actor), Fatty Arbuckle, Mabel Normand, Ford Sterling and the Keystone Kops are seen at their romping, frolicsome best. Charlie Chaplin holds court next with two of his classic delineations; an escaped convict on the run; a playboy who gets an entire sanitarium drunk while taking the cure. He is followed by that dashing man of action Douglas Fairbanks in an uparious sequence dealing with an adventure-seeking Easterner who goes to the civilized West of 1917 and recreates the shoot-em-up days of the 1880's. Stan Laurel, Oliver Hardy (not a team yet), Ben Turpin, Harry Langdon and Snub Pollard are other members of the caravan of mirth, brilliantly displaying the individual talents that have made them immortal. Now the thrillers come into focus with escape artist Houdini, Pearl White (Queen of the serials), Ruth Roland and Boris Karloff participating in one hair-raising climax after another. Next a combination of chills and laughter provided by little Monty Banks attempting to escape with his girl on a runaway train barreling down the side of a mountain.

Continued from Page 14)

“Portrait of a Mobster”

Business Rating 0 0 Plus

Exciting gangster melodrama loaded with violence.

Could be good b.o. item for action market, if exploited.

There’s more violence per square foot in this Warner Bros. release than there’s been in any gangster thriller since the days when Cagney ruled screenland’s underworld. It should delight “The Untouchables” devotees. Unfortunately, from a boxoffice standpoint, it looks like WB is dumping it on the market without a real promotion campaign. If that is the case, “Portrait of A Mobster” will be lost on dual bills. The screen crackles with a never-ending assortment of gangland slayings, bombings, and crisp, fast-flowing dialogue. And it boasts a first-rate performance by Vic Morrow, whose interpretation of Dutch Schultz, bootlegger czar of the 20’s, numbers racket king of the 30’s, is a fascinating study of a snarling, hot-tempered tough. The role should create seat-selling word-of-mouth, and give Morrow his biggest lift since “Blackboard Jungle”. Under Joseph Pevney’s vigorous direction, the rise and fall of Schultz moves along at an explosive and attention-holding pace. Along the way viewers are treated to an authentic recreation of the prohibition era (sets and costumes), a collection of major and minor hoodlums, crooked politicians and policemen, plus some impressive performances by Ray Danton (repeating his “Lesz” Diamond role of last season) and pretty Leslie Parrish, a nice girl who leaves her weak, honest cop husband to become Morrow’s alcoholic mistress. Howard Brownie’s script, based on Harry Grey’s book, has an ambitious Morrow leaving Danton and branching out with his own mob. He takes over the bootlegging activities in the Bronx, declares war against Danton and frames Miss Parrish’s husband (Peter Breck) onto his payroll. A crime crusader, out to break up the mobs, has Morrow indicted, but he gets off with a fine and suspended sentence. Rival mobs try to have Morrow killed, but he manages to remain on top. Finally, he makes a deal with gangster Frank de Kova to have his top boys knocked off, and in the climactic massacre, Morrow is ironically killed by his closest friend Norman Alden, who has been wounded. Miss Parrish and Breck decide to make a new life together.


“Shadows”

Business Rating 0 0 Plus

Imaginative, off-beat film has improvised quality. Sure to lure art house trade. Possibility for class house.

Actor John Cassavetes, in his directorial debut, has put together interesting and imaginative experiment in improvisation. Without the aid of a written script, utilizing the talents of a group of young and unknown actors, and shooting the entire production on location in New York City, he has come up with a film that is certainly different. Art house patrons figure to be attracted to his Lion International release (already critically acclaimed in Europe), and it could prove a profitable dualler in special class situations. It appears to have negligible boxoffice value for the mass market. While there are a number of technical weaknesses and a lack of free-flowing continuity, “Shadows” boasts one of the most poignant and realistic bedroom sequences yet put on film, a collection of sensitive performances, and some touches of spontaneous humor. Against a canvas of Broadway with its music and lights, Central Park, and bohemian gatherings, and accompanied by a subdued Charles Mingus jazz score, the plight of a family of Manhattan Negroes unfolds. Lelia Goldoni and Ben Carruthers portray light-skinned brother and sister, confused about their ability to be accepted in both worlds. Hugh Hurst is their dark-skinned older brother, head of the family; and a hack night club singer on the decline. Under Cassavetes’ probing eye, their problems are examined in a sometimes powerful, sometimes tender way. Miss Goldoni falls in love with a weak, handsome young white (effectively played by Anthony Ray), experiences a traumatic first affair with him, and manages to come out of the shocking aftermath when he deserts her upon learning she is colored. Carruthers, an aimless drifter who wants to become a jazz trumpeter, spends his time with his two white friends picking up girls in bars and provoking fights. Life is complicated for him by the hidden fact of his race, and after a brutal alley beating, he decides to forego this type of existence. Hurst, after a falling out with his manager and closest friend, swallows his pride and accepts a third-rate nightclub job.


Film BULLETIN Reviews

provide the pertinent details and opinions to aid exhibitors in judging values of the new films
Viewpoints

(Continued from Page 7)

Does this concept of the man to head a new production organization sound radical? The popular image of our industry today is, unhappily, one of senescence and conformity. We would like to see ACE break with tradition and reach out for the right man.

That Book

An author who might with some accuracy be described as the celluloid Oswald Spengler, since rather than discussing the decline and fall of the entire West he is merely trumpeting the "decline and fall" of Hollywood, has written a book which deserves comment. Neither the author nor the title of the book deserves mention by name. As a piece of reporting it is to say the least questionable; as a study for a psychiatrist it might be fascinating.

Briefly, the author's thesis is that everything about the movies stinks to high heaven. His malignant typewriter demeanes some of filmdom's foremost talents with vile fecundity. For instance, he praises one creative moviemaker and describes him as a dirty old man on the same page. He implies a considerable degree of moral corruption to the August New York Times, tells his readers that when a star is interviewed in a restaurant neither the press agent nor the interviewer gets fed, while the star dines in impolite magnificence. The book is filled with dozens of other bits of equally reliable evidence of the "decline and fall" of the movies.

Commenting on the book, pundit Max Lerner calls it "so good a job that you are left with nothing," and proceeds to make the case that Hollywood "began as a thing of myth and must continue as such. What is needed now is the stuff of a new myth equal to the psychic hungers of our day."

Continuing columnist Lerner writes: "Neither Hollywood nor the foreign films have resolved the problem of how to take what started as a mass-medium and keep it alive in new ways as a medium for the many and the few."

In the conclusion of his column about the book, Mr. Lerner provides some food for thought. Just as there is an off-Broadway, he speculates, "there would be an off-Hollywood, too" if the movies were as vital as they should be.

And what precisely would constitute an off-Hollywood? In economic terms it would be a new kind of poverty row. In artistic terms it might herald a new age of motion pictures—cheap in the budget sense only—where new talent could find an outlet. This is worth pondering.

It is not easy to find a bright side to an ugly book like the one under discussion, yet if its vitriol-stained pages should have the effect of sparking—even out of sheer anger—an honest appraisal of Hollywood's failures and a fresh conception of its vast, unfurrowed potential; the author might unwittingly have served the industry in a far different way than he so caustically and rashly intended.

Taxes & Talent

There has been a lot of talk, induced most recently by the testimony of Secretary of the Treasury Dillon, at a House Appropriations subcommittee hearing, about the way Hollywood stars evade U.S. taxes by living and or making their movies overseas. Please note that there are no quotation marks around that word evade. We think there is no question but that evasion of taxes, legal though it be, is one of the major reasons for the exodus of stars from this country.

Under the law as it now stands, and we quote the Treasury Secretary, the income tax law has been, "rather perverted, if you want to use the word, by these movie stars who lifted their whole business up, since their business is themselves. They move abroad and live there out of the United States and make their movies over there. Even though the movies are made in English and shown back here in the United States, they pay no tax."

The stars to whom Secretary Dillon was referring do not need our very modest support. They are all millionaires, and they are making less pictures than ever in the process. But they are good cases in point of the economic idiocy of our present tax laws as they affect talent personalities. Our appeal for some form of tax leniency for movie stars derives from a desire to have them make more films.

The tax laws have done more than any other governmental or sociological phenomenon to transform a mass production business into a fragmented, fractionalized, hand-to-mouth existence. (When we say hand-to-mouth, of course, we are not referring to dollar volume, but rather to the supply of product.)

The movie industry is unique in that, as Secretary Dillon has pointed out, its stars can go overseas and make their films there to avoid the U.S. taxes. The automobile industry can't do it;

(Continued on Page 24)

The Mail Box

JERRY WALD RESPONSE

To Roland Pendaris

Dear Sir:

At this time when a number of irresponsible attacks are being made on the moral content of motion pictures, it is refreshing to read a sensible and reasonable opinion such as the one you expressed in your article DO MOVIES MAKE OR MIRROR MORALS? in the March 6th issue.

As a producer I have been deeply concerned about the growing wedge of censorship, given substance by the recent Supreme Court decision upholding prior censorship of motion pictures. The motion picture industry is now engaged in a battle, not only to preserve its creative freedom, but to do its part in preserving the larger scope of freedoms also endangered by this decision.

The Motion Picture Association of America is making an effort to disseminate the "Green Sheet" which represents the opinions of a number of organizations to help parents make the choice of movie fare for their children, so necessary if we are to preserve our freedom. To make this choice is, of course, the kind of responsibility that accompanies freedom—that, indeed, is required.

I hope your fine article will be widely read by members of our industry, and hope that it might be published elsewhere so that it will have a wider audience of laymen, as it is excellent food for thought.

JERRY WALD

Film BULLETIN April 3, 1961 Page 21
EVEN FOOT OF FILM IS AUTHENTIC!!
The terrifying rise and ruin of Hitler's Reich...
from the secret film archives of the Nazis themselves!

NOW with the eyes of the world on the Eichmann trial.
NOW with the lurid revelations on the top of the best-s
NOW on the screen, the actual footage of all the horror

NOW IS THE TIME TO BOO!
REAL THING!

MEDIATE RELEASE OF

MFP

THIS IS THE PICTURE THAT IS THE BIG BOX OFFICE AND CRITICAL SENSATION OF EUROPE

Hitler...

RUSH TO COLUMBIA!
Viewpoints

(Continued from Page 21)

neither can the steel people nor the public utilities. But how can you possibly blame anybody for choosing a land of no taxes vs. one where he is in the 90%-plus bracket?

People like to compare the salaries of stars today to those of thirty years ago. But the star of thirty years ago who collected $5,000 a week kept practically all of it. Today he doesn’t keep as much out of $25,000 a week. It is Uncle Sam who gets the increase.

So the star is driven—and that is the only way it can be described—to become a businessman instead of just an actor. He incorporates. He makes pictures, buys and sells pieces of them, works out deferred payment deals—all to beat the tough tax laws.

In the business we often hear the complaint that actors are greedy; that their prices are ridiculously high. We’ve touched on one principal reason for that situation—the tax rates that the actors have to pay. There is another reason for which the tax laws are responsible. For every Gary Cooper or William Holden, you can cite a dozen performers who were stars for three or four, or maybe as much as ten years, and then faded out of the limelight. Public personalities have only a limited span of years in which their earning power is worth the close attention of the Internal Revenue Service. They depreciate and deteriorate, just like typewriters and buildings. But you can find out from Bulletin F of the Internal Revenue Service what the recognized depreciation rate is for a typewriter and the write-off rate for a building. With an actor or a ballplayer, ain’t no such thing. Because of his calling, he should be able to enjoy a depletion allowance each year, just like an oil well.

If the Secretary of the Treasury is honestly concerned, as we presume he is, over the economic health of one industry, we would like to suggest most respectfully that he have his experts come up with a tax reform that will encourage stars, through equitable tax provisions, to stay here and make pictures, more pictures, here, rather than encouraging them to restrict their work and avoid taxes by going overseas.

“Comment...”

JAMES H. NICHOLSON (in announcing AIP’s "one black-buster a month" release and promotional budget policy): "My partner, Samuel Z. Arkoff, and I have come as far as we have in seven short years because of the enthusiasm and vigor of the young people in our organization. Their talents and energies have been geared to an operation concentrating on sales, advertising and distribution starting with the very beginning of production. American International also is unique in Hollywood as a streamlined operation, unencumbered by boards of directors and absentee ownership and able to respond to the needs of both audiences and exhibitors with a minimum of delay and red tape. In addition, our sole interests as a company lie in motion pictures, with no outside television or other diversionary activity to prevent concentration upon quality product and the sale of the same to exhibitors and the public.”

** **

ERIC JOHNSTON (speaking at annual conference of Federation of Motion Picture Councils): "Too many individuals tune out when someone in a restrained, quiet way tries to talk factually about motion pictures. Then, they tune in, loud and clear, when someone bellows irresponsible slander about motion pictures. I say this is an abuse of the mental tuning apparatus... There has lately developed, I should tell you, a secondary manifestation of the tune-out propensity... I speak of the phenomenon known as The Strolling Critic, The Strolling Critic walks by outside a theatre and is able to say positively that what’s inside is ‘prejudiced’ or worse. You don’t have to be an expert to qualify. Anybody can become one. The single test is simple. Just don’t look at the picture, that’s all... May I sound a final warning—if you ever exercise the new-found ‘ability to tune-out’, do it judiciously. For the ‘granite ear’ is only a few inches away from the ‘concrete cerebrum’—and I fear that neither Hollywood nor America could survive that infection.”

PRODUCER JERRY BRESLER (speaking at TOA mid-Winter convention): "The greatest cure for the censorship pusher is ‘positive censorship’ or personal choice at the boxoffice. If we get the public to attend the pictures which conform in taste and subject matter to the proper standards... pictures of questionable taste or questionable subject matter by their very failure at the boxoffice will be eliminated from the producer’s program... I’m sure all of you have heard exactly what I have heard—We are a weekend business. Monday through Thursday is dead! Do you really believe it? I don’t! Times have changed, true. Young people’s tastes are different, true. As producers we must conform to these different changes in tastes or fail... What would happen if your customers by personal choice could select an Academy Award winner of previous years and the picture most desired (were) shown each week in addition to the regular feature? What would happen if great short subject Academy Award winners were added to the program for Tuesday? What happens if the high school band or some other local entertainment was made part of the program for Wednesday? What would happen if on Thursday men were charged regular prices, women half price and children with parents admitted free? This entire idea may be wrong in every detail but at least it is an attempt to stimulate the movie habit...”

** **

THEODORE R. BALLINGER (in the Letters from Readers column of The Dallas News): "This recent decision (Times Film) supporting precensorship is in direct contradiction to a previous Supreme Court decision. That decision was that of the Near vs. Minnesota case of 1931, which held that precensorship was unconstitutional. Justice Hughes, speaking for the majority, said, ‘The constitutional guaranty of the liberty of the press gives immunity from previous restraints.’ I assume that this would also apply to the motion pictures.”
What the Showmen Are Doing!

LEVINE CARAVAN ROLLS!

Joe Levine, the indefatigable, irrepressible, incomparable Barnum of movie business, has kicked off a massive campaign on wheels that once again reveals his talent for ballyhoo. Once his Showmanship Caravan shifts into high gear, it will roll across country bringing the merry tinkle of coins to boxoffices everywhere.

Levine is using $4,000,000 worth of promotion to fuel his train. That round figure is what Embassy plans to spend to promote release of three pictures set for distribution by M-G-M in 1961. Announcement of the ambitious program for the three films—"Morgan the Pirate", "Thief of Baghdad" and "Wonders of Aladdin"—was made by the Embassy chief at a luncheon attended by 400 exhibitors and newspapermen at New York's Waldorf-Astoria. The soiree launched the Caravan, main purpose of which is to outline the campaigns to exhibitors and opinion-makers in cities all across the country.

Next on the map is Chicago (April 3), where some 150 theatremen and press will be regaled by Levine's latest lollapalooza. From there, the party winds its way, not without fanfare, to Atlanta, Dallas-Ft. Worth, San Francisco and Los Angeles.

Boston's gift to movie showmanship was his usual ebullient self at the New York fete, which played host to guests from New York, Massachusetts, Connecticut and Pennsylvania. Levine emphasized that with the three attractions, his company was doing its part to supply a steady flow of product backed by comprehensive showmanship drives. The drives, he declared, are not in projected stages, but fully completed and ready for use far in advance of playdates. Press books, accessories and other materials for "Morgan" and "Thief" are available now through National Screen Service, months before their national release; a similar pattern will be followed by "Aladdin".

"We did not compromise on our production budgets for these three pictures," Levine told the exhibitors, "and we promise that we did not and will not compromise on our advertising and merchandising campaigns. We plan to use every media of communication at our disposal to tell the nation about these boxoffice attractions. We are going to use television in greater depth than ever before. We are going to use radio in greater depth than ever before. We are going to use more lineage than ever before. I promise you that all of your customers within the range of the printed word or within the range of the spoken word will know about "Morgan the Pirate", "Thief of Baghdad" and "The Wonders of Aladdin".

And Levine wasn't just making banquet talk, either. Each guest received solid and tangible proof of Embassy's showmanship intentions in the form of a couple of Levine's typically gargantuan press books, on "Pirate" and "Baghdad" and a colorful advance folder on "Aladdin". The press books feature sweeping, swashbuckling, panoramic ads and a host of ideas for all situations. Available, of course, are the giant, eight-foot, full-color standees that have become a Levine trademark.

M-G-M president Joseph R. Vogel headed a group of company executives participating in the program; others included vice presidents Robert O'Brien, Robert Mochrie, Morton Spring, Benjamin Melniker and home office exec Burtus Bishop, Jr. and Saal Gottlieb. Major exhibitor organization representatives on the dais included Simon H. Fabian (Stanley-Warner); Harry Mandel (RKO); Preston Tisch (Loew's); Edward Hyman (AB-PT), and Harry Brandt (Brandy). Others on the dais were Jimmy McHugh, Geoffredo Lombardo, Sam Rosen, Ned Depinet, Eddie Solomon, H. James Godiman, Herman Robbins, Sam Rinzler.

As will be the other hotels across the country, the Starlight Roof was bedecked in giant-size, splashy displays and emblazoned in every corner with large advertisements of the three pictures. With the master of all MC's, George Jessel, doing the honors, "Aladdin" star Donald O'Connor was carried into the room on a 'pubah' borne by four lovely harem girls.

Looking out over his audience, Levine asked this question: "Are we no longer adept at showing things to advantage?", replied with this answer: "I say we are and I further submit that we can do the job individually and collectively so that we can give a new meaning and dimension to showmanship." One thing for certain: Joe Levine can and has.

AL LEVINE'S DOUGH

If any were in doubt that the three Caravan pictures are all Joe Levine's, they were set straight at the luncheon by M-G-M topcr Joseph R. Vogel. Pointing out that all the money in the films was Levine's, Vogel said: "It might be everything he has. M-G-M doesn't have a cent in them. These pictures would not have been made except for Joe Levine. Exhibitors—and I still think as an exhibitor—should appreciate what he is doing to keep showmanly product coming their way, and should cooperate with him. He put his money and efforts into these pictures. So should we."

LUNCH WITH LEVINE. Above a view of the Waldorf-Astoria Starlight Roof ballroom, Embassy president Joseph E. Levine (left), M-G-M chief Joseph R. Vogel are flanked by pair of harem lovelies as they display "Thief of Baghdad" press book. Below, industry notables Ned Depinet (left), Sam Rosen, head of Stanley Warner Corp., are pictured with Levine.

Film BULLETIN April 3, 1961 Page 25
Industry’s Oscar Cry: ‘Ya Can’t Sell the Big Night Without a Kit’

All signs point to a record amount of showmanship for movieland’s number one promoter, Oscar, this year. While the big night, April 17, fast approaches, exhibitor promotion kits are reaching theatremen in greater numbers and less time than ever before, and special exploitation material is going out to men in the field to lend an added punch to the Academy Awards campaign.

This year’s combined efforts of the Theatre Owners of America and all salesmen of the major companies are expected to hit every exhibitor not once, but several times, thereby resulting in the greatest amount of theatre promotion in Oscar’s 33-year history. Orders for the kits received by TOA were, at last count, around the 1,500 mark. Orders placed directly with the Columbia exchanges, which handle physical distribution of the kits throughout the U.S., should lift the total well above that figure.

The kit, cost of which is being underwritten jointly by the MPAA Advertising and Publicity Director’s Committee and TOA, includes a 50-foot trailer, nine posters in three sizes, a combined advertising slug and scene mat and an eight-page press book.

The trailer features a sound track, part of which was recorded by Bob Hope, and for the first time presents Oscar as a speaking personality. It also shows highlights of previous Academy Awards presentations. The press book contains publicity material about the Awards for local newspapers; scripts of radio and TV shows to call attention to the forthcoming telecast; a complete list of the 1961 Oscar nominations, and details on 42 promotional ideas that have been successfully employed by various exhibitors during past years. Among the new features in this year’s press book are suggestions on how exhibitors can capitalize on the nominations and the winners.

Henry H. Martin, Universal general sales chief and chairman of the MPAA National Distributors Committee, is directing the sales efforts of the combined distributor-sales groups for the kits. The area chairman in each exchange city are assembling all of the orders, then forwarding Columbia exchanges for shipment to theatres. Area chairman have met with each of the major firm’s branch bosses and made available to each one enough kits so that every salesman has a supply in his car to deliver when he sells them to exhibitors. This system is putting the promotion material in the hands of theatreman at an earlier date than in prior year, thus giving them more time to push the telecast to their patrons.

Powering the drive on another front is a program of special promotion material on the big night being serviced through the Special Academy Awards Exploitation Field Committee, under the chairmanship of Jerry Evans. Among the plans approved at a recent meeting of the heads of the four co-ordinating groups of the MPAA’s ad-publicity arm were: a feature and photo story on the nominations of pictures, actors and actresses; a fashion story with stills highlighting costumes from the nominated films; special art work from well-known syndicated newspaper artists; a feature piece on the short subject awards, past and present, and a three-part story, with illustrations, on the history of Oscar. This material is being supplied by the Academy, with art work and stills coming from the film companies. The feature stories will go to the exploitation men in the field, who will service them to the newspapers in their territories on an exclusive basis.

The Radio & TV Co-ordinating Group, under the direction of Robert S. Ferguson, is providing records of the five nominated songs and a special Academy Awards script to go with the records for use by disco jockeys. In addition, a number of promotional activities are being handled by ABC-TV and radio, which will air the Oscarcast.

An excellent example of the co-operative energy being expended for this year’s show is provided in a recent TOA Business Builders bulletin devoted to a reproduction of the newspaper contest campaign being waged by Fox

West Coast Theatres. It has been recommended to all theatre owners for local adaptation.

The contest, in which the public is invited to guess the Oscar winners in ten categories and compete for prizes promoted locally, has been recognized by West Coast newspapers as a valuable news and circulation builder. Adding plenty of stimulus to the Oscar drive, the papers have given full-page ads to announce the contest, run the entry blanks several times a week, and daily news stories on the Academy Award nominees. Here, in brief, is an outline of the campaign—which TOA has presented to its entire membership as an ideal way to sell Oscar to the public.

The objective is twofold: (1) To localize a concentrated publicity campaign for the mutual benefit of all theatres in support of the motion picture industry’s most important event, the Academy Awards, and to promote attendance for the theatres; (2) To engage in an interesting reader promotion and to sell additional newspapers.

Since there are five nominees for each Oscar, pictures of one or more nominees, together with news stories about them, were published on the amusement pages of the papers—along with, of course, mention of the contest. This material was obtained by theatres from the studios and Academy and subsequently furnished the papers. Two or three times a week a sample ballot was published in a promotion advertisement. Over-all, promotion consisted of news stories and advertisements for the contest, movie trailers in all theatres promoting the competition and the participating newspapers, and displays in all houses following the same theme.

Once again Academy Awards time is upon us. From all indications, the traditionally hard-hitting selling job waged by film companies and theatremen is shaping up as the sharpest and most comprehensive yet.
MOVIES, TV & J.D.'s

PRO

(Continued from Page 11)
as a non-contributing, if not actually dangerous, member of society.

4. The criminal who has prospered for many years before his downfall in the last three minutes of the program.

The conference observes that the National Association of Radio and Television Broadcasters in their "Television Code" and the "Standards of Practice for Radio Broadcasters," and the Motion Picture Association of America in their "Code to Govern the Making of Motion and Talking Pictures" have set many highly desirable standards for their product, such as "Responsibility toward children . . . in avoiding material which is excessively violent or would create morbid suspense, or other undesirable reactions in children . . . in exercising particular restraint and care in crime or mystery episodes involving children or minors."

The reality however is different: many movies and T.V. shows clearly violate the standards set by the codes.

The conference observed that exces-

sive crime and violence depictions in American movies and T.V. shows are well known abroad and represent a serious threat to the image of America. As one article has stated this: "... the true image of America is being dirtied by shoddy, garish exaggeration of its worst aspects ..."

The conference suggests the follow-

ing program of action:

1. The establishment of a National Commission on Television and Motion Pictures (sponsored either by the Federal Government or independently by some foundation) to inquire into the role, function and responsibility of the mass media. Such a commission should be composed of leaders of recognized stature and include representation from motion picture and television.

2. Support the regulatory agencies (F.C.C.) in the performance of their functions which the Federal Government must assume in the public interest; specifically — monitoring of the T.V. programs and more diversified and flexible sanctions should be empha-

sized in connection with the licensing of the T.V. channels.

3. Call to the attention of television stations the commitments about pro-

gramming to which they agreed when

of the view that the problem of delinquency can be met in any degree by measures of official censorship. The control of children's exposure to mass media should be left to the judgment and discretion of their parents and not to a governmental agency. I should appreciate your making this a part of the official record."

(Previously, in testimony placed in 1950 before the New York State Joint Legislative Committee to Study the Publication and Dissemination of Of-

fensive and Obscene Material, Prof. Tappan stated):

"... The witness wishes to make it clear at the start that in his experi-

ence with many offenders he has never encountered one of normal mentality and emotions whose history of law viola-

tion could reasonably be attributed to the influence of movies. Nor has he encountered in the literature in this field a single scientific and objective study that has brought forward convincing proof that movies produce crime or establish criminal propensities. On the contrary, the evidence is clear that the causes of law violation are to be found deeply rooted in the family and the neighborhood where the child is trained, not in the movie where he may be entertained.

their license was granted.

4. The attention of the television and motion picture industry should be urged to correct the considerable gap between their established codes regarding children and the extent of horror, crime, violence and sex programs.

5. Education of the public through professional, civic and service organiza-

tions regarding (a) the effects of audio-visual programs on children, (b) the need for improvement, and (c) the means by which the public can register protests and commendation.

6. Encourage professional educational organizations (such as the National Association of Education, the National Council of Teachers of English, etc.) in their efforts to integrate into the primary and secondary school curricu-

lum, materials and units of study which will increase understanding of the new media and improve standards of taste.

7. Encourage universities, founda-

tions and professional associations to offer annual awards for outstanding motion pictures and television scripts for children's programs.

8. Enlist the interest of national leaders of industry who use television in the nature of the impact of television shows with which their products are becoming associated.

Con

(Continued from Page 11)

"Such misconceptions and mistaken explanations of crime and delinquency causation are dangerous because a wrong diagnosis leads to incorrect and inade-
quate remedies. Should your committee accept as fact the testimony that crime, sex and violence in moving pictures and television shows lead directly to the commission of immoral, delinquent, criminal and aggressive acts by the viewers (or any considerable number of them), you would have no alternative but to introduce legislation designed to censor or control the content of pro-
grams and films. And should such legislation be enacted and enforced (a virtually impossible job), you would find in a few years that there would still be virtually the same amount, or even a little more, of the very same types of delinquency and criminal acts which the legislation was designed to eliminate or reduce."

Excerpts from wire by Paul W. Tappan, Professor of Sociology and Law at New York University.

"In these days when the forces of censorship and repression grow overly strong, I must register again my dissent

"... Surely no responsible and prac-
tical legislative body should be induced to establish regulative policy that would gauge the field of entertainment to the level of the few individuals who are pathological. The impact upon our leisure time would be disastrous . . .

"The increasing fulfillment by the film industry of its large responsibilities for education and enlightenment to meet the varied needs of a diversified public can come best from a positive and creative attitude, looking to the fuller extension of the medium, rather than through negative measures of precen-
sorship that would shackle its efforts through the concern and the conserva-
tism that such measures inevitably engender . . ."

(In his textbook "Juvenile Delin-
quency," published in 1944, Prof. Tappan stated):

"... A given motion picture does not have a uniform influence on the individuals who observe it, and motion pictures in the mass show cancellation as well as waning of effect. There is no evidence that children form basic atti-
dutes to authority or morality from exposure to motion pictures . . . More often motion pictures may prevent mis-
conduct through providing a harmless outlet."
THIS IS YOUR PRODUCT

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

September

ALI BABA AND THE SEVEN MIRACLES OF THE WORLD
Technicolor-Technirama
October

ATLANTIC ATTACK
CinemaScope, Color, Broderick Crawford, War drama

LOST BATTLE
Leopold Salcedo, Diane Jerjes, Johnny Monteiro, War drama

Coming

IN THE YEAR 2003
CinemaScope & Color, Jules Verne, Science fiction

JOURNEY TO THE 7TH PLANET
Color, John Agar, Greta Thyssen, Producer-Director Sidney Pink

TAKE ME TO YOUR LEADER
CinemaScope. Comedy, science fiction

COLUMBIA

1/30 JAIL AT THE STARS
Curt Jurgens, Victoria Shaw, Producer Charles H. Schneer, Director Lee Thompson
Film biography of brilliant rocket scientist from Braunau 107 min. 1/9/60

I'VE ALLEGGHANY JACK Peter Sellars, Ian Carmichael, Terry-Thomas, Producer Roy Boulting, Director John Boultinng, Labor-management spoof, 104 min. 1/9/60

LET NO MAN WRITE MY EPITAPH
Burl Ives, Shelley Winters, James Darren, Producer Boris D. Kaplan, Director Philip Leacock, Drama of the slums, 106 min. 10/3/60

SONG WITHOUT END
CinemaScope, Color, Dirk Boe, Capucine, Producer William Goetz, Director Charles Vidor, Musical biography of Franz Liszt, 141 min. 1/11/60

November

HELL IS A CITY
Stanley Baker, John Crawford, Donald Pleasence, Producer Michael Carreras, Director Val Guest, Crime thriller, 96 min. 11/16/60

SURPRISE PACKAGE
Yul Brynner, Mila Govor, Producer-director Stanley Donen, Deported hood "cuts up" on island of Rhodes, 100 min. 10/11/60

December

JAZZ BOAT
CinemaScope, Anthony Newley, Anne Aubrey, Producers Isabel and Albert R. Broccoli, Director Ken Hughes, Mirth and murder on an excursion boat, 90 min. 11/29/60

3 WORLDS OF GUILTY
The Super Dynamation Color, Kerwin Mathews, Jo Morrow, Producer Charles Schneer, Director Jack Sher, Jonathan Swift classic 100 min. 12/12/60

January

HAND IN HAND
John Gregson, Subil Thorndike, Finley Haye, Producer Helen Winston, Director Philip Leacock, Story of religious tolerance, 75 min. 12/24/60

SWORD OF SHERRY
Forest Color, Richard Greene, Peter Cushing, Producer Sidney Cole, Rick and Greene, Director Terence Fisher, Robin Wood, adventure, 80 min. 1/9/61

WACKIES SHIP IN THE ARMY
The CinemaScope Color, Jack Lemmon, Ricky Nelson, Producer Fred Kohlmar, Director Richard Murphy, 99 min. 12/13/60

February

CARGAINGE OF FLAMES
Anne Heywood, Daniel Gelin, Producer Guido Luisato, Director Carmine Gallone, Spectacle based on Third Punnic War, 195 min. 2/2/61

March

PASSPORT TO CHINA
Richard Basehart, Eric Pohl mann, Liza Geschy, Producer-Director Michael Carreras, Espionage melodrama, 75 min. 3/1/62

PEPE
CinemaScope, Color, Cantinflas, Dan Dailey, Shirley Jones, Producer-Director George Sidney, Musical comedy, 195 min. 12/24/60

PLEASE TURN OVER Ted Ray, Jean Kent, Leslie Phillips Joan Sims, Producer Peter Rogers, Director Jack Good, A last in literary circles, 86 min. 10/17/60

ALLIED ARTISTS

October

BLOODY BROOD
The Barbara Lord, Jack Belt, Peter Falk, Producer Julian Hoffman, Melodrama about modern generation, 71 min.

SERENGETI
Color, Narrated by Michael Grzimek, Documented by Miklós Grzimek, Documentary of African Jungle, 84 min.

TIME BOMB
Curt Jurgens, Mylene Demongeot, Suspense story, 92 min.

November

HEROES DIE YOUNG
Erika Peters, Robert Getts, Bill Brown, Daring inside job going West, 91-W 2. 76 min.

PLUNDERERS
The Jeff Chandler, Dolores Hart, Producer-director Joseph Penney, Band of young hoodlums intimidate entire western town, 104 min. 11/28/60

UNFAITHFULS
The Gila Lorabridgida, May Britt, Pierre Cressey, Producers Carlo Ponti, Dino De Laurentis, Drama, 89 min.

December

HEROES THE GREAT
Color, Edmund Purdom, Sylvia Lopez, Massimo Girotti, 89 min.

January

LOOK IN ANY WINDOW
Paul Anka, Alex Nicol, Gigli Ferreau, Ruth Roman, Producers William Alland, Laurence M. Moss, "Peeping Tom" gets in trouble, 85 min.

March

DONDI

OPERATION BICHAMANN
Warner Klemperer, Rita Lee, John Banner, Donald Blake, Producers Samuel Bischoff, David Diamond, Search and capture of the Nazi butcher, 93 min. 3/20/61

April

TIME BOMB
Curt Jurgens, Mylene Demongeot, Alain Cuny, Paul Mercier, Flow to sink ship for insurance money goes awry, 92 min.

May

ANGEL BABY
George Hamilton, Mercedes McCambridge, Joan Blondell, Salome Jens, Drama in the deep south, 138 min.

DAVID AND GOLIATH

June

EIG RANKBLOK, THE
The David Janssen, Mickey Rooney, Jack Carson, Keenan Wynn, Producers Samuel Bischoff, David Diamond, Fabulous life story of the king of the gangsters, 118 min.

BRAINWASHED
Curt Jurgens, Claire Bloom, Inner workings of a totalitarian regime, 102 min.

July

ARMORED COMMAND
Howard Keel, Tina Louise, Producer Ron W. Alcorn, Story of the famous German spy, Alexander Bestagire, 105 min.

August

TWENTY PLUS TWO
Producers Frank Gruber, David Janssen, Jeanne Crain, Dita Merrill, Story of events in a life of woman missing 22 years, 100 min.

Plenninly

SILLY BUDD
Peter Blissnon, Robert Ryan, Producers A. Ronald Lubin, Millard Kealman, Picturization of Herman Melville's sea classic.

CONFESSIONS OF AN OPIUM EATER
Producer Albert Zugsmith.

AMERICAN INTERNATIONAL

October

JOURNEY TO THE LOST CITY
Colorscope, Debra Paget, Paul Christian, Producer-Director Fritz Lang, Adventure story set in India, 94 min. 11/24/60.

November

GOLIATH AND THE DRAGON
CinemaScope, Color, Mark Forest, Producers Crawford, Producers Achille Piazzli, Gianni Fuchs, Director Vittorio Cottafavi, Action fantasy, 90 min. 12/24/60.

February

'LOCK SUNDAY
Barbara Steele, John Richardson, Director Mario Bava, An Italian-made film about a witch who, after 200 years in a tomb, returns for revenge.

APRIL

PORTRAIT OF A SINNER
Nadja Tiller, Tony Britton, William Bendix, Producer George Minter, Director Robert Siodmak, Drama, 100 min.

March

HAND, THE DEREK, RONALD LEE, Action story, 61 min.

'PONGA
Color, Michael Gough, Marco John, Producer Herman Cohen, Director John Lamont, Monster gorilla rampages through Piccadilly Circus, 90 min.

April

BÊWARE OF CHILDREN
Leslie Phillips, Geraldine McKean, Julia Lockwood, Noel Purcell, Art house feature, 80 min.

May

JEKYLL'S INFERNO
Color, MegaScope, Paul Massie, Dean Adams, Robert Louis Stevenson horror classic.

OCCUPATION CIMA
Nora Hayden, Louis Renard, Carl Oronso, Military comedy, 65 min.

June

MASTER OF THE WORLD
Color, Panavision, Vincent Price, John Kizer, Barbara Steele, Luana Anders, Producer-Director Roger Corman, Edgar Allan Poe's classic, 95 min.

July

PROFESSIONALS, THE
The William Lucas, Andrew Faulds, Collette Wilde, Mystery, 68 min.

REPTILIUS
Color, Carl Ottoos, Anne Smyrner, Bodil Miller, Producer-Director Sid Pink, Unknown terror threatens Denmark, 90 min.

August

THE PIT AND THE PENDULUM
Color, Panavision, Vincent Price, John Kizer, Barbara Steele, Luana Anders, Producer-Director Roger Corman, Edgar Allan Poe's classic, 95 min.
RAISING THE SUN (Sidney Poller, Producer David Saul, Director Daniel Petrie). 128 min.


April

STOP ME BEFORE I KILL (Claude Dauphin, Diane Cilento, director James Dickey). 105 min.

TERROR OF THE TONGS (Color, Geoffrey Toone, Christopher Lee, Director Peter Ustinov). 105 min.

WARRIORS EMPIRE, THE (CinemaScope, Color, Ker-

May

WIN MAD-DOG COLT (John Chandler, Producer Edward Schriever, Director Burt Balaban, Crime drama. 82 min. 4/9/61).

FIVE GOLDEN HOURS (Emie Kovacs, Cyd Charisse, George Sanders, Producer-Director Mario Zampi). 105 min. 5/29/61.

GODS GO HOME (CinemaScope, Color, James D. Daniel, Michael Callan, Producer Jerry Bresler. 88 min. 6/23/61.

GUNS OF NAVARONE, THE (CinemaScope, Color, Brian Keith, Director Anthony Quay, Producer Carl Forman, Director J. Lee Thompson. 105 min. 7/1/61.

Coming

DEVIL AT 4 O'CLOCK, THE (Spencer Tracy, Frances Shaire, Producer Fred Kohlmar, Director Mervyn LeRoy. 103 min. 8/1/61.

RAISING THE SUN (Sidney Poller, Producer David Saul, Director Daniel Petrie). 128 min.

CROWNING EXPERIENCE, THE (Moral Re-Armament) Michael Smith, Sydney Lyles, Director Marion Clayton Strong (Divine world understanding. 102 min. 6/23/61).

DAY OF THE TRUMPET, THE (C. Samuelli Film Organisa-


DEADLY COMPANIONS, THE (Faith-Amer-Color) Sue Ane Langdon, Robert Mitchum, Producer Charles B. FitzSimons, Director Sam Peckinpah.

DREAM MACHINE, THE (Alagamprod, Rod Steiger, May Murphy, Peter Illing, Producers Rich-

ard Gordon and Charles Vetter, Jr., Director Monte-

gomery. 20th Century-Fox, Universal, United Artists and Columbia are tied for top honors with three each. Warner Bros. follows with two pictures, while five companies—M-G-M, Allied Artists, American Interna-

tional, Buena Vista and Paramount—

have slated one release for this month.

APRIL SUMMARY

The April release card has risen to 19 films, with additional releases expected to make a solid month out of what had been the beginning of a so-

called “orphan period”. Twentieth Cen-

tury-Fox, Universal, United Artists and Columbia are tied for top honors with three each. Warner Bros. follows with two pictures, while five companies—M-G-M, Allied Artists, American Interna-

tional, Buena Vista and Paramount—

have slated one release for this month.

October

KEY WITNESS (CinemaScope, Jeff Hunter, Pat Crowely, Producer Aynn Herzog. Producer/Director Philip Kahl. Story of a man threatened by a gang of hoodlums after he is witness to a murder. 85 min. 10/3/61).

November

SUGAR BULLET (Buena Vista) MetroColor, Color, Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Producer Pandro Berman, Director David Miller, after Adaptation of John O'Hara's novel. 109 min. 11/14/60.

WHERE THE HOT WIND BLOWS (Gina Lollobrigida, Yves Montand, Marie France, Directed by Lino 

Cassani. From Roger Vailland's best-selling novel of smoldering violence involving the building of primitive houses living in an isolated Adriatic village, 120 min. 10/30/61.

December

WHERE THE BOYS ARE (CinemaScope, MetroColor, Doris Day, George Hamilton, Yvette Mimieux, Paul 

Preminger, Connie Francis, Producer Joseph Pasternak, 


January

VILLAGE OF THE DAMNED (John Carradine, Hurd Hatfield, John van Druten, Producer/Director George Pal, Robby Sutton, Direction with a science-fiction basis, 78 min. 10/31/60.

February

GO NAKED IN THE WORLD (CinemaScope, MetroColor, Gina Lollobrigida, Tony Franciosa, Ernest Borgnine, 

Producer Aaron Rosenberg. A United Artists production. Director Ranald MacDougall. Film version of a novel by Tom Chamaes, 103 min. 11/14/60.

GORGOST (Eastman Color, Bill Travers, Will Sylvester, Vincent Winter, Producers Frank and Maurice King. Directed by Jacques Tourneur. A film that virtually destroys themselves to escape its off-spring from captivity, 76 min. 1/31/61.

March

CIMARRON (CinemaScope, MetroColor, Glenn Ford, Maria Schell, Anne Baxter, Producer Edmund Grainger, 

Directed by Edward Dmytryk. Based on Owen Farber's classic novel. 147 min. 12/17/60.

SECRETS OF THE CHANCE (MetroColor, Color, stereo, Suspense story with sex and suspense, 91 min. 3/10/61.

April


May

ATLANTIS, THE LOST CONTINENT (Color, Anthony Hall, Richard Attenborough, Producer/ Director George Pal. Science-adventure drama of mysterious civilization said to have vanished into the sea, 90 min. 5/26/61.

TWO LOVES (CinemaScope, Metrocolor, Shirley Mac- 

Laine, Laurence Harvey, Jack Hawkins, Nobu Mc-


Coming

ADA Susan Hayward, Dean Martin, Ralph Meeker, Producer Lawrence Weingarten, Director Daniel Mann. Story of a beautiful young woman's drive for success and power and the men involved in her life, set against today's political scene.

BRU TAR (Galaxy Films) Paul Newson, Producer Derek Martin. Psychological tale of obsession, 231 min. 11/3/59.

BRIDGE TO THE SUN (Galaxy Films) Paul Newson, Director Derek Martin. Psychological tale of obsession, 231 min. 11/3/59.
COMING


**LION OF SPARTA** FilmScope, Deluxe Color. Richard Widmark, Charlotte Rampling, Terence Stamp. Based on the famous Battle of Thermopylae in which a handful of Greeks held off the Persian hordes.

**MAKES ADDISON** FilmScope, Deluxe Color. Dana Andrews, Eleanor Parker, Jeanne Crain, Edible Albert. Director Bruce Humberstone. Humorous tale of the loves and lives of the men along New York's advertising street.

**VOYAGE TO THE BOTTOM OF THE SEA** FilmScope, Color. Walter Pidgeon, Joan Fontaine, Barbara Eden, Peter Lenee, Robert Sterling, Frankie Avalon. Science fiction story of the future.

**UNITED ARTISTS**

**September**


**STUDS LONESOME, THE** Gary Cooper, June Allyson, Henry Fonda. Producer-director John Sturges. 126 min. 10/10/60.

**WALKING TARGET** Ron Foster, Producer Robert E. Kent. Director Edward L. Cahn. Action drama, 74 min. 8/22/60.

**December**


**January**

**FACTS OF LIFE, THE** Bob Hope, Luella Ball, Don DeFore. Producer-Directors Norman Panama, Melvin Frank. Comedy. 103 min. 2/17/61.

**FIVE GUNS TO TOMBSTONE** James Brown, John Willer, Producer Robert E. Kent. Director Edward L. Cahn. Western, 71 min. 1/1/61.

**February**


**OPERATION BOTTLENECK** Ron Foster, Milko Taka. Director Edward L. Cahn. World War II story. 77 min. 3/16/60.

**March**


**April**


**DR. BLOOD'S COFFIN**

**SNAKE WOMAN**

**Coming**


**EY LOVE POSSESSED** Director John Sturges. Picturization of James Gould Cozens' Pulitzer Prize winning novel.

**GLADIATORS**. The Yul Brynner, Director Martin Ritt.

**GORGEOUS BROTHERS, MY** Producer-director Stanley Kramer. Directed by James Bridges.

**GOODBYE AGAIN** Ingrid Bergman, Yves Montand, Anthony Perkins. Producer-director Anatole Litvak. Film version of Francois Sagan's romantic novel "Aimez-vous Brahms?".

**HAWAII** Producer-director Fred Zinneman. Film version of James Michener's epic novel.

**INVITATION TO A GUNFIGHTER** Producer Stanley Kramer. Director Paul Stanley.

**IT'S A GIGA** Producer-director Jean Negulesco. Based on the novel "The Mildew of Poni" of Celia Sandstrom.

**TWO FOR THE SEASAW** Based on the Broadway stage success.


**WARNER BROTHERS**

**October**


**GIRL IN THE SHADOWS** Robert Mitchum, Peter Ustinov, Fred Zinneman. Drama of Australian "out back" country. 133 min. 1/13/61.

**November**

**SUNRISE AT CAMPEBRO** Technicolor, Ralph Belamy, Great Gaston. Producer Dore Schary. Director Vincente Minnelli. Based on Irwin Shaw's novel. Frank D. Roosevelt, a decade before his rise to the Presidency. 143 min. 9/19/60.

**SUNDOWNERS, THE** The Technicolor, Deborah Kerr, Robert Mitchum, Peter Ustinov, Fred Zinneman. Drama of Australian "out back" country. 133 min. 1/13/61.

**December**


**April**


**May**

**WHITE WARRIOR**. The Technicolor, Steve Reeves, Georgia Moll, Director Richard Freda. From the novel by Leo Tolstoy. 88 min. 2/4/61.

**June**


**July**


**August**

**BICMO THE GREAT** CineScope, Color. Circus drama.

**FABULOUS WORLD OF JULES VERNE** The Depicts exploits of Verne's hero, Simon Hart.

**September**


**Coming**

**SUSAN SLADE Technicolor, Tony Du aggress, Connie Stevens, Dorothy McGuire, Lloyd Bentson. Producer-Director Delmar Davis. Based on Doris Hume's novel of young love.

**DEFENDABLE SERVICE!**

**CLARK TRANFSE** Memoir National Film Carriers Philadelphia, PA: LOCUST 4-3468

**Washington, D.C.: DuPont 7-7200**
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!
The financial community becomes increasingly aware of the movie world. Every phase of production, distribution, and theatre business is being studied by analysts for leading investment firms. For their conclusions, read FINANCIAL ROUND-UP. For the inside on filmdom finances, read Ward's FINANCIAL BULLETIN.

The Line at the Music Hall . . .

Harbinger of a Busy Season

REPORT FROM ETOBICOKE

Signs of Lagging Pay-TV Subscriber Interest
THE SHOW OF SHOWS NOW BEING PRESOLD TO 100,000,
American International

IN THE TRADITION OF
"20,000 LEAGUES UNDER THE SEA"
AND "AROUND THE WORLD IN 80 DAYS"
NOW—THE FANTASTIC, FABULOUS

JULES VERNE'S

MASTER OF THE WORLD

IN MAGNAColor AND STEREOSONIC sound

starring VINCENT PRICE • CHARLES BRONSON
HENRY HULL • MARY WEBSTER • DAVID FRANKHAM
Directed by WILLIAM WITNEY • Produced by JAMES H. NICHOLSON
Screenplay by RICHARD MATHESON • Music by LES BAXTER

VIEGOERS... BOOK IT TODAY FOR A GIANT JULY 4TH!
THE PRIZE PACKAGE OF THE YEAR...
Available Now To Everyone, Everywhere!

RODERS AND HAMMERSTEIN'S

THE KING AND I IN GRANDEUR 70
COLOR by TECHNICOLOR
STEREOPHONIC SOUND

TOTAL VISUAL COMPREHENSION:
True peripheral vision creating a new audience-screen rapport!

IMPECCABLE STEREO REPRODUCTION:
Sound which envelops every seat in the theatre via a unique multi-track auditory system!

ULTIMATE PARTICIPATION PERFECTION:
So genuinely alive, you are embraced and enchanted by the pure images before you!

DARRYL P. ZANUCK presents
ROOMS
HAMILSTEIN'S
"THE KING AND I" in GRANDEUR 70
COLOR by TECHNICOLOR
starring DEBORAH KERR - YUL BRYNNER with RITA MORENO - Martin Benson
Produced by CHARLES BRACKETT - Directed by WALTER LANG - Screenplay by ERNEST LEHMAN - Music by RICHARD RODGERS and Book and Lyrics by OSCAR HAMMSTEIN II - From their musical play based on "Anna And The King Of Siam" by Margaret Landon - Choreography by JEROME ROBBINS

Contact your 20th man today!
EXECUTIVE SHAKEUP AT NT&T. An aftermath of the proxy fight in NT&T will likely be a re-shuffling of top management personnel. In view of the vitriolic attacks fired at the company’s executives by insurgent leader Leonard Davis, and the probability that he will win two seats on the board (Davis and Philip Handsman), it is regarded as certain that either, or both, board chairman B. G. Cantor and president Eugene V. Klein will resign after the dust has settled.

‘LIFE’ IN THE LOBBY. As if to underscore Joe Levine’s plaint that theatremen are underestimating the promotional values in their own lobbies, consider this interesting note: Time, Inc. now is featuring a cut-rate subscription deal display in 200 first-run theatre lobbies throughout the country. The exhibitor, of course, gets a slice of each subscription he sells. But how much greater would be his “commission” in boxoffice revenue if he directed this showmanship asset toward telling his patrons about the coming attractions.

TOA ALONE ON CLASSIFICATION. TOA will have to go it alone on classification, it seems, at least for the time being. The film companies appear likely to stand firmly opposed to any attempt to classify audiences for their pictures, while National Allied has gone on record as officially against classification in any form. And ACE, whose membership includes Allied officials, will find it necessary to hold a middle-of-the-road stance. As a result, TOA may adopt an independent, voluntary system of classification, taking the form of suggestions for its own members and other exhibitors who may desire to label films for their patrons.

AILING STAR. It has been well known in Hollywood that Gary Cooper is gravely ill and may never return to picture making. The veteran actor has been confined to his home in recent months, and it is doubtful that he will appear at the Academy Awards show to receive his honorary Oscar.

PAY-TV AN ILLUSION. One of the strongest frontal attacks on pay-TV made by an ad agency was the broadside delivered recently by Arthur E. Duram, senior veepee of Fuller & Smith & Ross, New York. “The great hoax that the pay-TV boys would work on us,” he declared, “is the illusion of untouched entertainment worlds.” Speaking before a Pittsburgh Radio-Television Club luncheon, Duram expressed the view that there simply isn’t enough talent for both free and feevee. Asked he: what “exciting” future can there be in special events and sports programs now being provided free? And he did not find the Telemeter programs “one whit more mature” than those shown free each night—and they never can be, because both systems are controlled by audience volume. Censorship, too, will rear its ugly head, he warned: “Do you think that any fee would force Tennessee Williams or Lillian Hellman to write material fit for the whole family?” Duram’s parting shot: “Write to your congressman, before he, too, starts to believe the myth of pay television.”

ALWAYS ON SUNDAYS. The first Sunday movies in Ontario finally were shown last week, climaxing the fight for repeal of the ancient ban. Crowds at all four theatres were reported well above average. Sunday exhibition is expected to spread quickly to the rest of the provinces, with the hypoed attendance serving as a solid shot in the arm for movie houses battling the inroads of TV competition and other leisure-time activity.

ACE PRODUCTIONS AT CROSSROADS. Once again, ACE approaches the deadline for firming its financial position and obtaining SEC approval to move ahead with its planned production company. The extended date is May 3, and as yet there has been no word from the Congress on the status of ACE Productions. ACE will have to come up with something concrete this time—if not definite arrangements, then at least a man to head the project—to receive another extension from backers who are chomping at the bit. One impatient investor put it this way: “I put a lot of money in this thing, and they’ve got more than $3,000,000 overall. We need product. What’s the delay?”
FINANCIAL ROUND-UP

Trading

The volume of trading in film and theatre stocks continued to be relatively active over the past two weeks, with most industry shares following the bullish trend. Only Columbia Pictures and Stanley Warner were on the downside. Decca Records, parent firm of Universal, was most heavily traded during the March 30-April 13 period, jumping 43% points on a turnover of 247,700 shares. President Milton R. Rackmil's overall upbeat statements to the stockholders of both firms seemed the most significant factor in the activity. Universal, for its part, zoomed 7½ points in the period. Metro-Goldwyn-Mayer continued its steady rise, up 3½ points on sales of 146,700 shares. Anticipation of President Joseph R. Vogel's roseate profit prediction obviously had much to do with the interest. Allied Artists was traded relatively heavily, with over 90,000 shares changing hands. American Broadcasting-Paramount and Paramount were up briskly.

Rackmil Sees Strong Second Half for U, Decca

Speaking at the annual stockholders meetings of Universal Pictures and Decca Records, Milton R. Rackmil, president of both firms, painted a bright picture for fiscal 1961, despite an expected decline in first-half income of each of the companies.

Universal earnings for the full fiscal year to end October 28, he declared, should be on a par with the $6,313,000 ($6.92 per share) of 1960, although profit in the 26-week span ending April 30 will be "lower" than the $4.04 per share earned in the similar 1960 period. U's first-quarter net dipped to $1.09 from $2.03 per share a year ago. Rackmil based his optimism on an expected "big second half," with important films set for release offsetting the first-half profit decline.

Concerning Decca, which owns most of the U stock, Rackmil said he was "reasonably confident" profits would at least equal last year's record $5,524,000 ($4.29 per share). As in the case of the picture company, Decca 'holders were told earnings in the first six months, ending June 30, would be off from last year's like period. "If business holds up," he promised, "there is a good chance the (Decca) dividend will be raised some time this year." Last year the quarterly dividend was upped from $8.25 to $8.30.

Following are Rackmil's replies to questions from the floor:

Theatre companies: 325 post-'48 features to TV—"We have completed arranging and classifying these films. When the money is right and the time is right, we'll do something about it. We do not propose to release them in bulk, but in packages, for the greatest return. Nothing made after 1956 will be included, to give our exhibitor customers five-year protection." Pay-TV—"If, as and when pay-TV comes, presumably it will be another market, and we will do business. You can't fight progress. And, I'll go on the basis that pay-TV will come along ... There's no question that we will be part of any market that is developed that can use motion pictures." Boxoffice performance of "Spartacus"—"I don't think I can answer that question." Subsequently, Rackmil admitted that the film was not matching "Ben-Hur's" returns, but said it would be a big grosser in the long run.

Minority stockholder spokesman John Gilbert opposed a 35,000-share stock option plan for Rackmil, but shareholders overwhelmingly approved it. Gilbert's cumulative voting proposal also was defeated.

M-G-M 2nd Quarter Net Hits New High

Metro-Goldwyn-Mayer net profit zoomed to record proportions in the second quarter, ended March 16, lifting six-month figures far above those for the corresponding period last year. And if three of the firm's upcoming big pictures come off as hoped for, President Joseph R. Vogel predicted, "We'll be set for the next four years."

Riding the Success Unlimited—with "Ben Hur" and other films rolling up handsome grosses, while revenues from TV sources are on the rise—M-G-M produced a net of $4,507,000 ($1.78 per share) for the quarter to March 16, highest for any three-month period since the firm's separation from the Loew's Theatres branch in 1959, and far ahead of the $1,887,000 ($0.76 per share) for the similar span last year. Gross revenues also hit an M-G-M high of $45,086,000, compared to $37,514,000 a year earlier. Net for the 28 weeks to March 16 totalled $6,684,000 ($2.65 per share) against $3,739,000 ($1.47 per share) a year ago. First-half gross also was up substantially—$75,778,000 against $65,147,000.

The M-G-M chief estimated that his company would earn about $5.09 per share for the fiscal year ending Aug. 31—a 30 per cent hike over last year's $3.83.

Vogel listed three major productions—"King of Kings," "Mutiny on the Bounty" and "The Four Horsemen of the Apocalypse"—which M-G-M will release later this year and in 1962 as the key to future prospects. In addition, he estimated that "Ben-Hur," which has made $50,000,000 thus far, will take in another $31,000,000 over the next two years, and the release of "Gone With the Wind" should make between $65,000,000 and $8,000,000.

As for the possibility of increasing the cash dividend or voting a stock dividend, in light of the soaring profit, Vogel refused to comment. However, he has previously indicated the board's intention of maintaining a conservative dividend policy in order to finance possible diversifications.

It had been announced previously that Metro would release to TV the first of its post-'48 films, with the details to be

---

**FILM & THEATRE STOCKS**

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Close 3/30/61</th>
<th>Close 4/13/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLIED ARTISTS</td>
<td>67½</td>
<td>75½</td>
<td>+ 7½</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd)</td>
<td>14½</td>
<td>16½</td>
<td>+ 2</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>33½</td>
<td>31½</td>
<td>- 1½</td>
</tr>
<tr>
<td>COLUMBIA (Pfd)</td>
<td>73½</td>
<td>72</td>
<td>- 1½</td>
</tr>
<tr>
<td>DECCA</td>
<td>37½</td>
<td>42</td>
<td>+ 4½</td>
</tr>
<tr>
<td>DISNEY</td>
<td>40½</td>
<td>42½</td>
<td>+ 1½</td>
</tr>
<tr>
<td>M-G-M</td>
<td>63½</td>
<td>66½</td>
<td>+ 3½</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>80</td>
<td>83</td>
<td>+ 3</td>
</tr>
<tr>
<td>20TH-FOX</td>
<td>51½</td>
<td>53½</td>
<td>+ 1½</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>3½</td>
<td>38</td>
<td>+ 1½</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>46½</td>
<td>54</td>
<td>+ 7½</td>
</tr>
<tr>
<td>UNIVERSAL (Pfd)</td>
<td>82½</td>
<td>82½</td>
<td></td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>63½</td>
<td>66½</td>
<td>+ 3½</td>
</tr>
</tbody>
</table>

(Allied Artists on American Exchange, all others on N.Y.S.E.)

<table>
<thead>
<tr>
<th>Theatre Companies</th>
<th>Close 3/30/61</th>
<th>Close 4/13/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB-PT</td>
<td>47½</td>
<td>55</td>
<td>+ 7½</td>
</tr>
<tr>
<td>AB-PT (Pfd)</td>
<td>19½</td>
<td>19½</td>
<td></td>
</tr>
<tr>
<td>LOEW'S</td>
<td>27½</td>
<td>29½</td>
<td>+ 1½</td>
</tr>
<tr>
<td>NATIONAL THEATRES</td>
<td>6½</td>
<td>7</td>
<td>+ ½</td>
</tr>
<tr>
<td>STANLEY WARNER</td>
<td>34½</td>
<td>32½</td>
<td>- 2½</td>
</tr>
</tbody>
</table>
revealed at the forthcoming annual convention of the National Association of Broadcasters, May 7-10. Vogel amplified on that statement, noting that about 25-30 will be released to TV this year, corresponding approximately to the number of features produced during that time for theatres. This pattern will be followed in future years.

Also noted was the fact that Vogel sold early last month 14,800 shares of M-G-M stock, acquired in a stock option of the former Loew's, Inc. The sale reduced his direct holdings to 578 shares. These had to be sold, it was explained, before he could exercise an option he holds to 30,000 shares at $30.25 per share. He may exercise the full option in installments of 6,000 shares each year. M-G-M stock closed on Thursday, April 13, at $66.75.  

Executive Stock Transactions

Security transactions by officers and directors of film and theatre companies, as reported by the SEC for the period February 11 to March 10, 1961:

Allied Artists director Sherrill C. Corwin disposed of 4,500 shares of common, reducing his holdings to 17,400. Another AA director, Roger W. Hurlock, bought 700 shares, now has 21,700 . . . Simon B. Siegel, American Broadcasting-Paramount Theatres financial vice president and v.p. and treasurer of ABC, exercised an option to purchase 1,785 shares of common, bringing his holdings to 4,947 . . . Cinerama, Inc. secretary and treasurer John H. Hartley and executive vice president Wentworth D. Fling both exercised options to buy 15,000 shares of common, bringing their holdings to 18,125 and 16,050, respectively . . . Columbia executive vice president A. Montague sold 600 shares of common he held in Fico Corp., Columbia stock holding company, his total now in Fico 5,266. First vice president and treasurer Leo Jaffe bought 5,805 shares of Fico, lifting his holdings in the latter to 5,976. Alfred Hart, a director, purchased 100 shares in Fico to bring his total to 10,073 . . . Loew's Theatres director Arnold M. Grant sold his total holdings of 10,500 . . . M-G-M vice presidents Robert Mochrie, Howard Strickling and Raymond A. Klune all exercised options, Mochrie and Strickling buying 600 shares, Klune 1,200. Their totals now are: Mochrie, 650; Strickling, 825; Klune, 1,300 . . . National Theatres & TV board chairman B. Gerald Cantor acquired 10,000 shares to raise his total holdings to 110,000. Cantor & Son, Inc. divested itself of all of its 2,600 shares . . . Paramount vice president Y. Frank Freeman sold 1,000 shares to drop his holdings to 500, while secretary Louis A. Novins sold 100 shares, reducing his holdings to 691 . . . Peter G. Levathes, president of 20th-Fox Television, Inc., exercised an option to buy 1,500 shares of 20th-Fox, his total holdings in the parent firm. James A. Van Fleet, a 20th director, sold 200, leaving himself with 300 shares. Assistant treasurer J. B. Codd disposed of all of his 100 shares in the firm . . . A number of Warner Bros. officers and directors took advantage of a company tender. President Jack L. Warner sold 5,000 shares, retaining 249,865. Vice president Benjamin Kalmenson disposed of his entire holdings of 20,000 shares. Allen & Co. sold 10,000 shares, retaining 40,000. Vice presidents Herman Starr, Wolfe Cohen and Stephen B. Tilling sold all of their holdings in the firm, Starr disposing of 7,500 and the latter two 5,000 shares each. In addition, vice president William T. Orr sold 5,000 shares, retaining 15,800; v.p. James B. Conkling sold all of his 5,000 shares, and the trust headed by Serge Semenenko sold 800, reducing its holdings to 200 shares.

Delay Decision in NT&T Fight

The expected election to the board of National Theatres & Television of two New York challengers in the current stock proxy fight was delayed at the weekend. The annual meeting was recessed until Wednesday (19th) to allow more time for the counting of votes.

Leonard Davis, insurance executive and stockholder in both NT&T and National Telefilm Associates, and his lawyer, Philip L. Handsman, have filed a suit against board chairman and former head of NT&T B. Gerald Cantor, asking for an accounting of NT&T's transactions involving NTA. They aim to halt the proposed sale of radio and TV stations WNTA; the latter, they claim, represent the future growth assets of NTA, 38 per cent of whose outstanding stock is owned by National Theatres.

Meanwhile, in the heat of battle, NT&T and NTA made these announcements: (1) NT&T profits for the three months ended March 28, 1961, were about $700,000 ($2.5 per share), a tremendous jump from the net loss of $1,257,000 (—$4.5 per share) in last year's similar quarter. (2) NTA has entered into an agreement with Home Entertainment Co. for rights to manufacture and license the latter's new, wired pay-TV system. Major advantage of the system, said NTA chairman-president Oliver A. Unger, is reduced costs. Installation costs were estimated at less than $40 per subscriber, of which it was suggested the latter pay $10. (3) NT&T president Eugene V. Klein announced acquisition of the assets of three community antenna TV systems in West Virginia, Mississippi and Louisiana for $2,000,000.

In his statement to the stockholders, president Klein said NT&T desires "to concentrate on its basic business: the operation of a chain of motion picture theatres." The circuit, "has proved a consistent money maker through the years", despite the inroads of television, he stated, and voiced optimism for future prospects in exhibition.

Gen. Drive-In Sees Double Volume by '63

With growth "far in excess of our expectations," General Drive-In Corp. expects to double its present $8,000,000 volume by 1963—two years ahead of the schedule originally mapped out when the firm made its public offering in June, 1960. General Drive-In's shopping center theatre program, president Philip Smith told the annual stockholders' meeting, includes five now in operation and another four slated for completion by the end of this year, while it's bowling lanes will be trebled by the close of 1961.

S-W First Half Up

Stanley Warner Corp.'s consolidated operating profit for the six months ended February 25, 1961, was up—from $2,075,900 ($1.02 per share) in last year's first half to $2,346,800 ($1.16 per share). In making the announcement, president S. H. Fabian noted that theatre admissions, merchandise sales and other income for the 1961 first half totaled $64,867,700, compared to $63,521,500 for the same span last year. Consolidated profit for the quarter ended Feb. 25, 1961, was $876,200 ($4.34 per share), up slightly from $865,400 ($4.33 per share) a year ago.

Telemeter Costs Cuts Famous Players Net

Famous Players Canadian Corp. Ltd. showed a sharp dip in net income for 1960, due in large measure, president and managing director J. J. Fitzgibbon reported, to the drain of its Telemeter pay-TV experiment in Etobicoke, the Toronto suburb. Net for the fiscal year ended Dec. 31, 1960, was $1,857,251 ($1.07 per share), compared to $2,259,058 ($1.30 per share) in 1959. Theatre receipts were off last year, Fitzgibbons de-
"THE FILM"—SEVENTEEN MONTHS LATER. To the vast literature about "Ben Hur" must be added a momentous postscript that until this time could not have been conclusively assayed. It is just possible that this single motion picture may go down as a landmark of this movie generation for reasons that go far beyond its intrinsic value as 217 minutes of celluloid or as a begetter of various awards.

Is it mere coincidence that a host of the most significant events of this movie generation have moved in almost exact sympathy with the release and results of this most prodigious gamble in recent cinema history?

Watchers of the audience curve can trace the upswing in ticket sales to the approximate time that "Ben Hur" opened in November, 1959. To what extent this picture bestowed favors upon later films is difficult to judge in a wholly scientific manner, but there can be little doubt that the unprecedented publicity, both critically and generally catalyzing in last year's Academy Awards sweep, deepened the public's movie consciousness to a degree that surpasses any individual film in memory, including "Gone With the Wind"—which was tested in a more halycon movie time. To what extent "Spartacus" is prospering as a result of the M-G-M masterpiece is a question that is not intended to denigrate the former, but which may be fairly asked. Try as one might, it would be difficult to void a correlation between "Ben Hur" and the general ascent in ticket sales that followed.

Another area of imprecise measure is the effect of an adamantine M-G-M upon the business at large. One shudders at the thought of this company in dissolution, the clearly probable fruit of a Joseph Tomlinson victory had "Ben Hur" turned out otherwise. It must not be forgotten "Ben Hur"—then a misty aspiration—was Vogel's chief tool of resurrection in the struggle with the fractious Mr. Tomlinson and his cohorts bent on control. With this one fearsome throw of the dice went the fortunes and reputations of Vogel, those who supported him, as well as the tolerance and backing of his money market allies. It is poetic that the spawn of this adventuring is in proportion to the risk. M-G-M per-share income, bequeathed substantially by "Ben Hur" income, in the quarter ended March 16 shows a gain of 135% above the like period a year earlier; for the 28 week period the per share gain is 80%. Where, one asks, would be filmdom minus this picture and its attendant upshots; where would the industry be with an enfeebled or entirely vacant M-G-M? These are questions for pause.

In another sense "Ben Hur" firmed up and hardened policy thinking that is bound to reverberate through our time. From it sprang the capstone to the philosophy of limited, no-risk production. Though "Ben Hur" was hardly the first advanced admission blockbuster to create a boxoffice storm, it had attributes that set it apart. For many post-TV years film planners had moved in the direction of tightened output, but the reasons were imposed more by factors from without than from within. Thinking was desultory, hit-and-miss, and those who paid lip service to the theory of fewer but better pictures did more so out of fear than faith. It remained for "Ben Hur" to apply the crowning shot, to render a credo of the belief that it takes money to make money, that fewer films hardly means spending fewer dollars. To the contrary, "Ben Hur" has ushered in an era of greater production budgets than existed in the days of larger volume. Rightly or wrongly, a majority of the film companies are convinced of the validity of limitation. A poll of the leading corporates concerns would, we suspect, turn up a near unanimous affirmation of what someone has called "hit-run-and-prayer" production. It finds expression in statements such as this one by William T. Orr, new Warner Brothers studio boss: "We could rapidly go out of business by just producing a lot of pictures. We are not dedicated to numbers. Each picture must be a carefully-appraised enterprise."

Thus the philosophy of the Movie Maker of the Sixties. One observes a movement toward the fiscal characteristics of the legitimate stage, the capitalization of single behemoth productions into businesses within themselves, cinematic enterprises requiring public works-like floatations to finance and capable of returning income in amounts and for periods far beyond the familiar filmdom custom.

So on and on, this parade of cause and effect stretching from the climatic developments surrounding Joe Vogel's multi-million dollar chuck-a-luck. What the late, redoubtable Cecil B. DeMille, with his "Ten Commandments", suggested to production planners, "Ben Hur" has most dramatically brought to a boil. And to movie investors the spawn of this landmark has been good, for industry stocks can trace the origins of their sweeping bull market to the approximate date of the developments portrayed in this thesis.

But this is not the whole story. If significance of "Ben Hur" evangelized the old order it laid the seeds of a new and needed mission for others to follow. For, as the bulk of major picture makers attach themselves to the dogma of constrictivism, the call goes out for more pictures to fill the ever-widening chasm of playdates left unfilled in the wake of artificial limitation. Into this break surely will come a corps of low-budget entrepreneurs fashioning an output of films, some topical, some sensational, some exploitable. They will find a tactic and strategy that works. It may be summed up in the word merchandise. Call them opportunists; call them what you will, but they will serve a legitimate economic function. And as the success of this nimble and aggressive band of parasites becomes an important part of filmdom's record, a new wave will undoubtedly follow. It has happened in other fields. It will happen here. Almost imperceptibly thus far it is happening already.
A Report On Exhibition

As a commentary on the state of exhibition, we feel the following report by Wometco Enterprises, Inc., of Florida, is of pertinence to film men interested in preserving a healthy theatre market: "Wometco, by rigorous economy of operation, has maintained its Film Exhibition Division at essentially the same level as last year. Our theatre business when combined with concession sales remains profitable. Wometco will continue to eliminate unprofitable theatres, but should the opportunity to open or lease a potentially profitable theatre arise, we shall consider it. The theatre business, generally, continues to be faced with a shortage of motion pictures. Together with other important segments of our industry, we are attempting to rectify this situation. Art films and foreign films seem to be gaining in popularity, and our theatres exhibiting these types of pictures operated very satisfactorily during 1960. We have been experimenting to see whether the same policy should be extended to other locations."

Welcome a New Producer

Roger H. Lewis is leaving his post as vice president in charge of advertising, publicity and exploitation at United Artists to enter independent production. He brings to this new endeavor qualifications that bode well for his future.

Young, perceptive, promotion-oriented executives like Roger Lewis are welcome additions to the field of production, for an appreciation of the values of showmanship is one of the most essential requirements of the film entrepreneur. Particularly is this true in the realm of production that does not contemplate multi-million dollar blockbusters. It does not deprecate the artistic aspects of movie-making to say that the producer of any moderate-budget film has a decided commercial edge if he is knowledgeable about the elements that will make it sell.

We suggest that when the "new wave" comes to American production it might well be sparked by talented showmen like Roger Lewis. The industry—especially exhibition, suffering for want of product—should embrace new producers like him with open arms.

Why's Business

We are familiar with the customary greeting, "how's business?" and have no reason to eliminate this time-honored conversational gambit. And we are particularly happy when the answer can be, as seems to have been the case in recent weeks, that business is pretty good. But we would like to suggest that all of us connected with the enterprise of selling theatrical motion pictures to customers should have a follow-up to "how's business?"; we would like us all to ask, "why's business?"

Business gets good, then bad, then better, and so forth, ad infinitum. If we are ever going to achieve truly healthy levels and patterns, year-round, for our industry we must know the why and wherefore of our good business, our slumps and our triumphs, our hits and our errors.

For example, Edward L. Hyman, American Broadcasting-Paramount Theatres vice president, recently said that the first quarter of 1961 had produced "substantially better" business than the comparable 1960 quarter. Mr. Hyman ventured the opinion that the improvement was due to greater availability of quality product, a better selling job and generally better catering to the comfort of the customer.

It is not the purpose of these paragraphs to moat Mr. Hyman's theories. What we urge most strongly is that the question of "why's business" deserves research in somewhat greater depth. Mr. Hyman, for example, has spoken of the greater availability of quality product. Let's see what exactly was the product availability in the 1961 period and how it compared to 1960. And so on down the line. Surely the Motion Picture Association and the Council of Motion Picture Organizations and ACE and TOA and Allied—separately or, mirabile dictu, together—might embark on a continuing and highly professional study of "why's business"—why is the motion picture business doing better now, in the midst of a recession, than did it a year ago? And the recession was less severe? Indeed, is the theatre end of the business actually doing better? Or are only the film companies doing better? What has been the relationship of theatre business and the general climate of the economy in past periods of recession and recovery? Is there discernible on a chart any guide for the future? For instance, does movie business always pick up as a recession hits its low spot?
“Atlantis, The Lost Continent”  
**Business Rating 3 3 3**  
*Exciting science-fictioner could become big grosser if promoted heavily. Color, good special effects.*

This handsome (Metrocolor) M-G-M release, produced and directed by George Pal, is one of the best science-fiction thrillers to come along in some time. It overflows with imagination and action-packed adventure, and as with all pictures of this type, the secret of its success will lie in the quality and aggressiveness of the ballyhoo that backs it. Supported by a broad, hard-hitting campaign, “Atlantis” could roll up outstanding boxoffice wherever shown and become one of the biggest-grossing films of its kind in recent years. Visually, “Atlantis” is as exciting as a ten-tiered birthday cake. Pal and a crew of top-notch special effects men have operated on the theory that Atlantis really existed, and if audiences will suspend their disbelief, and go along with what has been created, they will be in for a truly rewarding hunk of entertainment. They will be whisked back to the lost continent that is centuries ahead in scientific advancement and personal comforts, and, unfortunately, lording over by a group of greedy and evil men who send all strangers into servitude, and are intent on ruling the world. The sets are breathtaking, utilizing color to the fullest, the mob scenes tremendous, and the ray guns, submarines resembling fish with armor-plate scales, and laboratories the last word in creative ingenuity. There are thrills-a-minute in the form of slave tortures, horrible experiments that transform men into beasts of burden, a hand-to-hand combat between a 400-pound giant and the handsome hero (first on a bed of burning coals, then in a water-filled pit), and a hair-raising panic climax when a volcanic eruption sinks Atlantis. A pair of attractive TV personalities portray the hero and heroine Anthony Hall, a young Greek fisherman enslaved on the continent; Joyce Taylor, the beautiful Atlantean princess he falls in love with. The villains are ogres of the first order Frank de Kova, a scheming astrologer; John Dall, a ruthless dictator who plans to conquer the world through the continent’s advanced scientific knowledge; and Barry Kroeger, in charge of changing humans into beasts. Dan Manwaring’s script has Hall rescuing Miss Taylor at sea, returning her to Atlantis, and being forced into bondage. He gains his freedom after his tests by fire and water, and pretends to assist Dall while secretly rousing the slaves to rebellion. The destruction of Atlantis prevents Dall from enacting his wicked scheme, and Hall and Miss Taylor escape to Greece.

M-G-M. 90 minutes. Anthony Hall, Joyce Taylor, Frank de Kova, John Dall. Produced and Directed by George Pal.

“Mein Kampf”  
**Business Rating 2 2 3**  
*Strong documentary entry has wide topical interest. Good dual bill attraction. Will draw if exploited adequately.*

There’s a chilling and terrifying quality about this German documentary depicting the rise and fall of Hitler’s Third Reich, and bringing events up to the Eichmann trial in Israel. Compiled from actual Nazi footage, dramatically edited by Erwin Leiser, and informatively narrated by Claude Stephenson, it will leave its stunning impact upon all who view it.

Because of the strong tide of interest in the history of naziism, “Mein Kampf” might attract some surprising grosses in metropolitan cities. In the general market returns will depend on how effectively Columbia and exhibitors support it with promotion. It shapes up as a strong dual bill offering. Expertly blending moving and still photos, Leiser has attempted to explain the reasons behind the rise and ruin of Hitler and his murder machine. Going back to Hitler’s youth, he traces the influences that brought him into politics, the chaotic economic conditions in Germany after World War I, and the roles played by Hindenburg, von Papen and Goering. There are sound track excerpts from speeches by Hitler, Hess and Goebbels; the frightening reality (almost three decades later) of the massive youth rallies whipped up by promises of glory from the maniacal would-be conqueror, and the rapid succession of political victories won by Hitler in the Rhineland, Austria, Sudetenland and Czechoslovakia. These are followed by sequences that were withheld even from the German people, showing the Warsaw Ghetto, Jewish executions and the massive forced labor camps. The film ends with the destruction of the Nazi forces by the Allies. What distinguishes this documentary from so many before it is not only its emphasis on the actuality of events, but also, the various personalities throughout the world who influenced this particular moment of history. “Mein Kampf” is a stirring reminder of the cruelties and courage mankind is capable of.

Columbia. 121 minutes. Produced by Tore Sjoberg. Written and Edited by Erwin Leiser.

“Blast of Silence”  
**Business Rating 3 3 3**  
*Fairly engrossing “new wave” entry should interest art film patrons. OK supporting dualler for action market.*

This is a worthy entry in our own “new wave”. A grim, mildly engrossing low budget melodrama, “Blast of Silence” attempts to explain the motivations and actions of a professional killer brought to New York at Christmas to rub out a local racketeer. Adequately performed by a group of unknowns (two cast members have had TV exposure), strikingly photographed in a wintery Manhattan, and with fair suspense, it relies too heavily on an off-screen narrator who slowly unveils the layers of loneliness, torment and frustration engulfing the killer-forsake. Despite its shortcomings (repetitious narrations, prolonging of certain sequences), it should be intriguing for avant-garde devotees in the art houses. Response in the general market will depend on the type of backing it is given and the word-of-mouth it might receive. Most likely, it will be submerged as a secondary dualler in action houses. Through dialogue, narration and visual images, the viewer’s interest is held reasonably well by the killer’s methodical step-by-step planning and execution of the murder. Director-scripeter-star Allen Baron gives a surprisingly effective performance as the killer, a loner, reared in an orphanage, who, by allowing himself to become emotionally involved with a girl, sets the trap for his own destruction. She is played by Molly McCarthy, whose overtures of friendship are mistaken for affection by Baron. Larry Tucker is outstanding as a corpulent, bearded hoodlum whose attempt to shake Baron down brings on his own brutal death. Baron arrives in New York, contacts Tucker who is to get him a gun, and begins following victim Peter Clune. His meeting with Miss McCarthy causes him to regret his way of life, and further complications develop when he is forced to kill Tucker. He contacts the syndicate and asks out, but they order him to fulfill his contract immediately. When he tries to see Miss McCarthy again, he finds her living with another man. Embittered, Baron regrets his momentary weakness and kills Clune. He goes to a deserted beach area to collect his money, but the syndicate kills him instead.

Universal-International. 77 minutes. Allen Baron, Molly McCarthy, Larry Tucker. Produced by Merrill Brady, Directed by Baron.
American International Pictures is slowly emerging from its cocoon. No pretentions exist in the minds of owners James H. Nicholson and Samuel Z. Arkoff that their burgeoning company is ready to assume a place in the ranks of the majors, but considering the rapid pace of its strides, there is reason to believe that AIP might reach that exalted status in much less time than might have been suspected two years ago.

In the seven hectic years of AIP's existence, the Messrs. Nicholson and Arkoff have been re-writing the opening chapters of an old-fashioned Hollywood success story that harks back to the pioneer days of that gilded city—when men of daring and imagination built movie empires. In this day of production shrinkage, when a gaping chasm spreads between picture supply and the product needs of thousands of theatres, opportunity knocks loud on the door of new pioneers. Jim Nicholson and Sam Arkoff are answering the call, eagerly.

When they merged forces in 1954, consolidating American Releasing Corp. and Sunset Productions to form AIP, neither had any star-studded illusions about the movie business. To be sure, they generated plenty of enthusiasm, a quality as necessary in the dog-eat-dog cinema world as talent and money. Recalling his baptismal days in Hollywood, president Nicholson sums up his company's course thusly: "Our ambitions and general policy are to grow. But to go ahead at the right speed, neither too slowly nor yet beyond our means. Growth is essential in our business. We must keep our enthusiasm as high as it was when we created the company. We have to guard against the temptation to preserve what we have and take no chances. Expansion can be accomplished, we feel, while still keeping the ground firm under our feet."

When Nicholson recently presided over a screening of his first personally produced picture, "Master of the World," he capped a career that has carried him, sometimes painfully but always unfalteringly, through every phase of the movie industry — from usher to theatre manager, from exhibitor to film salesman, from publicist to screenplay writer, to president of a film company, and now producer of his own outfit's most important picture to date. At 45, Jim Nicholson can truly call on a wealth of experience usually reserved for moviemen 20 years his senior.

After ushering at San Francisco's Coliseum Theatre, he became a projectionist in 1934. Two years later, he bought his first theatre, at the rather tender age of 20. In 1940, he came to Los Angeles as radio actor, announcer, writer, moved back into exhibition four years later. In 1952, Nicholson left exhibition to affiliate with Jack Broder and Reaart Pictures, having got a taste of the production end a year earlier when he sold his first screenplay, "Target Earth," to Allied Artists. Then, in 1954, he joined with Arkoff to found American International.

One of the best ways to keep one's feet on the ground, the AIP head has found, is to keep one's ear to it for signs of what the public will buy. AIP, for the better part of its short history as a production and distribution company, was only too glad to cater to the public desire for horror fare. And the chillers helped the firm to establish a relatively sound financial position in the cinema community. According to its topper, AIP gross revenues rocketed up 102 per cent for 1959-60, 54 per cent more last year. And first figures for the current new fiscal period show a similar upward curve.

But Nicholson, and executive vice president Arkoff, strive constantly to stay at least one step ahead of the production tide. Sensing a decline in the clamor for ghoulish attractions, AIP has shifted its movie-making gears. This flexibility is possible because, in Nicholson's words, "American International . . . is unique in Hollywood as a streamlined operation, unencumbered by boards of directors and absentee ownership."

Among the pictures on AIP's recently-announced "one-blockbuster-a-month" program for the seventh anniversary year is evidence of the company's new production course. "Master of the World" skillfully blends science fiction and the light touch, as he hopes, will an upcoming spoof titled, "The Maid and the Martian," for which the firm is seeking a top-flight comedian to essay the lead role. Of course, a good spine-tingler, like Edgar Allen Poe's "The Pit and the Pendulum," and exploitation items, like "Konga" and "Reptilicus," always have a place on the schedule. That is merely another example of Nicholson's "keeping the ground firm under our feet." Another are the advertising and exploitation budgets totalling an announced $750,000 to back the stepped-up program.

And, typically, an important portion of the promotion for "Master of the World" will be handled personally by its producer. Nicholson, along with AIP's national promotion chief Milton Moritz, is presently touring the country, screening the picture for exhibitors and special test audiences.

Jim Nicholson's official biography describes him as a "jack-of-all-trades film executive." Perhaps he would be better described as a "jim-of-one-trade" . . . Showmanship. It has carried him a long way. He'll go further.
Tests and Tastes

Harriet Van Horne of the Scripps Howard newspapers recently reported the results of a survey conducted by a Chicago research organization regarding television viewing in the Milwaukee area. As a movie alumnus, I am happy to report that the findings of this survey proved that neither people nor show business has changed. In the words of Miss Van Horne, the survey showed that "viewers say they want better quality television—but they decline to watch when it's offered them." The movie parallel is obvious. Every moviegoers' poll, for example, turns up the fact that the patrons prefer single features; but they buy more tickets to double features.

The important point which every medium of information in a free society must remember is that the people get what the people want—not what they say they want, but what they actually buy. And these two categories oftimes are not even close to being identical.

So it is with the movies and with television. And even the critics occasionally behave like ticket buyers. For example, some years ago there was a great outcry about the "intellectual ghetto" of Sunday afternoon news and informational programs and a demand that such programming be put in prime time. Thereupon much of it finally was put in prime time. And you might be surprised to know the number of critics who in subsequent months have accused the television networks of "sloughing off" worthy documentaries by putting them on in weekday evening time against the most popular entertainment opposition. These critics have now decided that the networks are "burying" the news shows and deliberately putting popular attractions into Sunday afternoon hours to usurp time periods that "belong" to the documentaries.

Whether you are a television critic or an average moviegoer, you can't have your cake and eat it. You can't pressure a theatre manager to run family entertainment exclusively and then fail to bring your family. You can't bewail the lack of short subjects and then complain because you get short subjects instead of a second feature.

And the adult moviegoer has a few other responsibilities. He cannot expect the theatre manager to provide the necessary discipline for his adolescents. He can't use the motion picture theatre as a sort of baby sitting establishment for his teen-aged adolescents, and simultaneously complain that the theatre is pandering to adolescent tastes.

I have said people have a tendency to talk one policy and practice another. That extends to newspapers, for example. Have you ever noticed that the newspapers whose public posture is always the most self-righteous and who complain about the supposed suggestions of movie advertising are sometimes the very papers which cover crime cases in great detail and run department store advertising for undergarments which is explicit where movie ads are implicit? I would venture the guess that the most respectable newspaper in America, the good gray New York Times, has made less of a public fuss about the quality of motion picture advertising than probably any other paper in America? Does this mean The Times is more tolerant? Possibly. It also means that The Times, unlike so many other publications, has a single standard for advertising content.

Please do not construe these remarks as a blanket endorsement of film advertising. There are films whose advertising sets no high water mark for taste; ditto books, perfumes and even classified ads for furnished rooms.

One of the classic instances of what I like to call customer doubletalk has been the foreign film. In the beginning—the beginning, that is, of the success of post-war foreign films in America—everybody who went to see them claimed to be going because they were "art". The fact is that they were adult art—which in many cases meant they violated the tabus of the American motion picture industry. Heroines appeared as nature made them, unved men and women commonly occupied common beds and the facts of life were there in all their elemental earthiness. You could be arty and see movies with blue themes at the same time.

The foreign film people began to put even more sex in the films. And it was greeted, by and large, with a tolerance not accorded to American films. Finally, even so distinguished a film maker as Ingmar Bergman went so far that the critics deplored some of the rawness in his latest film.

But the double talk remains. People talk art for foreign films, when they mean sex; they talk taste for American films, when they are actually not going to these American films because there isn't enough of the foreign films' basic ingredient, that same sex. So the American film makers put sex into the pictures. The pictures often make a bundle of money. But then this is deplored as being a reprehensible pandering to the lowest tastes of the lowest common denominator of the audience.

The law of supply and demand should apply to motion pictures and every other entertainment medium. You can supply all the pictures you want. But unless you supply the demand, you're out of business. So you try to supply the kind of pictures the public demands.

Only there isn't one public. There are many publics. The parents of teen-agers are a vast segment of the population. When you supply a picture for them, of the kind the pundits keep telling the film industry we should have, the parents do not go. Parents go to concerts or to church because they want to encourage the habit in their children. They also go to help keep alive the faiths and the arts in which they believe, so that these faiths and arts will be there for their children.

But not as far as movies. It is my impression that you can't make a successful movie today if its success is going to depend on the eggheads, the very occasional moviegoers and the older generations. Yet these are the very elements of the population who are most vocal about what's wrong with the movies. How many times have you heard the man who proclaims that he hasn't seen a movie in two years tell you what's wrong with the movies? Try the question another way? How many times have you heard the parlor pundit mention a movie he intends to see? And yet there are always some movies he would find worthwhile.

That's why I am not impressed by polls as to what the public wants, or the suggestions made in letters to the editor, or the for-movies-only standards set by free-wheeling newspapers. The public shows what it wants by tuning the television dial, buying the tickets. The public orders many books by mail, and plenty of them come in plain brown wrappers. That is because the public is apt to talk one way and act, watch, or buy another.
Some Waited as Long as Five Hours...

Harbinger of A Busy Season

by BERNE SCHNEYER

"In mid-afternoon lines of women and children, with an occasional hus-
band with a day off, stretched two and
four abreast in serpentine lines through
and around Radio City for a total of
seven blocks. The police estimated that
more than 10,000 persons stood and
shuffled in the lines.

"Some waited as long as five hours
to see the Music Hall show, the movie
'The Absent-Minded Professor', and the
stage production 'The Glory of Easter'
and 'Spring Bouquet'."

"We got here at 10 o'clock this
morning", explained a mother from
New Jersey who sought to revive the
flagging enthusiasm of her three small
children.

"It was then 2 P.M. She and her
brood were then one block and one
hour away from their seats in the thea-
tre.

"A spokesman for the Music Hall
estimated that the theatre would have
been visited by about 30,000 persons
to-day."

The foregoing is no publicist's pipe-
dream—it was printed (replete with
photo of the crowd and a diagram trac-
ing the winding lines of humanity, see
above) on the front page of the April
6 issue of the said New York Times.

Such conspicuous recognition of the
rush to the cinema—a pattern that was
duplicated to varying degrees all over
the Big Town and in other parts of the
country—made it seem that Spring's
bustin' out all over for movie business.

True, Easter is traditionally a big week
in New York, but this year, with house
after house reporting heavy activity at
the wickets, the stepped up tempo has
a ring of something special. After one
of the coldest, snowiest, slushiest, blus-
teriest, and most confining winters in
recent years, the populace seems onen
out for a greater number than for
many a season. Verily, it promises to be
the start of something grand" for the
balance of the motion picture year 1961.

The palatial Music Hall always rings
up smart business during the Easter
holiday, but this year the public ap-
peared determined to smash boxoffice
records. Our correspondent reported
that traffic and pedestrian movement
was halted repeatedly, as police details
tried to keep the huge crowds in line.

As one somewhat startled thea-remen
declared after watching a tremendous
amount of pre-noon traffic pass through
his portals: "If I weren't seeing it with
my own eyes, I'd say it was the fab-
rication of some publicity man. But this
is great. I think we could have one hell
of a Spring. Make that one hell of a
year."

His sentiments have been echoed all
across the country, where the first ver-
asal signs have brought with them ex-
cellent b.o. performances by all types of
pictures. From all indications, Ameri-
can Broadcasting-Paramount Theatres
vice president Edward L. Hyman's pre-
diction that '1961 will be the best in
the last six years' for the industry was
no piece of idle palmistry. He based
his calculations on the quality of the
product scheduled for release for the
balance of this year. Compared to last
year's paltry slate—let's face it, 1960's
output was nothing to cheer about—
1961's product looks extremely promis-
ing. The projected schedule of releases
comprises some of the smartest story
and star material in some time. And,
equally important, they're being spaced
out fairly evenly. For evidence, one
need look only to the second quarter;
then termed an 'orphan period', it
now has been kicked off with those
eye-opening Easter grosses throughout
the land.

After early-year weather described
typically by one New England exhibi-
tor as "definitely calculated to keep 'em
indoors," a bright sun now has broken
through the gray overcast, and every-
one is talking in terms of hefty profits.
Shining just as brightly as OI' Sol, of
course, is the product line-up for Spring
and the remainder of the year. Chalk-
ing up snappy returns in Gotham and
Detroit, Chicago and Los Angeles are
such big pictures as "Exodus", "The
Alamo", "Spartacus", "Pepe"; family
fare like "101 Dalmatians" and "The
Absent-Minded Professor", and
such varied and in-between films as "Gor-
go", "The Misfits", "Where the Boys
Are", "The Great Impostor" and "One-
Eyed Jacks." And they're waiting in
Podunk, happy in the knowledge that
they'll get an early crack at the popu-
lar favorites.

Herein, not so incidentally, lies one
of the most important factors behind
the tale of early Spring success, and
one that, applied to the pattern for the
rest of the year, will help power 1961
to really solid grosses. Simply stated,
the film firms apparently have halted
their hell-bent-for-destruction race to
the roadshows.

Almost every one of the year-end
summaries and prophecies for '61 in-
cluded this prediction: look for more
and more hard-ticket attractions; it's
the coming thing. This trend became
another problem to exhibitors already
struggling in the grip of a tight prod-
uct squeeze. But the majors have
changed their stride. Acquainted
through a few large flops with the in-
exorable b.o. law that the public will
not pay top prices for any picture mere-
ly because it runs three hours, they
switched many of their reserved-seat
offerings into the general admission,
continuous-run class, and the happy
result is being written on the books and
on the faces of exhibitors everywhere.
Pictures that were weak as hard-
ticketers have been doing handsomely
on a grind basis. And even those which
carried their weight as de-luxers in the
first runs subsequently have become far
greater performers on a general re-
lease basis. To name a few, "The Ala-
mo", "Pepe", "Cimarron"—originally
hard-ticketers all—are playing to much
larger audiences in general release situ-
ations. 'Ben-Hur', well on its way to
the all-time grossing figure, is racking
up huge returns where it has already
gone into general release. "Spartacus"
and "Exodus" are continuing nicely as
reserved-seat attractions.

The upbeat tone of movie business
seems to be echoed in sanguine reports
(Continued on Page 15)
A Famous Movie Critic Examines the Arguments For Restraints on Films

NOT FOR CHILDREN?

The following, by the New York Times motion picture editor, appeared in the Times of Sunday, April 16.

by DORSEY CROWTHER

The present stirrings in some quarters about the seamy qualities of some films and the widespread attempts to revive the notion that censorship or some form of classification will maintain the "purity" of the screen bring us back to the old question that has been asked time and again for fifty years: What do we expect the medium of motion pictures to convey?

Do we allow that motion pictures should be free to contemplate life as it is, which means aspects of it that may be seamy, such as infidelity, prostitution and treachery, as well as aspects of fine and noble nature, such as devotion, courage and self-sacrifice? Or do we expect motion pictures to be only about the good and cheerful things—about absent-minded professors, Swiss families and Dalmatian dogs?

Old Excuse

The old argument that the movies are patronized largely by persons under 21 and that they should therefore contain no matter that might corrupt or disturb the minds of the young is so thoroughly fatuous and phony (and has been so completely discredited over the years) that it is simply amazing and quite depressing to find it being used again.

To be sure, little children go to movies. Teenagers go to movies, too. But what sort of movies do they go to and what do they take away from them?

Little children not content with television usually go to the movies their parents take them to see. If their parents choose to take them to see "Breathless" or "Psycho" or "Butterfield 8," that's their parents' prerogative. But not many parents take children to see pictures such as those, and not many little children sneak away from home (with 85 cents or a dollar) to go to see such films. If they do happen to see them, the likelihood is the youngsters will be bored.

Teenagers are another matter. They do see a lot of the films that convey gross and seamy observations and may be in questionable taste. The sometimes sensational promotion and lurid advertising that is used for some of these films is most likely to arouse the curiosity and prurient interest of kids.

But first, in an estimation of the desirability of their seeing such films, one should question the quality of the family discipline and determine whether the youngsters are seeing such films without parental consent. Oftentimes parents who can't control their children and yet profess a great concern for them—or for other people's children—prefer to shift the responsibility of discipline to someone else. These are the parents that most often seem to put faith in censorship—or, in the presently much-touted variation, classification of films.

Unexplored Area

However, regardless of whether a teenager sees a film with or without parental consent, there remains the much larger question of the total effect it has on him or her. This is where we come into an area that is still inadequately explored, still open to much illumination by the sociologists and pedagogues.

Who can say that a modern youngster, exposed to all the various stimuli and intrusions of sophistication that come at him from all sides every day, is going to be corrupted or even startled by what he may see on the commercial screen? Who can say that, regardless of its quality, this isn't a maturing or sobering experience?

To be specific, it is any more harmful for a teenage girl to see Elizabeth Taylor acting a flighty and frantic nymphomaniac in "Butterfield 8" than it was for that same girl's mother to see Vivien Leigh as a shameless adventuress and sexual opportunist in "Gone With the Wind"? Or is "Psycho" any more hurtful to the psyche of a kid than was John Barrymore's or Fredric March's "Dr. Jekyll and Mr. Hyde"?

What it comes down to is a matter of individual stability and taste. A stable, intelligent youngster can probably take anything, profiting by the artful, being disgusted and bored by the crude; and the unstable, unintelligent youngster—or a degree of same—is not going to be damaged merely by the content of films.

Of course, the ultimate absurdity is that the medium of motion pictures should be restrained from free expression, whether in good taste or not, simply to "protect" those children who generally are not interested in the run of adult films, anyhow.

A Busy Season

(Continued from Page 13)

from other industries, and although the complex workings of the cinema world are quite apart from automobiles or plastics, an indicated trend toward more public spending and an upturn in the business cycle certainly augur well for filmland. In that vein, under the title, "A Spring Business Upturn?", The New York Times recently editorialized about the season's traditional tonic effect on business, adding that the optimism is solidified this time by a "more tangible basis." According to The Times, "The psychological atmosphere in which consumers and business men are making their decisions is improving ... Washington would not be surprised if the worst were over for the moment and better days ahead for the economy as well as for gardeners, golfers, and people who just like to walk around without having to wear overcoats."

It might well have added, also for people who like to go out to the movies.
Tide of Telemeter Troubles

BY CLIFFORD R. BOWERS AND PHILIP R. WARD

How fares the Trans-Canada Telemeter pay-TV experiment as it advances into the second year of operation?

Telemeter officials have yet to issue any concrete figures to confirm—or refute—claims that the venture is a success. They confine themselves, rather, to generalities about a high rate of public acceptance, and hint that Etobicoke is merely a proving ground for the experiment. The pay-off will come later, they say, but how much later is anyone's guess at this juncture. Meanwhile, there are growing signs that Telemeter is not a success in Etobicoke—and, in fact, may never be.

One side effect of Paramount’s plunge into Canada in the hope of proving the technical efficacy and commercial potential of its pay-TV system is revealed in the annual financial report just issued by Famous Players Canadian Corporation, Ltd., Paramount subsidiary, and sponsor of the project. Famous Players earnings from operations for 1960 declined some 20 percent from 1959—$2,602,076 compared to $3,259,523. Net profit was $1,857,251 for 1960, compared to $2,259,058 for the prior year.

Dip Pinned To Pay-TV Costs

J. J. Fitzgibbons, president and managing director, attributed a large portion of the dip "to the absorption of preliminary expenses and operating losses incurred in the operation of the Company’s new Telemeter (Theatre In The Home) system in Etobicoke". Contending it was not expected that the project would become immediately profitable, Fitzgibbons advised shareholders that Telemeter operating costs are being cut.

Three additional bits of interesting information are gleaned from the Famous Players financial report. One is the admission of a decline in theatre receipts during 1960, with the implication that pay-TV might have been responsible to some degree. Another is the official statement that Telemeter "now has over 5,500 subscribers"—referring to the report in Film BULLETIN, February 20, of cancellations by a number of subscribers. Original claims by Telemeter held to a goal of 6,000 installations; this was later reduced to 5,800.

Seek Weekly Guarantee

But most intriguing is the revelation by Fitzgibbons that the company is seeking to make "new arrangements with (pay-TV) subscribers which will insure a weekly income from each Telemeter unit installed".

It will be recalled that apologists for the Bartlesville (Okla.) fiasco pinned the onus for that pay-TV failure on the policy of imposing a minimum monthly charge upon subscribers. The argument went that Bartlesville would have been a success if a pay-as-you-see system had been adopted. It now appears that Telemeter in Etobicoke—presumably disappointed in the response of subscribers under its fee-per-attraction policy—is planning to embrace some form of minimum weekly charge or guarantee. How this will rest with the subscribers remains to be seen.

Meanwhile, results of two telephone surveys—one by Film BULLETIN and another by Elliott-Haynes—indicate that the pay-TV viewership in Etobicoke may be slipping, even under the pay-as-you-see system. And there are recurring reports, partially borne out by the FB poll, of subscribers canceling because of dissatisfaction with the program fare.

Some subscribers—it’s impossible to learn exactly how many—have had the coin boxes removed from their sets. Many say they are tired of old movies, which comprise the major portion of feevee viewing. Telemeter claims many of these failed to spend the required minimum of $39 annually (8.75 weekly) to watch the shows, and so forfeited the service, adding that coin boxes given up by subscribers are quickly taken up by others on a waiting list. Some, according to director of franchise operations Phil Isaacs, pay the minimum to retain the service, even though they don’t watch the number of shows required.

Last November, Elliott-Haynes’s survey of 200 subscribers showed that during a given week 34.2 per cent watched no pay-TV at all. During the week of March 5, the same research firm conducted a telephone survey among 386 Telemeter homes. All respondents were asked this question: "About how many Telemeter programs have you or members of your family viewed during the past seven days?"

Total Respondents 386 100%
No Telemeter show 189 49%
One show 130 33.7%
Two shows 44 11.4%
Three shows 14 3.6%
Four shows 9 2.3%
Average number of shows seen—77 per week.

77 Cents Per Week

At an average rate of $1 per show, this would mean that a Telemeter subscriber is spending 77 cents per week, compared to the 80 cents a week disclosed by the previous Elliott-Haynes survey. But many of Telemeter’s movies now are being shown at 75 cents, which reduces the cash figure substantially. Allowing a generous three hours per show viewed, the .77 average means that the average subscriber spends two hours, 19 minutes each week watching Telemeter, compared to the average of 15 hours, 17 minutes that persons in non-pay-TV homes watch free TV in the same viewing period (7-11 p.m.) each week. Telemeter viewing time

(Continued on Page 19)
Viewpoints

The New Theatre

It is pleasing and comforting to note that Loew's is managing to sandwich in a new theatre or so among its hotel projects. Our pleasure is due only in part to the sentimental desire to see the Loew name remain as a dynamic force in the rebuilding of the U. S. theatre landscape. Existing Loew's theatres are ornaments to many communities and a credit to the industry, for they usually have been operated in first-class style. Therefore, it is good public relations to have more Loew's Theatres in operation.

Back in the days when Marcus Loew was pioneering his chain of theatres he helped tremendously in setting the standards for family showplaces. The Tisch-employed architects who design Loew's hotels will undoubtedly be doing much to influence the style and operation of the hostelries of the future. We would like to see the same pioneering embodied in the new Loew's theatre.

Much more than the reputation of Loew's is involved in this fond wish of ours. It is our basic conviction that a whole regeneration of moviegoing can be accomplished when somebody develops the kind or kinds of theatres which regenerate customer enthusiasm.

The great boom in bowling started with a technical revolution—the elimination of pin boys through automatic pin spotting machines. There must be technical revolutions still to be accomplished in the motion picture theatre. Let's just run through a few, starting with automation. Today there are machines which can make change from paper money; maybe ticket selling can be automated. An automatic seating board indicating which seats are empty and which are occupied at all times would be a real convenience and a conversation piece for patrons.

Showing of films with clarity in normal room light is another area of exploration. Third dimensional effects without glasses deserve attention. Automation of concessions operations—possibly dispensing a variety of refreshments near each bank of seats—are not beyond the realm of the possible.

Think of the excitement which 3-D momentarily and CinemaScope for a more lasting time brought to the motion picture theatre. Think of the stage miracles wrought five times a day at the Radio City Music Hall. Think of the possibility of something equivalent to multiplexing in broadcasting (broadcasting simultaneously several different programs on the same frequency allocation). For example, can one theatre through the use of some type of customer placement offer a choice of two or three different pictures on a push button basis?

We don't pretend that the foregoing suggestions are either all-inclusive or all practical. We merely offer them in the hope that they will stimulate Loew's and anybody else who happens to be building a theatre—but particularly an organization with the architectural and developmental resources which Loew's can command—to do something different, to pioneer, to give the public the idea that moviegoing can still be a novel, interesting and dynamic experience.

Eric Johnston—Ambassador

"In the short span of a dozen years, our industry leaders completely transformed the business and saved it from the sad fate the experts so cheerfully thought was in store for it."

Thus spoke Eric Johnston at a testimonial dinner given in honor of his 15th Anniversary as president of the MPAA. And, fittingly, no man in the motion picture industry has helped herald its rejuvenation more than the dignified good will ambassador who never fails to carry a sample of movieland at its best in his suitcase.

We should like to join such distinguished company as senators, diplomats and, yes, even the President of the United States, by extending our best wishes to Mr. Johnston. Thanks for a job well done. We look forward to celebrating your Silver Anniversary with you.
GOLDBERG UPPED. Fred Goldberg has been named executive director of advertising, publicity and exploitation for United Artists, it was announced by vice president Max E. Youngstein. Goldberg, who served for two years as UA's national promotion chief, replaces Roger H. Lewis, who resigned, effective June 1.

HEY KIDS, IT'S 'MISTY.' This attention-getting merchandising presentation was prominently displayed at the recently-held National Toy Fair, at the New Yorker Hotel, N. Y. It's a combined effort on the part of 20th-Fox and Rand-McNally to tell children throughout the country that Fox's "Misty" is coming to theatres in late June. Tie-ins include everything from books to balloons.

PROMOTIONAL PICKETS. Herman King, of the King Brothers, producers of "Gorgo," seems pleased at prospect of such eye-catching ballyhoo for his film. The three models, carrying gag picket signs, were dispatched from their home base at Metro-Goldwyn-Mayer's New York home office to key pedestrian areas throughout mid-town Manhattan. They plugged the opening of the film in the metropolitan area to a fare-thee-well.

SHE'S NO SECRET. "The Secret Ways" co-star Sonja Ziemann meets with Universal executives prior to p.a. tour. L. to r.: Paul Kamey, Philip Gerard, Herman Kass, Jerome M. Evans discuss promotional plans.

SOME MASCOT. Pretty starlet Barbara Eden, who appears with Pat Boone and Buddy Hackett in 20th-Fox's "All Hands on Deck," pulls off an obviously well-tied-in personal appearance at the Great Lake's Naval Training Base. Here she presents a live turkey to the men—she christened this gobbler "Owasso," the same name as that of the bird appearing as ship's mascot in "Deck."
Which trade paper has the most “DRAG” with exhibitors?
represents 15.2 per cent of television viewing time, according to the Elliott-Haynes report.

In a poll conducted among 200 Telemeter customers after the Patterson-Johannson title fight had been shown nightly during the week of March 17, Elliott-Haynes showed that 27.3 per cent had viewed it. A radio survey in Toronto indicated that 37.2 per cent listened to the fight broadcast that Monday night.

Film BULLETIN'S independent survey of feevee viewers disclosed that the Broadway offerings—"The Consul" and "Show Girl"—were relatively popular, and subscribers prefer more programs of this type. Two to three hours of Telemeter viewing weekly was the average of these respondents. And while pay-as-you-see-TV appears to have had little effect on regular TV watching or attendance at movie houses, it should be noted that 30 percent of those polled in the Telemeter area have not attended a theatre in the past 12 months.

Many observers, motion picture company officials and TV operators alike, feel that the supreme test comes with mounting costs to produce better shows in the face of what the surveys seem to indicate is falling revenue. Investment in the Telemeter experiment to date has been estimated at $10,000,000 and almost ten years of prior research and mechanical development. The Telemeter units cost $60 apiece, and another $40 to install, with the customer paying $5 of the latter charge. The Bell Telephone Co., which did the wiring for the system, charges the company more than $2 per unit per month for use of its lines. (The Canadian Bell's ability to provide Paramount's Famous Players with an immediate, acceptable rate structure—something the U.S. Bell could not, or would not, do—was one of the reasons why pay-TV got its trial in Canada.)

Another indication that all is not as rosy as painted in the Telemeter camp may be evident in staff changes at management level. Jean Dalrymple was named executive producer, and Les Wilnik was brought in to supervise sports coverage. If these appointments lead to a stepped-up pace for the pay-TV test—and, from all indications, they are meant to—money will become an even more pressing problem.

The question is, can 5,500 or 5,800 subscribers who now are averaging less than 80 cents weekly in their contributions to the coin boxes provide the necessary funds? It remains for Telemeter either to expand coverage by launching a campaign to attract new subscribers or to cut back to reduce potential losses. And the latter seems unlikely in the face of announced plans to introduce bigger and better shows.

In its second year of operations, the Telemeter experiment in Etobicoke is at the crossroads.

FINANCIAL ROUND-UP

(Continued from Page 7)

clared, but the decline was principally "to the absorption of preliminary expenses and operating losses" incurred in the Telemeter operation.

Double Shares of AB-PT

American Broadcasting-Paramount Theatres, Inc. plans to double the number of its shares, from 5,000,000 to 10,000,000. A spokesman said that "the company does not have any present intention regarding the issuance of these additional shares," describing the proposal as merely for "general business and corporate purposes." It will be submitted for stockholder approval at the annual meeting, May 16. Meanwhile, AB-PT revealed conclusion of an agreement to provide a long-term loan to Visual Electronics Corp., with rights to purchase up to 40 per cent of the latter's common stock.

Loew's Plans Expansion Moves

Loew's Theatres announced intention of remaining solidly in the theatre business was reaffirmed when board chairman and chief executive officer Laurence A. Tisch announced a handful of new projects, including a new 600-seat luxury theatre to be incorporated into the 40-story Tower East, city's tallest apartment building, to rise on Third Avenue, between 71st and 72nd Streets. In making the announcement, Tisch said that the firm is seeking other sites "for medium-sized theatres in promising areas." All Loew's movie houses are operating at a profit, he said.

Also on the expansion agenda are two new motor hotels, a luxury resort hotel and a possible apartment hotel. When these are in operation, predicted Tisch, "We'll do more in revenues from them each year than we do from the theatres."

Taking that tack, a recent Wiesenberger Investment Report follow-up noted that the firm "appears to be a relatively attractive real estate speculation on Mr. Tisch's ability in the hotel and real estate fields." The investment firm also said: "Loew's Theatres is making good progress in its program to produce greater earnings and cash flow from the company's substantial land and building values . . . the company expects a fiscal 1961 earnings to at least equal the $1.04 a share of a year earlier."

Columbia Recommended on 2 Counts

Columbia Pictures is recommended highly by Hayden, Stone & Co. on two major counts: asset value of the stock and prospects of increased earnings from the firm's motion picture activity.

The assets, referred to as once "hidden," but now readily discernible, are Columbia's interest in Screen Gems and its post-1948 film library. SG, according to a report by Robert P. Bingaman, Jr., "has shown a strong record of growth, a record expected to continue into the foreseeable future," while the value of the film company's library of newer features is estimated at $30 million. Adding these to the book value of Columbia, Hayden, Stone & Co. comes up with $74 per share in assets.

Turning to the motion picture end of the business, the report finds that "studio costs in Hollywood have been trimmed, and many promising pictures will be released in 1961." Mentioned among the latter are: "Guns of Navarone" and "Devil at Four O'Clock." Current films listed as potential money-makers include "A Raisin in the Sun" and "Pepe." Hayden, Stone also notes that big-budget pictures "may be written off in a longer period of time than normal, thus indicating a more immediate impact on earnings."

The report, "assuming the company's films meet with good box-office results," tentatively estimates earnings for the current fiscal year at $2.00 per share. No cash dividend is seen.

Film BULLETIN April 17, 1961  Page 19
ALLIED ARTISTS

October


November

HEROES DIE YOUNG Erika Peters, Robert Getz, Bill Browne. During incident during W. W. 2. 76 min. 34/65.


December


January


March


OPERATION Eichmann Werner Klemperer, Ruta Lee, John Banner, Donald Buka. Producers Samuel Bischoff, David Diamonds. Search and capture of the Nazi butcher. 93 min. 3/20/66.

April

TIME BOMB Curt Jurgens, Mylene Demongeot, Alain Saury, Paul Mercery. Plot to sink ship for insurance money goes awry. 92 min. 1966.

May


June


July


August

TWENTY PLUS TWO Producer Frank Gruber. David Janssen, Joanna Crain, Dina Merrill. Story of events in life of woman missing 22 years. 100 min. 1966.

Coming


REPRIVE Producers Millard Kaufman, A. Ronald Lubin. Film based on the play, once sentenced to die in electrical chair and reprieved after 19 years in Dannen- Safer's story. 90 min. 1966.


October

JOURNEY TO THE LOST CITY Colorscope, Debra Paget, Paul Christian. Producer-Director Frits Lang. Adventure story in India. 94 min. 11/29/66.

February


March


May


June


July


August


September

ALI BA'A AND THE SEVEN MIRACLES OF THE WORLD Technicolor-Technirama. October

ATLANTIC ATTACK CinemaScope, Color, Broderick Crawford. War drama.

LOST BATTLE抢劫 Leonold Salcedo, Diane Jergens, Johnny Monteiro. War adventure.

Coming


JOURNEY TO THE 7TH PLANET Color. John Agar, Audie Murphy, Sid Hickox. Science fiction.

TAKE ME TO YOUR LEADER CinemaScope. Comedy science fiction.
July
ON THE DOUBLE Panavision, Technicolor. Danny Kaye,升高 stirred into Allied espionage plot.

August

Coming
APPOINTMENT IN ZAHRA Panavision, Technicolor. Yul Brynner. Production-distribution-drama set in an oil-rich nation in the Middle East.


BLUE HAWAII Technicolor, Elvis Presley, Joan Blackman, Joseph Crehan, Robert Morgan. Production of a journey to the Islands.


DEADLOCK Jeffrey Hunter, Stella Stevens. Producers Edmund Grainger, Elia Kazan. Depicts a war between two states.

HELL IS FOR HEROES Bobby Darin, Steve McQueen, Mickey Rooney, Joseph Cotten, Producer St PACKAGE. Production by Cardwell. WWII War drama of a battalion assailed into an indefen-

LOVE IN A GOLDISH BOWL Technicolor, Tommy Sands, Fabian, Jan Sterling, Producers Marlon, John, and Jerry. Production by Davis. A two-themed romance.


TOO LATE BLUES Bobby Darin, Stalla Stevens. Producers-director, Cassavettes. Drama set against the modern jazz world.

CENTURY-FOX

20TH-CENTURY FOX
November


December

January
BLUEPRINT FOR ROBBERY Jay Barrie, Tom Dugan, Producer Ryan Ford. Director Jerry Lewis. Story of a $2,000,000 bank heist. 8/31/60.

FOXXHOLE IN CAIRO James Robertson Justice, Producers-director, Robert Taylor. Producer Jerry Lewis. Director, Frank Tashlin. Modern version of the Cinderella fairy tale. 11/1/60.

February
SAY NO INNOCENTS, The Technicolor, Color. Anthony Quinn, Yoko Tani, Producer Malteso Malatesta, Director Terry O'Neale. A romance of the South Pacific.


April

June
LADIES' MAN, The Technicolor, Jerry Lewis, Helen Treasure. Producer-director Jerry Lewis. Story of the only male employee in a boarding house for women.

July
ON THE DOUBLE Panavision, Technicolor. Danny Kaye,升高 stirred into Allied espionage plot.

August

Coming
APPOINTMENT IN ZAHRA Panavision, Technicolor. Yul Brynner. Production-distribution-drama set in an oil-rich nation in the Middle East.


BLUE HAWAII Technicolor, Elvis Presley, Joan Blackman, Joseph Crehan, Robert Morgan. Production of a journey to the Islands.


DEADLOCK Jeffrey Hunter, Stella Stevens. Producers Edmund Grainger, Elia Kazan. Depicts a war between two states.

HELL IS FOR HEROES Bobby Darin, Steve McQueen, Mickey Rooney, Joseph Cotten, Producer St PACKAGE. Production by Cardwell. WWII War drama of a battalion assailed into an indefen-

LOVE IN A GOLDISH BOWL Technicolor, Tommy Sands, Fabian, Jan Sterling, Producers Marlon, John, and Jerry. Production by Davis. A two-themed romance.


TOO LATE BLUES Bobby Darin, Stalla Stevens. Producers-director, Cassavettes. Drama set against the modern jazz world.

CENTURY-FOX

20TH-CENTURY FOX
November


December

January
BLUEPRINT FOR ROBBERY Jay Barrie, Tom Dugan, Producer Ryan Ford. Director Jerry Lewis. Story of a $2,000,000 bank heist. 8/31/60.

FOXXHOLE IN CAIRO James Robertson Justice, Producers-director, Robert Taylor. Producer Jerry Lewis. Director, Frank Tashlin. Modern version of the Cinderella fairy tale. 11/1/60.

February
SAY NO INNOCENTS, The Technicolor, Color. Anthony Quinn, Yoko Tani, Producer Malteso Malatesta, Director Terry O'Neale. A romance of the South Pacific.


April
**Prediction:**

"The Hoodlum Priest" will be one of the top grossers of the year!

**Performance:**

SMASH! SMASH! SMASH!

IN ALL FIRST OPENINGS!

ask 'em in:

NEW YORK — Astor; CHICAGO — Oriental; ABERDEEN — Orpheum; BELOIT — Ellis; DES MOINES — Variety, Capital Drive-In & Hollywood; DUBUQUE — Grand; FT. LAUDERDALE — Florida; FT. WAYNE — Clyde; GANESVILLE — Jeffries; HOLLYWOOD, FLA. — Florida; INDIANAPOLIS — Lafayette, Shadeland Drive-In; KANSAS CITY — Isis, Vista, Lewood, Shawnee, Hart; LA CROSSE — Hollywood; MADISON — Orpheum; MANKATO — Grand, State; MILWAUKEE — Wisconsin; MINNEAPOLIS — Lyric; MOBILE — Saenger; OMAHA — Admiral, Chief, Skyview; ROCHESTER, MINN. — Chateau; ROCKFORD — Coronado; ST. JOSEPH — Missouri; ST. LOUIS — State, Mid City; ST. PAUL — Riviera; TERRE HAUTE — Indiana; WICHITA — Orpheum.

**Prediction:**

"The Hoodlum Priest" will be one of the most critically acclaimed motion pictures of the year!

**Performance:**

SMASH! SMASH! SMASH REVIEWS COAST-TO-COAST!

"★★★★! HIGHEST RATING! POWERFULLY DRAMATIC FILM THAT WILL LINGER LONG IN ONE'S MEMORY!"
— KATE CAMERON, N. Y. Daily News

"FORCEFUL, MOVING . . . UNFORGETTABLE!"
— NEWSWEEK

"ACTION-FILLED! AUTHENTIC, POWERFUL!"
— A. H. WEILER, N. Y. Times

"A SMASHER! EXCELLENT! UNUSUAL! EXCITEMENT THROUGHOUT!"
— RICHARD L. COE, Washington Post

"4 STARS FOR 'HOODLUM PRIEST'! COMPLETELY ENGROSSING!"
— DORIS ARDEN, Chicago Sun Times

"REALISTIC AND PACKS WALLOP! HARD-HITTING!"
— KASPER MONAHAN, Pittsburgh Press

"SO GOOD AND SO RIGHT THAT ALL WHO BEHOLD IT IN ADVANCE OF RELEASE KNOW IT WILL BE A GREAT WINNER!"
— BOB CONSIDINE, Hearst Syndicate

MURRAY-WOOD PRODUCTIONS PRESENTS "THE HOODLUM PRIEST" STARRING DON MURRAY · WRITTEN BY DON DEER AND JOSEPH LANDON · DIRECTED BY IRVIN KERSHNER · PRODUCED BY DON MURRAY AND WALTER WOOD
Opinion of the Industry

The Oscar Show
As a P.R. Medium

Preminger vs. Schary
DEBATE
"Should the Industry Classify Its Films?"

Reviews
THE YOUNG SAVAGES
LA DOLCE VITA
HIPPODRome
ALL HANDS ON DECK
THE PHARAOH'S WOMAN
RING OF FIRE
WATCH YOUR STERN
SATURDAY NIGHT AND SUNDAY MORNING
ANNA'S SIN
Universal PROUDLY ANNOUNCES THE START OF

RODGERS AND "FLOWER"

IN EASTMAN COLOR

Starring

NANCY JAMES SHIGET

JUANITA HALL

Directed by HENRY KOSTER Screenplay by JOSEPH FIELDS Produced by F
Ready the 4th of July...
20th Century-Fox
Joyfully Presents
The Loveliest
Happiest Show
Of The Year!

Snow White & The Three Stooges

introducing
Carol Heiss
as "Snow White"

CinemaScope
COLOR by DE LUXE
Produced by
Charles Wick - Walter Lang
Screenplay by
Noel Langley and Elwood Ullman

The Screen's First Ice-travaganza
In 15 Years Will Enchant
Your Warm-Weather Audiences!
ACE PRODUCTIONS EXTENSION. The film production project sponsored by ACE will receive another two-months' extension from its exhibitor backers. New deadline now will be July 3. One of the major stumbling blocks in finalizing plans for ACE Productions has been associated with the internal problems of one of the major circuits, which has a sizable sum in the escrow fund. Meanwhile, the choice of the executive to head the new film-making organization is expected to be announced before long.

LIVING PRESS BOOK. United Artists showmen are cooking up a slick trade selling campaign for "The Naked Edge" that figures to stimulate plenty of exhibitor enthusiasm for the Gary Cooper starrer. Idea, tagged "Living Press Book", entails a series of regional exhibitions in theatres of trailers (theatre and TV), full-scale displays of the newspaper ads, posters, and all other facets of the overall promotion campaign.

M-G-M SHOPPING EARLY. Originally slated to announce titles of the first batch of its post-1948 films to TV at the NAB convention next week, M-G-M has decided that the most susceptible market is a well-informed one. Via a splashy series of advertisements under headlines like "The Best of the Fifties" and "A New Era in TV," the film company has made a direct pitch to the video camp by revealing the most important post '48 titles now available. Included are "Lone Star" and "To Please a Lady" (Clark Gable), "The Actress" and "The People Against O'Hara" (Spencer Tracy), "The Bad and the Beautiful" (Kirk Douglas, Lana Turner) and "Battle Circus" (Humphrey Bogart).

TOA ADVANCE. While National Allied continues to experience organizational difficulties, TOA is establishing units in areas heretofore Allied stomping grounds. At least two new regional additions will be announced by TOA within the next month or two. Backing up the advance is a campaign selling Theatre Owners of America as the one exhibitor organization of the future.

‘KING’ LAUSED. Our private report from Phoenix, Arizona, where "King of Kings" was sneak previewed last week, terms M-G-M’s big upcoming spectacle "a definite roadshow property." While the Samuel Bronston production boasts no single sequence to match the chariot race of "Ben Hur", it is a film of "powerful, persuasive, intensive mood". The battle scenes are described as being of "jolting violence", while Jeffrey Hunter’s depiction of a Christ with blue eyes is "compassionate" and "deeply moving".

ISSUES AT LITTLE ROCK. Three major issues will highlight the public inquiry into Telemeter’s move to open the door to pay-TV in Little Rock, Ark. The May 15 hearing before the Public Service Commission will be on Midwest Video’s (Telemeter licensee) petition asking the PSC to direct Southwestern Bell Telephone Co. to provide equipment and service for a wired toll-TV setup in Little Rock. A member of the PSC informed Film BULLETIN that the three basic questions to be considered are these: Would the wired system be interior or intra-state? Should Southwestern Bell be required to make a substantial investment for a private and experimental enterprise, without guarantee of a fair return? Is pay-TV in the public interest? Exhibition interests claim that the programming to be offered will come from outside the state, making the project subject to inter-state laws and FCC supervision. This issue will be countered by Telemeter’s argument, likely to be supported by the Ark. PSC, that its programs will originate, via film and tape, within the state. The telephone company will oppose Midwest Video’s petition on the ground that it should not be forced to carry the financial burden of someone else’s commercial experiment. Observers believe the PSC will insist that Midwest bear its share of the facilities cost. The ultimate issue, then, will be that of the public interest.
ACADEMY AWARD WINNER!
“BEST ACTRESS OF THE YEAR”

BEST ROLE OF HER CAREER!

CASH IN ON THE WINNER! BOOK IT AGAIN!

METRO-GOLDWYN-MAYER PRESENTS
ELIZABETH TAYLOR
LAURENCE HARVEY
EDDIE FISHER

in JOHN O'HARA'S
BUTTERFIELD 8

in CinemaScope and METROCOLOR

co-starring
DINA MERRILL with MILDRED DUNNOCK · BETTY FIELD · JEFFREY LYNN · KAY MEDFORD · SUSAN OL

* Screen Play by CHARLES SCHNEE and JOHN MICHAEL HAYES, Directed by DANIEL MANN. A PANDRO S. BERMAN PRODUCTION
We apologize for the error in the Mail Box on this page. Mr. Brichetto's letter should read:

To the Editor

"I have closed my theatre months ago and converted into an eight-lane bowling alley. I hope you can see why I do not wish to renew my subscription.

"I will say that of all the trade magazines . . . yours was by far the best . . . and I still read every copy. Your magazine makes me wish I was in the theatre business again"

L. P. BRICHETTO, JR.
formerly Gay Theatre
Knoxville, Tenn.
First Defeat In Etobicoke

The statement contained in the financial report of Famous Players Canadian Corporation that the firm’s Trans-Canada Telemeter subsidiary is seeking to make “new arrangements with (pay-TV) subscribers which will insure a weekly income from each Telemeter unit installed” must be recognized as the first apparent crack in the wall of upbeat propaganda that has concealed actual operations at the feevee launching pad in Etobicoke.

It seems obvious from this announcement that Telemeter is admitting defeat for the initial goal of establishing a profitable subscription TV system predicated upon the drawing power of individual attractions. It becomes immediately evident, as it did in Barletsville, that the “captive” home audience is not as hog-tied as the tollsters would have one believe. Despite pie-in-the-sky promises of enormous profits for feevee entertainment of every sort, it appears that the viewer becomes an extremely selective creature when he is required to shell out coins for his home television.

To combat the lethargy among subscribers and beef up income, Trans-Canada Telemeter is now turning to the questionable policy of imposing some fixed charge or weekly guarantee. For historical proof of the inefficacy of this policy one need only recall the experience of the ill-fated Barletsville trial. Its sponsors admitted, in the post-mortem, that the imposition of a minimum monthly charge to subscribers dealt their experiment its death blow.

It is not unlikely that the Etobicoke subscribers also will regard this as taxation without representation.

Talk Up The Industry

Beseiged as we are by scowling critics, self-appointed censors, and uninvited mourners for our “dying” industry, the need for an intensified public relations program becomes more urgent with every passing day.

Within the limits of one’s individual vigor, talent, and availability, Eric Johnston is doing a superb job of wiping the tarnish from the industry’s image, and one wishes there were six of him touring the country to speak on our behalf. But there is only one Eric Johnston, and we need spokesmen. It is essential that each theatean throughout the nation assume the duty of a spokesman for his business. He must not wait until the tragedy of Abilene strikes his community. Go out and present your industry as a bright, growing, healthy, important, unique, exciting, glamorous art-business. Go out among the people in your community, reach the opinion-makers, and talk up motion pictures.

What shall you say? Take Mr. Johnston’s eloquent words as the basis for any talk you might give before organizations in your community. Here, for example, are highlights from his recent address, titled “The Business of Movies”, to the Empire Club of Canada.

“The glamor of Hollywood is merely the cosmetics of our industry. The business side of our industry is the flesh, blood and bones that give it life. Is that life almost over? Are we dying, as our critics contend? Or are we a going concern? When I finish, you will be the judge.

“So, today, let’s talk grosses not glamour, enterprise not enchantment, commerce not confessions. Let’s talk business. For clearly, the motion picture is a business — a business with many of the same elements that go into making and selling a bulldozer... the polish on a woman’s fingernails... a breakfast cereal... or an automobile.

“From a business angle, let’s look at some figures. Just what is the motion picture worth in dollars and cents?

“The worldwide box office for the motion pictures of all countries is about three billion dollars. Of this amount U.S. films generate around two

(Continued on Page 10)

Thanks for The Orchid

To the Editor

I have closed my theatre months ago converted into an eight-lane bowling alley. I hope you can see why I do not wish to renew my subscription.

I will say that of all the trade magazines... yours was by far the best... and converted into an eight-lane bowling alley. I hope you can see why I do not wish to renew my subscription.

L. P. BRICHETTO, JR.
formerly Gay Theatre
Knoxville, Tenn.
Trading

The volume of trading in film and theatre stocks remained relatively active during the past fortnight, but, along with the rest of the market, the trend was decidedly downward, crises in Cuba, Laos and Algeria taking their toll on almost all issues. Most spectacular performer was Universal, which zoomed 131/4 points to a new high of 67 3/4 (it has climbed almost 21 points in less than a month). Most heavily traded during the April 13-27 period was National Theatres, rising a point on sales of 291,400 shares. The election to the board of two challengers, a top management change, acquisition of a number of community antenna systems and, possibly, a promise by both sides to work in harmony all had their effect on NT trading. Decca Records, Universal parent firm, continued its rise, up 3 1/2 points on a turnover of 125,800 shares. Metro-Goldwyn-Mayer halted its steady ascent, dipping 4 points; it continued to be heavily exchanged, however, with sales totaling 116,900 shares. Interest was high in 20th-Fox, coinciding with a payment to the firm of $38,000,000 to close a studio land sale. 184,700 shares were sold. American Broadcasting-Paramount was up a smart 5 points, matching announcement of a first-quarter high in net earnings.

Movie Repairing to Continue—Hayden, Stone

The romance between Wall Street and movie stocks continues apace. Latest to look with interest is Hayden, Stone & Co., whose researcher Robert P. Bingaman, Jr. has penned a most upbeat study of cinema issues.

The investment firm takes notice of the "phenomenal rise" in movie stocks last year (a 46% increase, in face of a 17% decline in the Dow-Jones Average). Some maintain 1960 was an exceptional year for the industry, but Hayden, Stone believes it was just the start of an upswing: "We firmly believe that 1960 formed a revitalized base on which the industry will build. All indications point to a bright future for the motion picture industry, and that increases may very well be expected in yearly revenues and earnings, which should stem not only from high-quality film production, but also from the broad diversification moves taken by many film companies."

The Wall Street firm paints motion pictures as a changed business. Gone is the whimsy of yore, replaced by "efficient management techniques," aimed at cutting costs. As Hayden, Stone puts it, "Earnings per share is now probably the most influential title used in Hollywood." Forget the "hit-or-miss" tag placed on movies; now they offer investors higher earnings prospects for at least a half dozen reasons:

1. Cost-cutting.
3. Prospective sale of valuable assets, such as post-'48 libraries and land holdings.
4. Diversification.
5. Substantial cash on hand from the liquidation of some assets (film firms are using this cash to reduce capitalizations and for diversification moves).
6. Pay-TV.

But, after all factors are considered, the report reaffirms the contention of movie purists that movie-making still is the most important aspect of the business. "Despite the growing diversity of operations," notes H-S, "the basic profit potential of the industry continues to be the production of theatrical films. Earnings progress, in the final analysis, will depend on the success of the motion picture studios film productions."

VL Touts Feevee, Sees Higher Earnings

In the face of obvious enthusiasm by the film companies for the promise of pay-TV, Value Line Investment Survey, published by Arnold Bernhard & Co., warns them that this pie-in-the-sky might slip away unless they embrace it with more vigor. "The motion picture industry," says VL, "has shown little sign of supporting the system. Not only has Hollywood failed to promote pay-TV publicly, some studios have actually refused to commit themselves on supplying films to the prospective Hartford and Little Rock tests. Hollywood's apathy in the face of strong opposition by other interested groups could result in legislation against eventual development of this important motion picture market."

That is not the only count on which the latest Value Line Survey takes the industry to task, in a rather strange departure from its usual financial tack. It also chides the MPAA for failing to "fight for its beliefs" against the ever-present censors. The recent Supreme Court decision, notes VL, has raised the possibility of expanding distribution costs through the "mechanics of securing scores of licences for each picture." Add the Survey: "If indeed the High Court has erred in its last decision, much of the blame lies with the industry itself. For years, the Motion Picture Association of America has expressed its distaste for prior censorship of movies. But it seldom fights for its beliefs."

As expected, the MPAA, through a letter by vice president Ken Clark, took this sharp exception to the VL report: "You grievously mistated the Motion Picture Association's participation in the fight against motion picture censorship...The Association has not limited itself, as you suggest, to expressing its disapproval for prior censorship of films...We have done far more..."

As for stocks and such, Value Line predicts "substantially higher earnings for most movie companies 5 to 5 years hence than at present. Although the motion picture stocks are now fully priced in relation to the earnings in sight for the coming year, most of them still possess superior 3-to 5-year Appreciation Potentialities." Some of the assets of the majors that come under the consideration of VL are: conversion of idle assets into cash and retiring of shares with it, thereby raising..." (Continued on Page 20)
Students of the Future" featured a debate on the subject, "Should the Movie Industry Classify Its Films?" Otto Preminger argued the affirmative, while Schary took the negative position. The debate was moderated by John K. M. McCaffery, a noted newsman and critic.

McCaffery: Good evening. A few days ago the city of Abilene, Texas, set up a nine-member board to classify films as "acceptable," "objectionable," or "banned." Now that law provides that parents or theater owners can be fined if children are permitted to see one of these objectionable films. Several states already have classification laws, and several states are considering such laws. Now the movie industry is opposed to such external classifications. In part, of course, they fear that—some members of the industry at least favor self-imposed classification of films, and this is in response to the new realism in American films. Now movies have always portrayed a variety of adult subjects, but recently new themes have been introduced—cannibalism in SUDDENLY LAST SUMMER, rape in ANATOMY OF A MURDER; abortion in BLUE DENIM, just as an example. Supporters of classification feel that such new themes are inappropriate, morally dangerous, if you will. Others disagree. They maintain that the movies should deal frankly with these subjects. They regard classification as unnecessary, impractical, and an infringement of freedom of expression.

Our first speaker is Mr. Otto Preminger, a successful movie producer-director. Mr. Preminger is responsible for some of America's most distinguished and venturesome films. They include The Man with the Golden Arm, The Moon is Blue, Saint Joan, Carmen Jones and Anatomy of a Murder. And his most recent film is Exodus. Mr. Preminger has served as Associate Professor at Yale University, and is President of his own film company, Carlyle Productions; Mr. Preminger, may we have your position, please?

Preminger: Let me say first that I am unconditionally and forever opposed to any censorship or any kind of government, state or city control of motion pictures. I think we who make motion pictures have the same right of free expression that the Constitution guarantees the press, free speech, and any other medium of communication.

However, I feel that with this right for which we should fight and we should fight even at the slightest infringement and the slightest violation of this, our right, and we must fight for it because otherwise it will deteriorate and we lose it. I think with this right also a responsibility is imposed on us, and this responsibility leads me to believe that it would be a very good thing if we producers and picture makers, directors, everybody who has a vital interest in this medium, if we would classify our pictures voluntarily and by ourselves. By classify I mean, first of all whatever method of classification we might adopt that we should inform the public honestly in our advertising, in our publicity, what the picture is about, what theme the picture has, so that people who want to bring up their children a certain way and do not want their children to see pictures that handle certain themes like you mentioned, ANATOMY OF A MURDER, my own picture which did deal with a case in which rape was involved, or cannibalism in SUDDENLY LAST SUMMER, or abortion, if these parents do not want their children to see this kind of picture they should have a chance to prevent them from seeing it.

I want to make clear again at the finish of this statement that this must be absolutely voluntary and without any interference by the government, federal, state or city, Abilene or New York City, because this would be a violation of our rights as citizens of this country and we must fight for this right.

In other words, it must be voluntary, individually decided by the producer of that special picture, but I do feel that every producer with responsibility would be glad to do it.

McCaffery: Thank you very much, Mr. Preminger. Our second speaker, Mr. Dore Schary, is celebrating his 28th year as writer, producer and director in Hollywood and on Broadway. He has served as Executive Vice President in charge of production at both MGM and RKO. He is responsible for such successes as Boys Town, Sunrise at Campobello, and on Broadway, his current production is The Devil's Advocate, which he dramatized. Mr. Schary, may we have your position, please?

Schary: I do not believe in the classification of films

(Continued on Page 22)
Viewpoints

(Continued from Page 9)

billion dollars. Certainly, there's life here.

"And how many people go to movies around the world? The weekly attendance rate is about 250 million admissions. In the United States, it's 45 million. In Canada, it's 2.5 million.

"And how about theaters? On January 1 of this year, there were 154,852 motion picture theaters operating throughout the world.

"The Department of Commerce tells us that all U.S. manufacturing industries doing business abroad derived a net return of $540 million last year. This figure does not include the motion picture industry. We come under what the Commerce Department calls "service industries," and the net return for all service industries was $330 million.

"Now—of this $330 million, United States motion pictures brought back $225 million! This means that movies represent an income of $225 million against only $105 million for all shipping, airlines and other service industries. And it also means that just our one industry—motion pictures—draws an income that is equal to more than 40 percent of the total received by all of the U.S. manufacturing industries put together.

"Next, let's look at how the American people spend their recreation dollars. As I mentioned, forty-five million hands push money across box office counters every week in the United States. Did you know that the American people spend four and a half times as much money on movies as they do on all spectator sports? If movies are dying, I missed the wake they held for baseball.

Yes, there's a future for the motion picture business—a future that needs the contributions all of us can make.

"The motion picture can promote understanding among human beings. It can break down fear among peoples of vastly different cultures. It can inform, instruct, influence, persuade.

"It has a tremendous potential in our world of tensions—for it can play a major role in reducing these tensions—in creating a peaceful era."

"Comment . . ."

PAUL LAZARUS, JR.: "There has come into being an awesome, mushrooming era of costs, costs and more costs . . . I'm reminded of the phrase, 'Don't raise the bridge, lower the river,' when thinking in terms of movie expenditures. There seems to be a contention in Hollywood that a story costing less than $50,000 probably doesn't contain the boxoffice lure . . . In censorship, we all must share responsibility—the industry for individual performance, the parents for maintaining a check on what the children see. On the local level, a theatre owner is never obligated or forced to show a questionable attraction. It is a completely local option and the theatre owner must have his own social consciousness."

ERIC JOHNSTON (in a report to the MPAA board of directors): "Clearly, the U.S. motion picture is an effective ambassador in the other nations of the world. Among all media of mass communication, the American film ranks first in universal appeal. In three years time, it has lost none of its popularity and has gained immeasurable prestige."

PRODUCER ROBERT RADNITZ (on classification and children's films): "Classification is important not only for our children, but financially . . . We've got to start them as children with films that stimulate them creatively."

SCREENWRITER RICHARD BROOKS (on classification and adult films): "I hold quite deeply with classification. If we are to have adult films, we must have classification."

BRIDGEPORT (Conn.) POST (on TOA's audience information plan): "Mr. Pickus is confident that the industry will be able to iron out its own problems without government restrictions. There should not be any need for extreme censorship on the part of the film industry itself. However, the program should be effective enough to be a value in the effort to keep youngsters away from films which they are not ready for. The industry has taken the right tack in pursuing a 'do-it-yourself' attitude. Just what benefits will accrue depends upon the measures to be taken."

VARIETY CLUBS INTERNATIONAL CHIEF BARKER EDWARD EMANUEL (at 34th annual convention): "The single biggest factor in the decline of the motion picture industry is that we are sadly lacking in the good old fashioned commodities—enthusiasm and showmanship. Let's put both to work in our own organization and help permeate it throughout the industry."

PETER USTINOV: "I'm a one shot producer. I never want to get into mass production because I'm not an industrialist. You tax your creative juices that way."

PRODUCER ROBERT LIPPERT: "I wince whenever I pass a theatre and see youngsters lined up for an afternoon of double features that no parents in their right mind would expose them to."

SEN. CLAIR ENGLE (in placing a list of Oscar winners in the Congressional Record): "Few realize that the American motion picture business brought back $225 million in foreign earnings last year. Even fewer realize that this equals more than 40 per cent of the total earned abroad by all United States manufacturing industries put together."

PRODUCER-DIRECTOR JACK WEBB: "Presenting pictures as a great, family entertainment scares people away. We should let people decide for themselves. We can make pictures that are adult, yet not harmful to children."
WALT DISNEY brings you a HAPPY FOURTH!

This FOURTH BIG HIT of 1961...
for a BIG FOURTH OF JULY...
and for the rest of the summer!

WALT DISNEY

presents

Hayley Mills

in The

PARENT TRAP

starring

Maureen O'HARA • Brian KEITH

co-starring

Charlie RUGGLES • MerKEL

Una CARROLL • BarnES

HONORARY ACADEMY AWARD WINNER
Outstanding Juvenile Performance 1960
POLLYANNA

He's never made a movie quite like this before!

THEIR LOVE AFFAIR BECAME A LAUGH AFFAIR WHEN TWO TEEN-AGE LOOK-A-LIKES CHANGED NAMES AND PARENTS TO FIX-UP THE MIX-UP!

Written for the Screen and Directed by DAVID SWIFT
Based on the book “Das Doppelte Lottchen” by ERICH KASTNER

BUENA VISTA Distribution Co., Inc. © WALT DISNEY PRODUCTIONS

Hear TOMMY SANDS and ANNETTE sing the title song!

DON'T MISS THIS ONE – BOOK IT NOW FROM BUENA VISTA!
All About Oscar

Now that the Academy Awards presentations for 1961 have passed into history, and the lapse of a couple weeks has given me a somewhat more suitable perspective, I would like to say a few harsh words about the whole thing.

Some elements of what I regard as a routine Academy night were perhaps inescapable. The fact that the Academy could not come up with five songs worthy of consideration for an Oscar (indeed, there is grave doubt in my mind as to whether some of the musical entries were even songs at all) is not the Academy’s fault, even though it is a pretty sad commentary on one phase of current movie making. I was, however, greatly troubled by the fact that the people chosen to sing the songs were practically all non-movie people. Again, it is not in our province to discuss how well they sang. The point is merely that on its own night of nights the movie industry could not come up with its own talent in either the musical writing or performing categories.

I was also troubled by the apparent paucity of top Hollywood stars to do the presenting for the evening, looking over the list of presenters, I also find myself wondering about the pertinence of such as Kitty Carlisle and Moss Hart, Betty Comden and Adolph Green, Polly Bergen and a couple of others I could name whose fame stems basically from quarters other than the theatrical motion picture industry.

There were elements of superb drama, as there always are, in the award night and there was the usual end-with-a-groan, when Mitzi Gaynor and Wendell Corey (I think it was they, which indicates the blur the event left in my mind) went backstage as the climax to a lofty build-up about how the winners were going to be interviewed informally. Miss Gaynor and Mr. Corey never got to interview a single winner, and after looking around rather helplessly and ad libbing nobly, the cameras finally left them.

Then there was the Oscar that nobody wanted—I believe it later turned up in Jayne Meadow’s custody on the “I’ve Got a Secret” show—awarded to the Greek composer of the music for “Never on Sunday.” Incidentally, we may now have to revise the old saying to read “Greeks fear no bearing gifts.” It is somewhat of a commentary that the best song of the year should be from a Greek film.

I think it is also a commentary that of the five nominations for foreign feature films, I—no longer associated with but still interested in motion pictures—had actually heard of only one, “The Virgin Spring.”

Much of my objection to the awards was ameliorated by two strong plus factors. The first was the job Bob Hope did as master of ceremonies. I thought his delivery was flawless as usual (although some of his gags were offensive to movie people), and his general excellence worthy of the principal Oscar of the evening.

The other plus is a hard one to state without seeming cold-blooded. I think the 1961 Awards will be long remembered for a short speech by James Stewart. It has been said of Jimmy Stewart that he makes every line seem natural; but it was no line when he broke down in the midst of his tribute to Gary Cooper. The shock to the public was profound and dramatic and one which will be long remembered.

It is my personal opinion that, at least for the Eastern Time Zone, the major awards were too long delayed and would have achieved greater attention if presented at an earlier hour.

One thing that continually irritates me about the Oscar ceremonies is the endless time devoted to minor awards which are of interest only within the industry. Another item of irritation is the anonymity of some of the acceptances.

Every year, we seem to be destined to enjoy at least a couple of instances where the award to the best assistant head grip in a silent picture in color is announced, and then somebody else comes up and accepts the award on behalf of the winner, without identifying himself. There are times when the Academy should remember that you can’t tell the players without a scorecard, and it is particularly difficult when the substitutes don’t wear numbers on their backs. There is no gainsaying the fact that the large audience that is achieved by the Oscar Awards is a tribute to the tremendous popular interest in motion pictures. This interest, though, certainly does not extend to the myriad minor awards and the many awards which are of extreme importance within Hollywood but meaningless to the vast viewing audience.

It is amazing, nevertheless, to discover just how much comment is raised by the awards at a time when newspaper headlines of full stories of Russia’s space triumphs, the Eichmann trial in Jerusalem, the confusion of the Cuban situation and many other topics of equally worldwide impact.

Incidentally, unless it happened while I was blinking an eye, I did not see a single close-up of an Oscar on the show. Even at this late stage of the game, it would have been most helpful to have a sequence prepared in advance about the design of the Oscar. I think the viewing audience would have been interested to know whether the statuettes have any inscription at all on them when they are handed to the recipients, or whether the recipients are expected to have the engraving done themselves.

Usually, on coverage of a news event of this kind, newspapers and television networks alike prepare insert material which can be included to fill out the proceedings. I grant you that a program as long as the Academy Awards presentation certainly did not need filling out, but some interesting background material about the Academy, its manner of voting, etc. would be more entertaining for the general public than the minor awards.

The basic problem is that Hollywood has never quite decided whether the Academy Awards are essentially designed as Hollywood’s own show for the Hollywood colony or as a public relations effort aimed at the vast television audience. This is a decision which cannot be postponed for too many years longer. My opinion is clear-cut: on television and radio, this is a show for the public. That should be borne in mind by its planners.

There is one final comment, however, which must be made on the 1961 Academy Awards and which, I think, is the most important comment of all. Despite the fact that I disagreed with some of the awards, had never heard of some of the others and was awfully sleepy by the time they got around to the ones in which I was interested—despite all these minus factors, I still watched the Oscar show from beginning to end.
Protection From Obscenity, Filth and Trash...

"W"hen the President said that the job of teaching children good taste in films begins with the parents, I'm sure he didn't mean it to be this way!"

That was one startled and chagrined Texan's reaction to the recent passage of an umbrella censorship law in Abilene. Both parents and theatre managers and employees are covered by this one—they're all subject to fines of $200 if unescorted children are found in houses playing "objectionable" pictures.

Idealists and practical businessmen have been up in arms ever since the City Commission unanimously adopted an angrily worded ordinance aimed at achieving "more and better protection for our youth and community from the onslaught of obscenity, filth and trash in exhibitions."

The law gives authority to a nine-member Review Board of Theatrical Entertainment to classify films in five general groups.

A—Acceptable for average persons.
B—Acceptable for adults and for children 12 years of age or older.
C—Objectionable for minors—persons under 18—unless accompanied by a parent or guardian.
D—Objectionable but not prohibited if proper precaution is taken to see that no minors are admitted unless accompanied by a parent or guardian.
E—Excluded, prohibited and banned from public showing.

The idealists decry the Texas law as a travesty of democracy. Their hackles are up at the thought of nine townspeople telling them which pictures they can and cannot let their offspring see, and some are making themselves heard in no uncertain terms. "Just who do these self-appointed judges think they are?" asked one indignant housewife. "I am still bringing up my children, and if I think it's all right for them to see a certain movie by themselves, I don't want my next-door neighbor or somebody down the street overruling me."

Then, of course, there are those who feel this passage making parents liable for a fine is simply too harsh: "It shall further be prima facie evidence in any court that said parent and/or legal guardian permitted his charge to witness said exhibit if said minor is found within the exhibition premises where any 'C' or 'D' classified or banned exhibit is shown unless accompanied by a parent or legal guardian."

The theatremen are alarmed at the obstacles the new law presents to their established method of doing business.

"It shall be unlawful," declares the ordinance, "for any commercial exhibitor to present any exhibit in the City of Abilene, Texas, until he has filed with the Secretary of the Review Board a notice in writing of his intention to present an exhibit. Such notice... shall be filed not less than 10 days nor more than 30 days prior to the proposed date of presentation of such exhibition."

As one unhappy exhibitor exclaimed after reading the above, "They're going to be the only censors in history who never get to see a picture! I can't remember the last time we got a print 10 days in advance of playdate. It would be difficult enough to decide, in the words of the law, what is 'obscene and obscenity' by 'applying present day standards in Abilene, Texas, to determine whether or not the dominant theme of the exhibit, taken as a whole, appeals to prurient interests.' To do so strictly on hearsay, with no idea of what the picture is like, would amount to classification, not so much arbitrary as haphazard.

According to another section of the ordinance: "If the Board has reason to believe that any exhibit being presented or proposed to be presented or exhibited in the City of Abilene, Texas, should be classified and limited to adults only and/or excluded as obscene, it may issue a report giving such exhibit a 'temporary' classification... Unless such operator shall file with the Secretary of the Review Board or City Secretary an appeal within 72 hours, such temporary classification shall become permanent, final and binding." In light of the current print situation, this would mean, in effect, that for many pictures he wanted to play, an exhibitor would have to have them classified by men who had not seen them, then, if he deemed a ruling prejudicial to his interests, appeal. By that time, of course, a print might no longer be available.

An additional hazard is imposed by the section that covers the subject of trailers. It reads: "It shall be unlawful to show the same program with an approved exhibit as a second feature, preview, short subject, trailer or other presentation any exhibit which if viewed alone would be objectionable to a reasonable person and which could be classified as 'C', 'D' or 'F', objectionable by the Review Board. This, naturally, has the effect of requiring exhibitors to line up far in advance, not only their main features, but their trailers, as well. Once having gained approval of their trailers, however, they have no guarantee that the films they preview will receive similarly favorable classification.

Also, from a practical standpoint, the difficulties involved in checking ages of unaccompanied youngsters at a picture classified either "C" or "D" could well prove too time consuming for the average small-town theatre and, in the case of drive-ins, well-nigh insurmountable. An additional cost to exhibitors would be these signs required to be posted for all "C" and "D" films: "Minors Prohibited Unless Accompanied by Parents or Guardians."

Abilene has been variously described as "one of the most conservative communities in the state" and "a strong church center." Any campaign to knock down its censorship law will have to be carefully staged and intelligently planned, and have plenty of guts, too. This might, in fact, be the ideal spot to test TOA's new informational plan that has stalled proposed bluenose bills in New York and Connecticut. One thing is certain: unless the movie industry wants such arbitrary police power to spread, it had better be ready to fight in Abilene. In no other city in America has the censorship line been drawn more tautly.
“La Dolce Vita”

Business Rating 3 3 3 Plus

Powerful indictment of corrupt Roman society. Revelations of depravity give it sensational selling angles. Could be biggest grossing import to date.

Italian director Federico Fellini’s highly acclaimed and controversial tapestry of decadence in modern Rome is a powerful indictment of modern society, and undoubtedly will become one of the most talked about films of our time. Equally condemned and praised in Europe (where it is reported to have racked up $20,000,000), it reaches these shores with an unusual amount of want-to-see which could catapult it into becoming the biggest grossing art house import to date. Reportedly, it has a tremendous advance sale as a roadshow attraction at the Henry Miller Theatre in New York, where it is being shown with English titles. Because of its emphasis on sex, and the huge advance word-of-mouth (which is steadily building), the English-dubbed version should produce strong returns in class situations, and even in the general market, when released. There is much about this Astor release that is fascinating to behold, and for 175 minutes viewers are carried through a series of adventures that point up the sickness, emptiness and futility of Roman society today. The locale may be Rome, but Fellini is obviously talking about all societies where he envisions a strong pull towards total corruption of the spirit and mind of man. His contemporary inferno consists of nymphomaniacs, prostitutes, lesbians, homosexuals, jaded aristocrats, unscrupulous journalists and parasitic, vulture-like photographers. And yet, despite the provocative dances, strip teases, promiscuous love-making and orgies (of which there are many), the film has been blessed with marvelous moments of humor, an engaging involvement with its people, and, above all, the utmost of taste. There is also tragedy in that these people are so bored and restless, there is no joy or thrill or excitement in what they do. Fellini traces the downfall of a third-rate newsman (Marcello Mastroianni) who writes scandal stories and society gossip, while trying to escape the emotional grasp of his mistress (Yvonne Fourneau). He makes love to a wealthy nymphomaniac (Anouk Aimée) in the shabby room of a prostitute; spends a drunken evening trying to seduce a busty movie goddess (Anita Ekberg) only to be beaten up by her husky fiancé; revels in the circus atmosphere of a false “miracle”; goes nightclubbing with his father in a futile, tragic attempt to get to know him; and participates in a decadent aristocratic party in a castle. He becomes completely disillusioned when his close, intellectual friend (Alain Cuny) suddenly kills his two children and himself. The film ends with Mastroianni rejecting the companionship with a young innocent girl, and utterly degrading himself at an orgiastic seaside party.

Continental Distributing, Inc., 90 minutes. Albert Finney, Shirley Anne Field, Rachel Roberts. Produced by Tony Richardson, Directed by Karel Reisz.

“Hippodrome”

Business Rating 3 3 3 Plus

Circus theme import, in color, has ample excitement to thrill action fans, youngsters. Looks above average if backed by a strong campaign, plenty of ballyhoo.

Against a colorful European circus background, this German-made, English-dubbed meller manages to whip up a goodly share of excitement in the form of animal thrills, spectacular acts, plus a crazed and jealous sharpshooter. Capitalizing the inherent exploitation potential in such material, Continental Distributing, Inc. is planning to back this release with a big saturation-promotion campaign. On the strength of same, “Hippodrome” could pile up above-average returns in action and ballyhoo houses. It’s a natural for the kid trade. Boxoffice pluses include an authentic on-location Eastman Color mounting, several suspenseful tiger acts, and that possibility that the neurotic trick shooter (who “accidentally” killed a former partner who wanted to leave him and return to her husband) will repeat on his current attractive assistant. In addition, there’s a romance angle, as well as the attempt of an alcoholic clown (husband of the sharpshooter’s dead partner) to make a comeback. Producer-director Arthur Maria Rabenalt provides enough thrills to overcome the thin story line: Margit Nunke’s dance act inside the tiger’s cage; her human target act with sharpshooter Willy Birgel; and a sequence when the tigers turn on one of their trainers and seriously injure him. The plot has Miss Nunke joining Birgel’s act after tiger trainer Gerhard Reidmann spurs her love and leaves the circus. He returns after the tigers attack their trainer, falls in love with Miss Nunke, and unsuccessfully tries to persuade Birgel to release her from his act. Reidmann catches Birgel’s assistant tampering with his tigers’ drinking water, and gets him to admit that Birgel murdered the clown’s wife. Before Birgel has a chance to kill Miss Nunke, Reidmann confronts him with the assistant’s confession, and Birgel kills himself.


“Saturday Night and Sunday Morning”

Business Rating 3 3 3

Fine British comedy-drama should find excellent reception in art, class markets. It’s raw slice-of-life.

This Continental Distributing, Inc. release is an outstanding raw-slice-of-life motion picture. Powerfully and humorously, it depicts the joys and tragedies of everyday people, and emerges, specifically, a cynical, though absorbing study of a defiant young man reaping the pleasures of life in an overcrowded British industrial town. Count on it to become one of the stronger art and class market grossers because it’s of “Room At the Top” quality. And it should do equally as well when eventually released in other metropolitan situations. Everything about the Tony Richardson production, scripted by Alan Sillitoe from his acclaimed novel, is top-drawer. Newcomer Albert Finney will not remain a stranger long, once American audiences get a look at him. His portrayal of a rebellious factory worker who is a slave to machines during the week, and crams all of his free-soul desires into hell-bent-forliving weekends is of fine caliber. He lives louder, faster and more riotously than everyone else, and in Finney’s capable hands the character is one all audiences can identify with. His support is equally as impressive: Shirley Anne Field, the nice girl who finally gets him to marry her; Rachel Roberts, the wife of a fellow worker with whom he is having an affair; Hylda Baker, his warm-hearted, realistic aunt; Norman Rossington, his conventional cousin; and Elsie Wagstaffe and Frank Pettitt, his parents who never recovered from the emptiness of the 1930’s depression, nor the television addiction of the 1950’s. Karl Reisz, making his feature directorial debut, displays a superb sense of tauntness, sensitivity and pacing. Finney’s happy-go-lucky existence (sex and drinking with Miss Roberts; walks and movies with Miss Field) is interrupted when Miss Roberts tells him she’s pregnant. Miss Baker’s attempt to “fix” things fails, and Miss Roberts’ husband, discovering the deceit, has Finney brutally beaten. His depression and melancholy vanish when Miss Field forgives him after he tells her about Miss Roberts. He asks Miss Field to marry him, but warns her that the world hasn’t heard the last of Finney yet.

Continental Distributing, Inc., 115 minutes. Albert Finney, Shirley Anne Field, Rachel Roberts. Produced by Tony Richardson, Directed by Karel Reisz.

Page 14 Film BULLETIN May 1, 1961
"The Young Savages"

**Business Rating** 0 0 0

**Powerful melodrama of street gang violence. 'Oscar'-winner Lancaster in strong role as d.a. 'Hot' story has plenty exploitables: racial hatred, slum youths, etc.**

Teen-age gang warfare, racial hatred, and a brutal murder make up the background of this grim and powerful United Artists release, the most effective film of its kind since "Blackboard Jungle." Its subject matter is as topical as today's tabloid headline, and its presentation, while adhering to familiar melodrama structure, emerges a creative and biting commentary on the problems of slum-crowded youths. Boxoffice prospects look good in all situations for several reasons: the first appearance of Burt Lancaster since his Oscar winning performance in "Elmer Gantry"; "hot" subject matter that lends itself to plenty of seat-selling exploitation; action and suspense guaranteed to generate profitable word-of-mouth. From every standpoint "The Young Savages" shapes up as a solid piece of moviemaking. Director John Frankenheimer captures audience's attention with a shock opener (three sinister looking members of an Italian juvenile gang viciously stab to death a blind Puerto Rican), maintains a high level of interest while the gang's haunts and habits are graphically explored, and deftly handles a threatening visit to district attorney Lancaster's wife, and a brutal assault of the d.a. in a subway car. The Edward Anhalt-J. P. Miller script, based on an Evan Hunter novel, has the sting of a rapier, and Lionel Lindon's crisp lensing teeming-streets-of-New-York's-East-Harlem offers an authentic backdrop for the action. The acting is first-rate right down the line. Lancaster delivers a solid performance as the politically ambitious assistant district attorney, a man of Italian origin, and a product of the slums, called upon to prosecute the three youths. The assorted gang members are frighteningly real, especially John Chandler, Neil Nephew and Stanley Kristen, as the killers, and Luis Arroyo, leader of the Puerto Ricans. Fine support is delivered by Shelley Winters, Kristen's mother and Lancaster's childhood sweetheart; Dina Merrill, Lancaster's sophisticated socialite wife; Edward Andrews, the d.a. who needs a first-degree murder conviction to put him in the governor's mansion; Vivian Nathan, the dead boy's embittered mother. Lancaster refuses to accept the defendant's plea of self-defense, and begins questioning gang members. At the trial he reveals that the victim, though blind, was actually his gang's warlord, and that his eye-witness sister is a teen-age prostitute. He destroys his political future by proving Kristen never participated in the stabbing, having Chandler sent to prison, and the moronic Nephew to a mental hospital.


"Ring of Fire"

**Business Rating** 0 0 0

**The Stones turn out another suspenseful, actionful melodrama. Rating is above average for action market. Good Lauzier elsewhere. In Metrocolor.**

Producers Andrew and Virginia Stone, noted for turning out exciting, action-filled melodramas, have put together a colorful outdoor thriller in this M-G-M release. The story concerns itself with an Oregon deputy sheriff who, in taking in a trio of teen-agers for questioning in a gas station hold up, suddenly finds himself their prisoner in an uncharted mountainous forestland. Admittedly, the plot is familiar, but the Stones have staged the entire production with their usual freshness and vitality that makes it a solid entry for action devotees. An on-location Metrocolor mounting lends authenticity to the happenings, a collection of fresh faces turn in some impressive performances, and everything's been topped off with a pulsating 20-minute, run-away forest fire. If M-G-M and exhibitors back it with a strong promotional drive, it should do above-average business in the action market. Elsewhere, it's a good dualler. TV personality David Janssen makes a strong bid for marquee popularity as the rugged sheriff. Frank Gorshin and James Johnson are menacing as the hoodlums, while Joyce Taylor is colorfully "hip" as their female accomplice. The dialogue has a crisp, contemporary ring, the direction is intelligently paced, and the climactic conflagration is a minor masterpiece of panic and suspense. During the long night, Miss Taylor, who's beginning to like him, gets him to make love to her unaware that Gorshin is awake. The next morning, a drunken Johnson tries to force Janssen over a cliff, but plunges to his own death. Janssen leads the others into a police ambush, where Gorshin falsely accuses Janssen of being intimate with Miss Taylor, who is under age. She refuses to deny the charge. Meanwhile, one of Gorshin's tossed away cigarettes starts the forest fire, and Janssen, aided by Miss Taylor, attempts to evacuate the townspeople by train across a 200-foot high trestle. Half-way across, the train stalls, the townspeople rush to safety, and when Gorshin tries to escape down the trestle it collapses, carrying him to his death. Janssen intends waiting for Miss Taylor when she is released from prison.


"All Hands on Deck"

**Business Rating** 0 0 0

**Pat Boone, Buddy Hackett carry old hat comedy. Handsome DeLuxe Color production, but weak scripting.**

The marquee combination of singing favorite Pat Boone and comedian Buddy Hackett will have to carry this flimsy, old hat service comedy about a black sheep ship in the U.S. Navy. On the strength of their names, this 20th-Fox item figures to draw slightly above average returns in the general market. Pat croons a couple of snappy Ray Evans-Jay Livingston songs in between his duties as First Officer aboard an LST, while Hackett offers some amusing moments as a Chickasaw Indian, the richest sailor in the Navy. Attractive newcomer Barbara Eden is given a chance to display her talents as the newspaper girl Boone decides he's going to marry. The Oscar Brodney production has been handsomely packaged in DeLuxe Color and Cinemascope, and one wishes that a bit of originality had found its way into the alleged plot, which is merely a series of loosely connected comic vignettes. These include a tomahawk-wielding Hackett on the warpath in a movie theatre during an Indian-losing western; the love affair between a love-lorn turkey (the ship's mascot) and the ship's easy-going Captain Dennis O'Keefe during Aleutian sea trials, and—the funniest of the lot—a slapstick sequence devoted to an Admiral's inspection of O'Keefe's LST. The acting is competent, although Hackett is hardly given an opportunity to unleash his full comic ability, and director Norman Taurog does his best to keep Jay Sommers weak script moving at a laughable pace. Boone meets Miss Eden when he goes to rescue the destructive Hackett from the theatre, invites her to have Christmas lunch on ship, falls head over heels in love and asks her to marry him. The date is set, but Boone is not able to attend as a result of the Naval inspection. Miss Eden sneaks on board, is eventually discovered, but saves O'Keefe from getting a bad rating by posing as the niece of the chairman of the Naval Appropriations Committee.

20th Century-Fox, 98 minutes. Pat Boone, Buddy Hackett, Dennis O'Keefe, Barbara Eden. Produced by Oscar Brodney. Directed by Norman Taurog.

Film BULLETIN May 1, 1961 Page 15
"The Pharaohs' Woman"

Business Rating 0 0

Routine ancient history spectacle in color. Tepid b.o.

This Universal-International release about rivalry for the throne in ancient Egypt emerges standard imported historical drama. It figures to serve only as a supporting dualler in the general action market, which has been already overly saturated with this type of fare. The youngsters might enjoy it, but adult audiences will find it definitely on the slow side. Linda Cristal and John Drew Barrymore are the only American marquee names in an otherwise all-Italian cast. The Eastman Color settings and outdoor lensing lends a degree of visual excitement to the happenings, but sloppy dubbing and editing and only a modicum of action causes the film to creep along during most of its 88-minutes running time. Director W. Tourjansky whips up a bit of animation during a climactic desert battle and the destruction of an Egyptian city. The plot centers around two rival prices, Barrymore, of lower Egypt, and Armando Francioli, son of the reigning Pharaoh of upper Egypt. Both are in love with slave girl Cristal, who is in love with the Pharaoh's physician, Pierre Brice. To keep her from the two princes, Brice hides her in the Temple of the Cat Goddess, but is unable to return for her when he is forced to accompany Francioli back to Thebes where the Pharaoh is dying. Years pass, and Brice, returning to lower Egypt, is shocked to discover that Barrymore has crowned himself Pharaoh of the area, taken Miss Cristal as his queen, and has allied himself with the Assyrians. Francioli declares war on Barrymore, defeats his forces in battle, kills Barrymore and takes Miss Cristal as his slave. Brice is caught helping her to escape, and an enraged Francioli orders them chained together and left on the desert. They are rescued by a passing caravan.


"Anna's Sin"

Business Rating 0 0

Inter-racial love affair has sensational aspects.

This Italian-made, English-dubbed Atlantis Films, Inc. release will stand or fall on the exploitation value in its story concerning an American Negro actor who comes to Rome to put on "Othello" and falls in love with his white Desdemona. The theme is off-beat (she returns his love), but the dialogue is sometimes embarrassing and condensing, and there's a jazz club sequence where the actor's Negro secretary gets carried away by the music and enacts a primitive dance that will prove distasteful to Negroes and whites alike. It is doubtless that the house clientele will find it satisfactory entertainment, but because of its subject matter it should do well in Negro populated areas and in ballyhoo situations. The acting quality is hard to judge because of the poor dubbing, and Camillo Mastrocinque's direction is of a stilted, heavy quality. The Edoardo Anton-Mastrocinque screenplay has actor Ben E. Johnson also trying to locate Negro William Demby for whom Johnson innocently served a prison sentence. His growing love for Anna Vita infuriates her guardian Paul Muller (in love with her himself). Muller learns about Johnson's past, tells Miss Vita, and she leaves Johnson. Muller finds and kills Demby, only to be attacked by Johnson. Believing he has killed Muller, Johnson threatens to kill himself, but Miss Vita arrives, convinces him that she loves him, and tells him Muller has been arrested.

Atlantic Films, Inc. 86 minutes. Anna Vita, Ben E. Johnson, Paul Muller. Directed by Camillo Mastrocinque.

"Watch Your Stern"

Business Rating 0 Plus

So-so British comedy. Mild art house entry.

Producer Peter Rogers (of the successful "Carry On —" series) manages to poke an occasional finger of fun at top secret security within the British Navy in this Magna release. The spoof-gear'd antic concerns an experimental torpedo that turns around and blows up the firing ship, the attempts to return the only copy of the torpedo's plans before a high level meeting gets underway, and a steward with a genius for electrical confusion. Unfortunately, the humor tends to the thin side, and only mild returns are seen along the art house circuit. It might prove a useful secondary dualler in those situations where British comedies have proven successful. Director Gerald Thomas gets as much mileage as possible out of the military confusion, and brings out a collection of merry performances from his entire cast. Kenneth Connor is the frustrated electrician who accidentally burns up one of the two copies of the plan, and is forced to don the disguise of a scientist and a woman in order to get the other back. Eric Barker is his ha-rassed flotilla captain, Leslie Phillips, the salty Lieutenant Commander, and Hattie Jacques has some fine moments as a hard-boiled scientist. The Alan Hackney-Vivian A. Cox script has Barker ordered to give one copy of the plans to an American Naval officer for modifications. After Conner's mishap, he is sent out incognito to get it back before Phillips arrives. A series of misadventures befall him before Conner gets them safely back on ship. During the meeting Conner corrects the scientists and tells them what is wrong with the torpedo. They take his advice, but it misfires again, and Conner, Phillips and Barker end up as civilians.


"Ole Rex"

40-Minute Featurette

In this 40-minute Eastman Color featurette, Universal-International has an appealing runaway boy-dog story. It should find its biggest response with family and hitemland audiences. Written, produced and directed by Robert Hinkle on a modest budget, the story concerns itself with the adventures that befall young Billy Hughes and Rex when the former runs away from home rather than give up the dog he has nursed back to health. An unusual finale when Rex takes on and kills 17 rattlesnakes offers strong exploitation possibilities. The acting is on a natural, amateurish level, but this could prove appealing to the film's intended audience. The direction is competent, the on-location lensing effective, the antics of Rex amusing, and there's a catchy background score. When itinerant oil field worker William Foster realizes his son Hughes is missing, he enlists the aid of fellow workers and the sheriff to find him. At the base of a treacherous peak the trial is picked up, and the screams of Hughes bring the party to him just as Rex kills off the last snake. Hughes and Foster are reunited, and Rex becomes part of the family.

Universal-International. 40 minutes. Billy Hughes, William Foster. Produced and Directed by Robert Hinkle.

BUSINESS RATING

$4444 — Tops $$$ — Good $$ — Average $ — Poor
Critique of the 33rd Academy Awards

Did Oscar Sell Movies?

by BERNE SCHNEYER

The 33rd annual Academy Awards, telecast via ABC to an audience of staggering proportions (estimated as high as 100 million viewers) was an adequate show of its sort, chiefly because it was vibrant with the drama of personalities, which to the public spells Hollywood. But to the people who labor to provide the wherewithal for moviedom, it did not provide a satisfying answer to the overriding question: How well did it serve the industry as a public relations instrument, as a promotion for movie-going. The conclusion of many in distribution, exhibition and exploitation is that the Oscar presentations again missed a golden opportunity before that vast captive audience to merchandise movie wares and create a favorable industry image.

It missed on these four counts:

1. The absence of film clips from the "best picture" nominations;
2. Bob Hope’s denigrating gags about the industry;
3. The procession of minor award winners, while less than in previous years, was still too long for public consumption;
4. The lack of soft or hard sell for the pleasures of movie-going.

Most conspicuously lacking from the big night were the excerpts from the five nominated pictures, which, when introduced last year, proved to be one of the truly high points of the show. This, above all other methods, is the most effective way to reach the massive TV audience with a combination institutional-individual film pitch not easily nor quickly forgotten. All five "best picture" entrants had been in general release, thereby negating the rather feeble excuse that there had been difficulty in obtaining prints for Oscar-night showing. But no matter. No obstacle should be too great to surmount when the opportunity presents itself to offer highlights from our best movies first-hand to 100,000,000 Americans at one sitting.

Talk of resuming film clips from the contending pictures — and even from others figuring in major awards—now is falling on receptive ears throughout the industry. As we noted last year: where else can you get so vast an audience for your "trailers"?

The criticism of Bob Hope’s usually adept ring-mastering is levelled here with much regret, but after some of the lines he dropped on the business that night, it stands well-deserved. The comedian’s credentials to the important task of master of ceremonies are impeccable. Nine times he has guided the proceedings with his barbed tongue and sharp wit, and it is doubtful that anyone else could do as well. But—and this is a mighty big but— somebody should do something about the aim of Hope’s writers. In the ’61 show they appeared determined to run down movie business as never before, bringing into the limelight cinema sores and weakness far better left under wraps. Lest anyone has forgotten, here are a few more acid examples:

After extolling some of the virtues of the silver screen for the past year: "It’s been a great year. So what are we doing in Santa Monica with six sponsors?" For one, it mattered little whether the Academy Award presentations were held in Hollywood or nearby Santa Monica. So little, in fact, that we ventured to guess that had Hope refrained from calling attention to the site of the show, comparatively few viewers would have known of the switch. For another, the six sponsors proved relatively unobtrusive living-room guests. Except for one string of commercials—at the usually crowded mid-way point—most spectators found the outside huckstering relatively unobtrusive.

And as a crowning blow at the end of the program, the m.c. tossed this stink bomb: "After you’ve finished with the popcorn, candy, ice cream and soda, ask the theatre manager if there’s a movie. And do it today. Tomorrow it may be sold to television." This, by any standard, was inexcusable. It revealed one of the intra-industry problems to an audience in search of pure entertainment, and, one must ask, what good can come of such smart-alecking?

How much fault lies with Hope, and how much with his writers remains a moot point. The material had — or should have had—to pass by the Academy editors. From here, all three are to blame.

Continued on Page 18)
(Continued from Page 17)

As for the procession of minor award recipients, suffice it to say it was once again too long for a show that should be designed to entertain. Cut down a little on the number of presentations, and there would be more room for a step-up in a far more important department: movie sell as part of the program.

Here is truly a virgin area in which to plant the seeds of creative staging and production. The fact that the program is sponsored by outside interests need have no bearing on how movieland sells itself during the festivities. The hour-and-a-half or so that it has to strut upon the stage cries out for inventive, imaginative numbers about movies, presented by its most famous stars. The singing of the five "best song" nominations, the fashion show of costumes from films and the few productions that helped spice the 61 show are good ideas. More of the same, and from bigger star names, would keep the silver screen in the minds of viewers long after Oscar night is over.

Two elements certainly not missing in this year's Oscar show, once again produced by Arthur Freed and directed by Vincente Minnelli, were those which form the touchstone of movieland's appeal to its widespread fandom: glamour and drama. Each was there for the viewing.

Apex of the evening's glitter and shine was, of course, the announcement of Elizabeth Taylor as the best actress of the year, for her role in "Butterfield 8." In this brief, but thrilling moment was evident all of Hollywood's magic and allure. As soon as Miss Taylor's name was spoken, the camera closed in on her in a close-up reaction rivaling the most dramatic of movie performances. Simultaneously, the Santa Monica audience erupted as one in a spine-tingling shout of approval that rocked the walls. Her hesitant, yet graceful, walk to the stage and the emotional acceptance speech helped to "make" the evening.

"The Apartment", which, as we predicted, walked off with a roomful of awards (five), and Burt Lancaster ("Elmer Gantry"), judging from the thunderous applause, were the popular choices as best picture and best actor, respectively. Ditto Shirley Jones ("Elmer Gantry") and Peter Ustinov ("Spartacus") in best supporting roles. Billy Wilder cemented still further his position as one of the most talented artists in Hollywood. The producer-director-co-writer (with I. A. L. Diamond) of "The Apartment" walked off with Oscars in all three divisions, capped his finest hour in true Wilder style by thanking "all you discerning people" for a rousing ovation. And for best screenplay adapted from another medium, the Oscar went to Richard Brooks, for his exciting cinema version of Sinclair Lewis' "Elmer Gantry."

But then, what script could surpass the heart-rending emotion in Jimmy Stewart's voice as he accepted an honorary award for his seriously ill friend, Gary Cooper?

Ineffective in determining the Oscar choices, but amply in evidence throughout the entire pre-Academy Awards build-up, were the intensive, sometimes bitter, campaigns waged for some of the nominees. The drive put on for "The Alamo", for instance, was probably one of the heaviest in Oscar history. Ironically, the film captured only one minor award.

This is not to condemn the practice of beating the drums for Oscar aspirants. A strong, effective, yet inoffensive, campaign may very well serve to implant in the minds of voters qualities of a certain picture which they may have forgotten or overlooked. Good taste, as in the case of individual film promotion, should be the prevailing standard. At any rate, in light of the stepped-up tempo of the quest for Academy votes, campaigning should be a factor in next year's race for the statuettes, with the Academy possibly taking an official position on the matter.

The tremendous lode of potential promotional value inherent in the Oscar show was amply displayed in the front-page space it enjoyed in most of the big metropolitan newspapers all across the land. The general feeling among the scribes was pretty well summed up by syndicated TV columnist Bob Williams: "When the big moments arrive, the drama obliterates all the monotony of the preliminary tribal rites." Now, all we have to do is retain the big, dramatic moments, and replace some of the monotony with a pleasing promotional pitch, and we'll have ourselves a really top-notch movie salesman for 1962.
Institutional Promotion Seeded by MPAA

Spring being by nature the time when the industry, like the rest of the world, rolls up its sleeves, slaps its hands together and decides to do something to build up business, the MPAA has come up with an institutional idea that smacks healthily of just such vernal vigor.

It's a four-page, two-color brochure titled, "Springtime Is Movietime," and the Association is distributing it to some 25,000 opinion makers, newspaper editors, film critics and editorial writers. The object is, of course, to convince these idea shapers that the material in the movieland missive is worth passing on to the general populace. It is.

The heart of the front-page is a "go out to a movie" message pitched to the potential family fans of the nation in a straightforward, rather folksy manner calculated to gain their confidence and sell them on the pleasures of movie-going all in one motion. Typical is this opening copy: "This is the time of the year you feel like stretching your legs and getting out and doing things. How about getting Dad out of the house for a change this evening and visiting your nearest motion picture theatre. If you haven't been lately, you will be pleasantly surprised at that big wide screen, the gorgeous colors, more brilliant and realistic than ever...and the stereophonic sound that surrounds you. Going to the movies today is truly an exciting experience. There's something for everyone in the family." The latter, of course, leads conveniently in to a smart inside layout of stories and stills from a variety of pictures.

Almost every category of motion picture entertainment is represented either pictorially or in the stories that comprise the brochure.

For the kids—"Many Fine Films for Young Fans" blares the headline, followed by appropriately catchy copy for the coke set: "It will be good fun for young people at the local theatres in the coming months, with a wide selection of fine films for the 8-16 year old crowd...If you are interested in seeing more good films suitable for the younger set show your interest by supporting these films. Only in this way will the producers in Hollywood appreciate your interest and continue to make more good entertainment for the whole family. The good films are there, if you will but check your daily newspaper." And the MPAA backs up its contentions by citing such attractions as "The Absent-Minded Professor," "Donni," "Misty," "Pepe," "The Alamo" and "101 Dalmations"—all of which are tailored to fit the youthful taste.

For the comedy fans—The brochure reminds the public that "the film comedy has come into its own—not the slapstick Mack Sennett style of the twenties—but the sublime comedy of Jack Lemmon, Danny Kaye, Dean Martin, Debbie Reynolds, Tony Randall, Shirley MacLaine, Doris Day, Tony Curtis and Cary Grant. There's fun for everyone young and old at your local theatre."

For music fans—Under the head, "Leading Composers Create Film Music," the "Springtime" promotional piece plays a tune convincing enough to reach the heartstrings of anyone with an ear for sharps and flats—or, for that matter, even a tone deaf guy who just likes to listen. "Though you may be more familiar with the works of the old masters," notes the MPAA, "some of the finest music being composed today is written for motion pictures. The greatest living composers are devoting their talents to creating film music...You no doubt are familiar with some of the great names writing for films today—Dimitri Tiomik, Johnny Green, Andre Previn and Franz Waxman, to mention a few."

For drama devotees—The copy is toned to the emotional level and comes off quite effectively: "Can you remember the last time you were deeply moved as you sat enraptured in the dark of the theatre and tears welled up in your eyes. When you walked out of the theatre, even if you had to dash your eyes when the lights came on, you left feeling relaxed, renewed and with a sense of complete satisfaction."

And, as must any institutional sell amid today's cries of censorship of films, this one offers a guideline to prospective patrons in search of quality product. "Maybe it's time for you to treat yourself and family to another fine movie. Here's how to go about it," according to the brochure. "Follow the advertising announcements in your local paper, read the reviews of the film critics, check the recommended films in your church and school bulletins and talk to your friends about the films they have recently enjoyed. Now you are ready to make a well informed, mature selection." Then, to make sure that this selection includes the children's choice of fare, the MPAA features prominently this statement from President Kennedy under the eye-catcher, "A Father Speaks": "The Federal Government cannot protect the standards of young boys and girls. The parents have to do it, in the first place."

Highlighting the attractive folder are illustrations and captions of 18 current or upcoming films (two from each of the nine MPAA member companies), and a series of articles commenting on the great variety and quality of entertainment produced by leading writers, directors, musical talents and, of course, the leading actors and actresses of the world—available today at local movie houses throughout the land. Star names, of course, play a big part in the copy. The back page of the missive likewise is no less impressive. It lists some 35 pictures, and their company and stars, slated to arrive at theatres all across the country over the next few months. Livening up the page, too, are four scene stills from upcoming pictures and a large, attention-capturing reproduction of the poster MPAA has supplied some 6,000 libraries in conjunction with National Library Week. This should impress the bibliophiles of the land with the fact that more and more books are being made into movies.

According to the MPAA, the brochure received enthusiastic approval at a meeting of its Advertising and Publicity Directors Committee. The ad-puppers thought so much of the idea that they're already planning a similar piece for release after Labor Day. That one will feature the fall line-up of releases, and if it looks anything like its Spring companion, it should go a long way toward making a season of plenty out of the last of the so-called "orphan periods."

Showmen...What Are You Doing?

Send us your advertising, publicity and exploitation campaigns — with photos — for inclusion in our What the Showmen Are Doing!
FINANCIAL ROUND-UP

(Continued from Page 8)

profits on the stock remaining; sale of post-1948 films to TV, which, it is said, will bolster production income this year, and a tightening of the belt at many firms, which bodes favorably for the future.

Special Items Recoup Fox Loss

Twentieth-Fox suffered a loss from operations in the 53 weeks ended Dec. 31, but profits from special items—including payment on the studio land sale and divestiture of its interest in Metropolitan & Bradford Trust Co.—allowed the firm to finish with a profit. Loss from operations totaled $2,868,113; profit from special items, $9,081,214. The result: a net of $6,213,101 ($2.54 per share), compared to a net of $4,163,135 ($1.78 per share) the year before. Fox last year had a production-distribution loss, before taxes, of $12,909,000 compared to a like loss of $10,507,000 in '59. Counting special items charged to production-distribution at the year-end, the total 1960 loss from that end was $15,528,000.

UA '60 Earnings Up

United Artists' net earnings continued to rise in 1960. They amounted to $4,295,000 ($2.58 per share), compared to a 1959 net of $4,111,000 ($2.47 per share). In making the announcement, chairman Robert S. Benjamin and president Arthur B. Krim also revealed world-wide gross income of $108,531,000, a smart jump from the $95,068,000 for 1959.

Disney Back in Black

Walt Disney Productions has executed a smart turnabout; now it's solidly back in the black. From a loss of $90,485 (−$0.06 per share) in the corresponding period last year, the firm zoomed to a consolidated net profit for the six months ended April 1, 1961, of $669,982 ($0.41 per share), it was announced by president Roy O. Disney. In addition total gross income for the period jumped to $23,065,743 from last year's $20,909,602. According to the topper: "The excellent returns from our three current theatrical releases—'Swiss Family Robinson', 'One Hundred and One Dalmatians' and 'Absent-Minded Professor'—along with Disneyland Park earnings for the summer season, will, we feel, give us a very successful year."

Another factor that bodes well for Disney is "Wonderful World of Color," a weekly, one-hour TV show that will be telecast nationally in the Fall, in color, over NBC. It should keep the titles of the firm's motion picture features firmly implanted in young minds.

At the same time, under a proposal by WD Production, its chairman, Walt Disney, would receive a $2,166,66 hike in his weekly compensation of $3,000. Shareholders will vote on the pay increase at the annual meeting, May 16. The proposal would give Disney an additional $500 a week in cash and $1,666,66 a week in deferred payments, which he could begin drawing when he retires, or after Jan. 1, 1971, whichever comes first.

Paramount Net Drops in 1960

Paramount Pictures' net income for calendar 1960 dropped to $7,026,000 ($4.20 per share) from $7,519,000 ($4.47 per share) in 1959. Net for the fourth quarter of 1960 also was down—to $889,000 ($5.53 per share) from $910,000 ($5.44 per share) in '59. No reason was offered by president Barney Balaban for the drop. The company estimates that for the first period of 1961, consolidated net income totaled $2,450,000 ($1.46 per share), compared to $1,699,000 ($1.02 per share) for the like 1960 span.

Cantor Resigns, Challengers Win at NT&T

Things went pretty much as expected in the National Theaters & Television proxy fights. In their chronological order, here are the most important developments:

(1) B. G. Cantor announced he was resigning as chairman of the board of NT&T because "with this issue still open, and as one who has been singled out for unjustified criticism, I find myself handicapped . . ." Cantor said he would continue as a director, while president Eugene V. Klein indicated he would move for abolishment of the post and assumption of its functions by the president.

(2) The two New York challengers—Leonard Davis and Fhillin Handsman—won their battle for seats on the new board of NT&T. Stockholders also voted to retain ten of the 12 present board members, prompting Klein to declare; "Management won the vote, 82 per cent to 18 per cent, which seems to me a good score." But the two top vote-getters remained Davis and Handsman. Possibilities of friction were stillled temporarily, though, by statements from both sides indicating a desire to "work together," and "do our mutual best for the good of the company." On matters of policy, Davis said NT&T must do what it can to protect NTA, 38 per cent of which it still owns. He suggested the possibility of making it a subsidiary again. Also: "We'll lean to the conservative side. This is primarily a theatre business, and we don't believe in spreading too far into other fields."

(3) Klein was re-elected president of NT&T by the board of directors. Also re-elected were executive v.p. Sheldon Smerling, v.p. and treasurer Alan May, v.p. M. Spencer Leve, secretary Laurence A. Peters and assistant secretary and assistant treasurer Paul F. Scherer. Neither Davis nor Handsman was elected to the executive committee.

AR-PT 1st Quarter Hits New High

First-quarter estimated net operating earnings of American Broadcasting-Paramount Theatres hit a new high. President Leonard H. Goldenson said 1961's first-period earnings totaled $3,425,000 ($0.81 per share), compared to $3,356,000 ($0.78 per share) in 1960. Consolidated earnings, including capital gains, also increased sharply to—$7,339,000 ($1.73 per share) from $3,390,000 ($0.79 per share) in the first quarter of '60. Goldenson noted that this year's capital gains resulted in large part from the prepayment of the $5,497,500 balance of the sale price of Disneyland Park stock. The AB-PT chief declared that his theatres will be showing a number of fine pictures in the coming months, brightening the outlook in that department.

Previously, it was announced that AB-PT had formed a new, wholly-owned subsidiary, ABC International Television.

Loew's 28-Week Net Up, Gross Down

Despite a drop in gross revenues, Loew's Theatres' net income for the 28 weeks ended March 16, 1961, were up over last year's similar period. According to board chairman Laurence A. Tisch, net for the first half of the current fiscal year was $1,072,400 ($0.40 per share), up from $996,600 ($0.37 per share) last year. Gross revenues for the current span dipped to $21,917,000, from last year's $22,259,000. Net income for the second quarter ended March 16, 1961, totaled $705,500 ($0.26 per share), compared to $627,200 ($0.23 per share) a year ago.

1st Quarter Film Dividends Up

Film company cash dividends for March were ahead of those for the previous month, but off a shade from March, 1960 figures. The total for the first quarter, however, was up over last year's similar period. Cash dividends paid in March, '61 totaled $3,627,000, compared to $3,629,000 in March, '60.
$1,172,000 was paid in February. For the first quarter of this year, movie firms paid out $6,692,000, a healthy hike over the $6,020,000 for the first three months of last year. Payments by Republic and some changes in other payments, including a raise by M-G-M, accounted for the 1961 increase.

**RKO General Buys Video for $4.6 Million**

RKO General, Inc., through its subsidiary Triarko, Inc., has acquired control of Video Independent Theatres, of Oklahoma City, for $4.6 million. The RKO arm will spin off Video’s broadcasting properties and retain its 128 theatres and 15 community antenna systems—the latter to be used for large-scale pay-TV operations planned in the south and southwest. RKO General currently is teamed with Zenith Phonevision in a feevee experiment in Hartford. Henry Griffing, late head of Video, conducted the unsuccessful test of Pay-TV in Bartlesville, Okla. C. O. Fulgham, one of the trustees of the Griffing estate, will become general manager of Video under the new ownership. He said that the deal is subject to approval by the FCC, because of Video’s broadcasting holdings.

**Fox Gets $38 Million in Studio Deal**

Webb & Knapp and Alcoa paid 20th-Fox $38,030,000 in cash to close the $43,000,000 deal for purchase of the latter’s studio property in Beverly Hills. W & K and Alcoa plan to develop the 260 acres with office buildings, apartments, stores, etc. Twentieth-Fox retains all its studio facilities.

**Col. Leases Land to Improve Studio**

Columbia Pictures moved to improve its studio facilities when it took a 99-year lease on the southeast corner of Sunset Boulevard and Gower Street, directly adjacent to the studio’s administration building. The deal, which involves a minimum fixed rental of $1,188,000, was signed by the film company with Mrs. Elizabeth K. Chadwick, owner of the property. Columbia intends to build an addition to the adjoining main building and also to develop parking facilities on the land.

**Movie Division Lifts Technicolor Net**

Technicolor Inc. net income was up in 1960, thanks to more profitable operation of the motion picture division, according to chairman Patrick J. Frawley, Jr. Net was $345,943, compared to $237,160 the year before. Net sales were up, too, from $27,250,407 in ’59 to $28,458,945 last year. A more profitable movie division was brought about by three factors: (1) cost reduction, realignment of departments and improvements in manufacturing techniques; (2) an increase in total footage sold, and (3) the trend toward 70mm roadshow, color release prints. Frawley also noted that there was an increase in the percentage of features in color.

Meanwhile, Technicolor stockholders will be asked at the annual meeting, May 15, to elect eight directors and OK an increase in the authorized common stock from 3,000,000 shares to 8,000,000 at a par value of $1 each. The additional shares will be used for future acquisitions and to provide more funds for company needs.

**B & K 1960 Profit**

Balaban & Katz Corp.’s 1960 net earnings after taxes were $559,983 ($1.4 per share), it was announced at the annual stockholders meeting. Leases held by the firm on the Biltmore and Crystal Theatres, Chicago, and the Apollo Theatre, Peoria, expired in 1960 and were not renewed. All of the present directors were re-elected at the meeting.
any more than I believe in the classification of newspapers, books, plays, or television programs. I do not believe that classification would eliminate bad taste and I know of no way to classify bad taste except by laws that are presently in existence. Classification, to me, is an imposition of other people's opinions on the work of the creator and I am not certain that a creator would be willing to classify his own work in any of the lamentable categories so far indicated by the supporters of the scheme for classification.

I also believe that classification could be used by venal interests to make a creative work of dubious merit appear more interesting merely because it would carry a label implying that it had an adult stature it really did not deserve. I believe it is best to let the critics and the audiences make their own classifications, as they have done in the past.

Furthermore, I believe that it is the parent who has a major responsibility in protecting his offspring from what he believes is injurious, immoral or objectionable: A theater, motion picture, television show, book, or a weekend at Fort Lauderdale. Responsibility should be practiced by the creator, the manufacturer, the merchant and critic, but no one person or group of persons can or should be given the privilege of acting as the arbiter or monitor of public morality or good taste. There are in existence sufficient laws to punish the maker or the purveyor of pornographic or obscene material, and our courts are empowered to make such judgments. Society and its attitudes are not static and what might have been shocking or immoral in 1900 or 1920 is acceptable today. Immorality and art cannot exist in a highly moralistic society and if there is something wrong in motion pictures today it is a reflection of what is wrong in our society. If a self-regulatory group within the industry wishes to set up a code of practice or intent that might have some effect. But a code that exists only to be evaded and a code that is not enforced, and a code with no machinery to implement its final decisions is meaningless and to a degree hypocritical.

**First Step to Censorship**

There are today certain restraints operable in motion pictures. The first is the talent, taste, and judgment of the creator. The second is the code which needs a muscular conviction and a renewed affirmation if it is to be evaluated. Third is the judgment of critics and various groups who see and evaluate the finished product. If these three restraints fail completely then we will be faced with censorship and that would be a disaster affecting all of us. Classification is the first seemingly polite step to censorship. I distrust it and oppose it. I recommend a greater awareness of responsibility. I should hate to fight the battle of censorship on behalf of something called *I Was A Teenage Werewolf or who Smoked Marijuana in a House of Shame*, but in the event that comes about the fight will still have to be fought. I would much rather it came about defending the picture maker who decides to blast away at bigots who deny an eight-year old child a right to go to school. I approve of only one classification for all creative people—responsibility.

**PREMINGER:** I feel that when Mr. Schary speaks about imposing on the creator we agree completely because I made it very clear in my statement that the classification or the honest advertising should entirely depend on the responsibility of the creator. So anything that he said about the censorship dangers, et cetera, would only apply if the classification were really the first polite step of government control or state control or city control, to which I am equally strongly opposed as Mr. Schary.

On the other hand, when he says—and I agree with him—that parents should be the only judges what their children should see whether it is a weekend or a motion picture, I must say that it is necessary, and this is the use that I propose classification should have, to warn the parents about the contents of the picture because otherwise how are they to know? You cannot expect the parents first to run and see every picture. They sometimes want to go to the pictures with their children. Why shouldn't they be informed by us what the picture is about? Where is the harm?

**Who Is To Classify?**

**SCHARY:** A lot of harm. I do not agree with you in many details, Otto. I am sure we both agree on the fact we do not want censorship, but let us take your suggestion about voluntary classification. Who would make that classification?

**PREMINGER:** The producers, the creator of the picture.

**SCHARY:** Well now keep quiet while I make my point about what you said. If I were to write a film for you and you produced it, why should you have the right to classify that film? I, as a writer, would also have a stake in that and so would the director if you were not the director. And there is much publicity. It tells us what the theme of the story is about. We did not need classification, Otto, to tell us what *Anatomy of a Murder* was about. It was based on a highly successful novel and everybody knew what the story was about, in terms of advertising.

I also do not trust that because I have some alarm about pictures that would be advertised as adult pictures with half-naked women represented on the ad, which would only lead one to believe that it is really not an adult picture, it is a dirty picture. And who would monitor, who would decide the age of the various people who came there? Would they have to have identification cards? And one more point. Who says that a boy or a young woman of sixteen under some circumstances might not be a better able to withstand the shock of certain pictures than some people who are 35 and 40 years old who have no emotional IQ whatsoever?

**PREMINGER:** Number one, when you speak about the writer and director, I used the word producer as the man who has the final right. If you write the picture and reserve your rights like you might write the picture and reserve your right to have the final editing or to have a word in the editing, or if you direct the picture and you reserve those rights, fine; if you sell your rights then the producer becomes the man who has all the say about the picture. So when I say producer, it can just as well be a writer-producer like you are, or director-producer like I am, or writer-director-producer together, so this is it. When you speak about *Anatomy of a Murder* which I produced, in spite of the fact that this was a very well-known novel and big best seller, I ran into a situa-
They Discuss 'Dishonesty' of Movie Advertising

PREMINGER. I would definitely, and I did, as a matter of fact, classify it only for adults. Now what we are lacking now, there is no doubt, that only the producer can do it. Maybe we should eliminate the idea of writer-director. Say the creators together. They should, from the beginning, know they want to do a picture only for adults and not only for children. They should classify it. Which does not mean that anybody should forbid children to go. It should only mean that parents should know what the picture is about the theme which generally might be considered not suited for children. Now that there are children who are better educated or better fitted to see a picture like this than many grownups I agree with you there too, but I hope their parents will know it and their parents will let them go anyway.

However, if you are afraid of people with bad taste, of people who want to make a fast dollar and therefore mislabel their pictures, I want to tell you that this kind of risk you have to take in every medium of communication. You would not give up the freedom of the New York Times to express itself because there was some lousy little sheet like Confidential; and we still have to take that risk and we know that all these bad, pornographic things disappear because in the long run the big public does not buy them, and I do not think that anybody has ever become rich by selling French postcards. So there is no danger.

But I do think that it would be wonderful if the responsible producers would advertise honestly. This is my point, honestly, what the picture is about, and would say I suggest that this is for adults and not for children. I do not see that there is any harm could be done. I think the theaters should cooperate in this and then it is up to the parents, like President Kennedy said in one of his press conferences when he was asked about it, he said finally the parents have to police it, not the government.

SCHARY: What age would you make this? For instance, if you had classified yourself Anatomy of a Murder, what age would you put on it?

PREMINGER: I would not presume to make it any age; I would leave it to the parents. I would let my children go to see this picture from the age of five on.

SCHARY: I am not sure I would. What do you mean then by, this is an adult picture? How would the parent then, let's assume, educate a child 14, 16, 17, 19?

PREMINGER: This is only a warning. Only parents who want to bring up their children in a certain conservative way should be warned, then they should go and see it first before they take the children.

SCHARY: I do not think that warning is necessary with the kind of movie advertising we have had. It has been very obvious.

PREMINGER: The movies advertising is the most dishonest advertising in the world. If you advertised any medical product like the movies are generally advertised, particularly by major studios—and I am not hinting you were responsible for it when you were head of MGM, because it was done here in New York—then they would be in prison. Any medical product advertised like our movies are advertised would violate—

SCHARY: In other words, you agree with me. The point I am making is that motion pictures when they have any kind of so-called adult theme, are so advertised that it is obvious just from the advertising that it is adult because the women are half-striped or the lines that are used.

PREMINGER: Not my picture. I have kept this in my contract. I only want to tell you if the producer, maker of the picture, whoever is responsible for the picture, really want to he does not advertise like this. For instance, I had a picture The Moon is Blue, which was distributed by United Artists and we did not get the seal of the so-called Hollywood Code of approval, or whatever it is called, for the approval of the Legion of Decency. Now we still played the picture in almost every theater in the United States. However, four weeks after, I discovered that United Artists changed the publicity campaign and they put the picture just as you describe it, of one of the minor actresses in a slip, you know, on the ads. I immediately opposed this advertising. They told me that I have no right to oppose it because the advertising in that company that I had then was up to them. My only weapon was that I had a right to approve the money, and when they asked me for more money I just did not approve it. The president called me up and said, "What is the matter?"

I said, "I don't like the ads, I won't pay for them. You like those nude girls, you pay for them." So then he wrote me a letter and promised not to use this ad and from that moment on I had the approval of the advertising of all my pictures, and I defy anybody to show me on Anatomy of a Murder. Carmen Jones or any picture I made which had adult themes or maybe very passionate love scenes or anything, to see this on any ad, because I believe that this is bad and bad taste.

SCHARY: The point is, Otto, let us grant that you know all your motives and everything are pure and pristine. We are still dealing with people and with advertising on many pictures. We could between us name many, that are advertised in such a salacious manner that we know very well they are adult pictures.

PREMINGER: This is what I want to stop.

SCHARY: What is it you want to stop?

(Continued on Page 24)
DEBATE ON CLASSIFICATION

(Continued from Page 23)

PREMINGER: I want to stop dishonest advertising.

SCHARY: How are you going to do that, Otto? How are you going to stop dishonest advertising?

PREMINGER: If the responsible picture makers, and there are many responsible picture makers—As a matter of fact, all really successful picture makers that I know are very responsible and adult men who do not want to make money just on dishonest, salacious ads. You cannot name me anyone of our friends who are successful and good picture makers who are like that. Now if these people go together and say we are not going to advertise salaciously and dishonestly and we are going in our ads and with our classifications to warn parents, the others will have to follow or they will be set so far apart that nobody is going to see their pictures anyway.

SCHARY: Then I agree. In other words, you are saying with me, saying you are in favor of classification, only in favor of responsibility.

PREMINGER: And classification.

McCAFFERY: Do you classify your own films?

PREMINGER: As much as I can. You see, at the moment I cannot get, it has not become a general practice. Some theaters agreed to say on Anatomy of a Murder that they recommend it only for adults. Some theaters left it out. But if it became a general practice it would be very simple to have all the pictures labeled like this by ourselves and so easy to say, you know, which picture should be labeled like this.

McCAFFERY: Well now, Mr. Schary, you would like to have the production code have some teeth in it, I gather. How would this work? As it stands now it certainly has none, would you say?

Implement or Abandon the Code

SCHARY: I would say that it is not being implemented properly, used properly. I think it is being evaded. I think if there is going to be a code then it should be a code that works and if there is going to be just a pretense at a code then I say abandon it completely . . . And leave it up to the individual picture maker, and I think that is the basic responsibility, really, the picture maker. I would argue with Otto in connection, for instance, with Anatomy of a Murder. I think that picture might have been just as successful, just as important, just as beautifully made with perhaps a little more restraint in certain terms that were used that were a little clinical. I do not think they either clarified the picture or made it more adult or made it more important. I think it was a wonderful job of picture-making and could have been with perhaps a tiny bit more restraint.

PREMINGER: Now I would like to say right here that while I appreciate the very good review that you gave me, belatedly, I do not want anybody, including you, for whom I have great respect, to tell me where to use restraint. It is my right of expression, and no motion picture code, no other producer, nobody has a right to interfere with it, and nobody should. And everybody, everybody will admit, including yourself, that it is very easy within the code, no matter how you interpret it, to make a very salacious and a really dirty picture and not violate the code at all.

SCHARY: I agree with you.

PREMINGER: Because this is where the hypocrisy is. It is to forbid certain things which can be obeyed by the letter but very easily violated by the spirit.

McCAFFERY: As soon as you have the code made up—somebody has to make up the code in the first place.

SCHARY: The need for it came about as a result of irresponsibility on the part of picture makers. There was a flood of highly salacious pictures being made, pictures that had no restraint; and I want to say to clarify one point, I would never dream of suggesting to Otto that he should even listen to anything I have to say about restraint in his pictures. I only want to retain the right to suggest that he might abuse restraint, that was all I was saying. I am saying the code came into existence because of the same irresponsibility that I believe is existing today in the making of some kind of motion pictures. I am not talking about the best of the motion pictures because in the hands of capable workmen with a sense of the cinema it is an art and I am all for any subject being discussed on the screen. I think it is vitally important that it be discussed and I believe that it gets enough attention, enough publicity, through all sorts of channels so that parents can be alerted to what the picture is about. I can assure you that if someone in Hollywood were to decide to make a film about a homosexual it would be so well publicized that everybody would know what it was about and would not need a classification.

McCAFFERY: Mr. Schary, for instance, in France they have classification. This has not kept the French from producing a number of distinguished adult films and yet, for instance, Brigitte Bardot has never been, as I understand it, for the general distribution in France.

SCHARY: The classification does not work too well in France, neither does it work too well in England or any place it has been tried because what happens is that what may be an A classification for myself or for Mr. Preminger would be viewed as being a different classification by another group of people.

McCAFFERY: What movies do you feel are in bad taste then, Mr. Schary? Can you tell us specifically?

SCHARY: I would rather not, frankly, mention individual pictures. There have been a number of instances and many motion pictures where I feel the pictures could have been made just as capably, just as well and just as successfully without the excess of sex jokes or sex references or violence. I am not talking just about sex, I am talking about violence and abnormalities. Done well or done badly, these are what I am talking about. If anything is done well, fine. That is a responsible picture maker, but what I am talking about is the amount of junk that hits our screen that you can find playing in many places in this city in certain smaller theaters, that are well publicized, do business, and attract the kind of audience that leads to trouble for motion pictures ultimately.
PREMINGER: I agree to this, but then what harm could there be done if these pictures were clearly and openly classified as such? In other words, if they were classified as what you just now characterized them.

SCHARY: But if a picture playing in a certain theater on 42nd Street with some kind of vulgar title carries the same classification, an A classification—you would not want the same classification on that piece of junk that you have on one of your important pictures. I wouldn't.

* * *

QUESTIONS & ANSWERS

At this point, the moderator informed the audience that questions would be answered by the two speakers.

MURRAY: My name is Don Murray. With my partner here, we produced a film called The Hoodlum Priest, and I want to say first that I agree with Mr. Preminger that the producer has the right to make a classification because classifications fall into the realm more of business than they do of creativity. The question is this: Does censorship not become a—this kind of classification, doesn't it become a black and white thing where if you get a certain classification, even if the producer does it, that they become sort of black and white and that each picture is not considered on its own merits as a film, but either falls into a classification or doesn't fall into a classification?

PREMINGER: Well, I disagree with you, that it is a question of business, just because it has been a question of business so long, we had no restraint and no classification other than making; but in the selling of pictures, because this is where Mr. Schary and I seem to agree. But, for instance, I have seen your picture and I like it very much, The Hoodlum Priest, but I do think that I can imagine that very many parents who are not as progressive a I am, for instance, would not like their children to see this picture. Not because it is particularly—it is not salacious at all, as a matter of fact, but there are certain scenes in it which might leave on the mind of a sensitive child, particularly in the opinion of some parents, some impression which in the opinion of these parents, and this is all that counts, might be wrong to leave on these children's minds.

And therefore, I would like to see a picture like this advertised either by telling the story exactly and truly, or by telling the parents "Look at this picture first before you let children go." No harm could be done by this even if the parent would have to get before the second scene of this picture.

BRANDT: My name is Harry Brandt. I am president of the Independent Theater Owners Association. Otto—and my question is directed to Mr. Preminger—under industry self-regulation, more than one of your pictures was denied a code seal, which meant in fact that these films were classified unsuitable for adults as well as for children by the industry. Many of us who disagreed with this judgment played your pictures, including myself. How then can you reconcile your present stand with your past opposition to the industry's position, and censorship, particularly when you know there are no scientific standards—

PREMINGER: Harry, you didn't listen to me.

BRANDT: —and that—I want to get finished, too—there are no scientific standards for classification, and that the one who does classify films reflects only his own background and prejudices.

PREMINGER: Harry, you don't quite get what I had in mind. Apparently I didn't express myself right. I did not say that industry—and I hate this word, and I don't think there is anything like an industry, because anybody who makes a picture stands for himself—this word industry has done more harm than anybody else. But I don't want them to tell me what I can show. This is what I am opposed to, and I always was opposed to, and I started my introductory statement with that.

I myself want to say to my customers who see a picture in your theatres, "Look at it before you take your children or before you permit your children to see it, if you want to give your children a certain kind of education." That's all I say.

SCHARY: In connection with Mr. Murray's picture, regrettably, I have not seen it, but I have read some wonderful things about it. This is, you see, the first problem you come up with, Otto, in the business of classification. You say there is nothing that can be damaging except perhaps some scenes perhaps of violence. I don't know what you are referring to.

PREMINGER: It's a scene of—a scene of a gas chamber. It's important.

SCHARY: The point is you could get a whole group of people who would—let's assume you classify that picture under one heading, a whole group of people who would then say, "No, it doesn't have that classification. It needs a different classification." Then what do you do about the simple so-called westerns, the kind of stuff that you see constantly in motion pictures—let me finish, Otto—where people are shot, gangster pictures where a man takes a machine gun and kills ten people at one time, all the kinds of acts of violence. Now you begin to classify these pictures; what classification are they?

PREMINGER: I don't classify them, He would have classified his own picture, he and his partner produced it, and they would have, I am sure—you just ask them if they would not have preferred to classify this only for adults.

SCHARY: I don't want to ask him yet. The point I am making is if I classify the picture—and let's get you out of the discussion—if I classify my own picture—I will find there will be many people who will agree with my picture.

PREMINGER: There will be many who won't agree with you either.

SCHARY: That's exactly my point. Then we get into a whole group of extra special committees, extra special groups—

PREMINGER: No, no committees.

SCHARY: Of course it will happen.

PREMINGER: No, the public will probably protest. If a picture which is, for instance, like Suddenly, Last Summer: if there were classification, the producer of this picture would have said, "No, I want everybody to see it. I am not going to

(Continued on Page 26)
DEBATE ON CLASSIFICATION

(Continued from Page 25)

say it is for adults only," there would have been—if it had become a custom to classify them, maybe the press, the public, everybody would have objected and they would have instructed that—

McCaffrey: Wouldn't it have been a good thing if it were for adults only, if people thought it was something pretty sexy and then gone into see The Hoodlum Priest?

Preminger: Sex is more harmless to be discussed than violence to be practiced and shown to people. If an actor becomes an idol of a young man, starts to shoot up people like Mr. Schary just described, naturally the young man is very much inclined to follow his example. That is much worse than any discussion—

Schary: There are many groups today, you see, who make this kind of classification. There are groups that edit a so-called green sheet, which is sent to many organizations, and they make these classifications. They will disagree between themselves. These are all very well meaning groups who sponsor the green sheet.

Preminger: I disagree.

Lewis: Mrs. Laverne Lewis, Larchmont, Motion Picture Council. Mr. Preminger, you don't want anybody to tell you what you can put in your pictures. Well, I don't want anyone to tell me what picture I can take my youngsters to see. Aren't parents trying to "pass the buck" and have somebody else decide for them? That is a responsibility and a privilege—

Preminger: I don't want to tell you what picture. You can take your children to any picture you want to. This is the great misunderstanding. There is much more danger to censorship if some green-sheet pressure groups and yellow-sheet pressure groups tell people secretly what pictures they can see. This is classification from the outside. I only want to tell you if you have children: Watch out, you might not like your child to see it. If you want your children to see any kind of pictures, you are completely free to take them or to send them to them. I only feel that I should not have other parents who are not as liberal as you by mistake take their children to pictures which they can later say, "We were not informed. Why didn't you tell us the picture is about so-and-so and such-and-such so we would have avoided taking our children there. Isn't it very clear in—

Schary: I am not opposed to pressure groups after the fact at all. I disagree with Otto about that. I am against any prior restraint.

Preminger: So am I.

Schary: But when you say you are going to classify pictures before they are seen, it is prior restraint.

Mack: Franklin Mack, Broadcasting and Film Commission of the National Council of Churches. It seems to me that the major point here is being overlooked. The movie industry, if you will permit the use of the term, since it is in the subject, has suffered a very great loss of confidence in the public, and whether you use self-classification or anything else, what can the members of the industry themselves do to restore confidence that would be better than self-classification of a limited sort?

Schary: I think some of the loss of confidence you are talking about is based on the numbers of audience, due to, very frankly, television. It is a big, wide medium, and you can get an awful lot of entertainment for nothing, and there is no doubt about it. The amount of motion pictures made since the real advent of television has diminished from somewhere like 450 to 180 or 150 that are made by major companies.

What has happened in the picture business due to the success of a couple of very big, large-scale motion pictures is that there has been a tendency to make the so-called jackpot picture, the picture that will attract not just a special group but every group. You make every picture to get the Catholics, and the Jews, and the Protestants, and the young people, and the middle-aged, and the old people, and the white people and the dark people. You have to get everybody is the theory.

Now, as a result, most of these pictures become common, and I use the term common in its pure sense, they have to attract everybody, and the result is the very specialized picture, the picture that starts out by saying: I don't want to have an audience perhaps of 40 million, I will settle if ten million see it, that kind of picture isn't being made. It used to be made sometimes and as a matter of fact quite often by motion picture companies: the little picture that was designed economically to return a profit. If it didn't get a mass audience, it was a specialized picture. And this is what I think we will come to, and the way I think to restore confidence on the part of the American public is to give them pictures of this quality, and move away to some degree from the big-scale, all spectacle motion picture as designed to get everybody away from his television set, the bowling alleys, and the tennis court.

McCaffrey: Mr. Schary, twelve years ago, I was at MGM. Shortly after that, you came in to take over the studio. Would you really say that the pictures of that time, say of 1948, were as good as the pictures being turned out now when they were turning out all of these pictures?

Schary: Yes, I think many of the pictures turned out in prior years were certainly the equal of pictures—I had a feeling that question might come up. There were wonderful pictures made in the past at a lot of studios—and adult pictures I am referring to—pictures like Sunset Boulevard, The Lost Weekend, Greene, Crossfire, The Defiant Ones, Bad Day at Black Rock, Executive Suite, African Queen—

Loren: Mrs. James Loren. I would like to ask Mr. Dore Schary, would you not say that the pictures which you mentioned were successful because the Code was operated let's say more conscientiously, or rather the producers were giving more than lip service to the Code, and that is the reason why we had good pictures in those days?

Schary: I think part of that is true. I think every good picture, however, made either then or today is made by someone with some sense of responsibility. My point was that even in the past with the Code or even in the past without classification, we had some bold pictures made that were made with a sense of responsibility and did not require classification.

Loren: What would you substitute for classification,
Disagree on England's Classification Law

stronger teeth in the Code? Greater responsibility on the part of business?

SCHARY: What I indicated in my opening remarks. I would first stress more responsibility, less preoccupation with the fast buck.

HIP: My name is Fred Hip. Mr. Preminger, assuming that you are right and the producer should classify, why are you so against enforcing classification at the theatre end?

PREMINGER: Because that would be the beginning—this is why I agree—I basically agree with Mr. Schary—this would be the beginning of censorship. Nobody has the right to enforce on people in this country what they read, or what they see, but we responsible producers in my opinion should warn people, by classification, or whatever you want to call it, that certain pictures like The Lost Weekend, or like Sunset Boulevard, might not be suitable for children who are being brought up by their parents in a certain way. For instance, the gentleman from the National Council of Churches would agree with me that he must know many parents, or that he himself would not like to see children see The Lost Weekend, or Anatomy of a Murder, or many pictures which I would classify, whether they were made twenty years ago or now, as pictures that should have this stamp that warns parents. It is a warning light.

But the minute you enforce it, then you start. The minute you have an independent agency decide it, and not the maker of the pictures, then you start to have censorship, and that is the beginning of the totalitarian government in every country—

HIP: It didn't happen in England.

PREMINGER: In England there is nothing enforced. First of all, in France, there is a censorship law, and all the censorship law—because you brought this up, I may correct it now—and this censorship law just decides whether pictures can be seen by people up to 16 or only over 16. This is all in France. And it is a law. It is the government. There is a law; you can't help it. They don't have our laws.

In England there is something like our Code administration. There is one censor appointed by the industry and he classifies pictures. I am against that, too, and the theatres voluntarily live up to this classification. There is no government—

SCHARY: But they don't, Otto, because in various pictures in England a picture can be classified on one side of the Thames River in the A classification, and on the other side it will have an X rating.

PREMINGER: Impossible.

SCHARY: Don't say impossible because you are wrong. Because I have documentation that you are wrong.

PREMINGER: You might be right about my bad notices, about everything, but about this you are wrong. A picture in England is classified by the censor. I just corresponded with them, and all the theatres live up to it. There must be somebody here who knows that.

SCHARY: Well, Mr. Mills (Taylor Mills, of the MPAA) I think would know that.

MILLS: My understanding is that the censor makes recommendations. He is employed jointly, he is quasi-government and industry official. He makes a recommendation but it must be supported and backed up by each of the local governments, townships, where they do their own review. Most of them accept it, but they have the right and authority to change the classification if they wish it.

SCHARY: All right, you admit you are wrong.

PREMINGER: I stand corrected. It never happened before.

BETTY FURNESS: I think that Mr. Preminger has almost answered my question. My question was how can we trust the judgment of each individual producer? There are so many. You may have a more sophisticated judgment than the next man.

PREMINGER: Betty, you cannot, as I said before. There is no complete remedy for it. But I do think if we started and if it becomes a mark of responsibility and of dignity to classify a picture honestly, all people will do it eventually. It is just like books. You can buy horrible books, you can see them advertised in the paper all the time. But people do not run and buy them. These books do not really get as many readers as they think they could get by advertising that they have salacious contents or stories which are pornographic.

SCHARY: You mean like Peyton Place. That sold a lot, Otto. See, I don't think—

PREMINGER: Don't you think a picture like Peyton Place which at least in your terms was made by a major studio, don't you think that this picture should have been classified by the producers as adult?

SCHARY: No, I don't think it should—

PREMINGER: You mean it shouldn't have censorship? If we do not do it, don't you think eventually we might get censorship?

SCHARY: I agree with you, but I say it is the responsibility of the maker, the people who made Peyton Place certainly should have a greater responsibility about it.

PREMINGER: You would never convince them. It was a picture that drew over $12 million domestically.

SCHARY: That is my point, and you will never convince them to change advertising.

PREMINGER: We agree very much, you know, in almost everything, only I am a little stricter than you. You attack it, and say it should not have been made at all, and I think it is impossible not to have made these pictures, and I agree with you. Well, I do not want to criticize somebody's picture who is not here. But at least Jerry Wald and Skouras should feel honor-bound to say to them—

McCaffery: Thank you very much, gentlemen. This is John McCaffery. Good night.

PREMINGER: Just when I start to talk about Skouras he cuts me off.
**February**

GO NAKED IN THE WORLD CinemaScope, MetroColor, Gina Lolobrigida, Tony Franciosa, Ernő Bodrogi, Producer Aaron Rosenberg. Director Ranald MacDougall.

MAY SUMMARY

It's official. May is no longer an "orphan month". The release schedule has been fattened to 24 pictures, which should prove a boon to production-starved exhibitors. Twentieth Century-Fox and United Artists share top honors with five films each. All five made a contribution to the strength of three releases, while four companies—M-G-M, Columbia, Allied Artists and American International—are deadlocked at two apiece. Warner Bros., Zenith International and Paramount round out the card with one picture.

**March**

CIMARRON CinemaScope, MetroColor, Glenn Ford, Marta Toren. Producing-Director Henry King. Director Anthony Mann. Based on Ama Ferber's classic novel.


**April**

GREEN HELMET, The, Bill Travers, Walter Naughton, Producer Peter Wyngarde. Director John Gilling. Science-adventure drama of mysterious civilization said to have vanished into the sea. 90 mins.


**May**

ATLANTIS, THE LOST CONTINENT MetroColor, Anthony Hall, Joyce Taylor, John Dall. Producer George Eastman. Science-adventure drama of mysterious civilization said to have vanished into the sea. 90 mins.


KING OF KINGS Technicolor, 70mm Super Technicolor, Gregg Hatter, Siobhan McKenna, Robert Ryan, Producer Samuel Bronston. Director Nicholas Ray. Epic drama based on life of Christ. 143 mins.


**October**


**November**


**December**

DOLLAR - FOR - DOLLAR

Your MOST Effective...
LEAST Expensive...
Advertising Medium...is your

National Screen TRAILER!

It's been a well-known FACT, for more than Forty Years... that no other medium can compare with the advertising effectiveness of a National Screen TRAILER!

It is a matter of record...YOUR OWN RECORDS... that your TRAILER SERVICE costs less than any other effective advertising medium available.

Dollar - For - Dollar TRAILERS
Are your "Best Buy" in Advertising!
Viewpoint

What's Wrong At 20th-Fox?

* Plasma for Production

Call for New Blood

* A View of Diversification

Read Ward's FINANCIAL BULLETIN
So busy with her children...

**She didn't have time to get married!**

*The warm, wonderful story of Anna... who thought everyone needed love, but herself... until it was almost too late!*
METRO-GOLDWYN-MAYER Presents

SHIRLEY MACLAINÉ
LAURENCE HARVEY
JACK HAWKINS

in A JULIAN BLAUSTEIN Production

 Loves

JOBU McCARTHY • Screen Play by BEN MADDOW
CHARLES WALTERS

Based on A Novel by SYLVIA ASHTON-WARNER • Directed by

in CinemaScope And METROCOLOR

CONTACT YOUR M-G-M BRANCH NOW!

This Is Paul
... who's in love with love, Anna and himself, but not in that order.

This Is W.W.J.
Who fell in a sandbox and in love all at the same time.

This Is Whareparita
Who learned all about love in the Hygiene Class only last year.
WHEN YOU GET THE BIG SHOW YOU GET 20th's BIG SELL!

TV star, newspaper columnist ED SULLIVAN gives a testimonial in all newspaper ads, all television trailers, all radio spots and theatrical trailers.

★ Six television trailers each excitingly illustrate the wonders and thrills! ★ Eight radio spots filled with the flavor and fever of the circus ★ Tantalizing theatrical trailer that leaves you limp with excitement and craving for more! ★ One dozen special banners in color, lobbies, marquees, refreshment counters—creates on-the-spot interest! ★ Fabulous, unique circus acts never before seen in this country to spellbind the spectators ★ Ideal Decorative Day attraction for any theatre!

IT'S THE BIGGEST SHOW OF THE SEASON!
What's Wrong at 20th-Fox?

That 20th Century-Fox has been having its share of trouble is hardly a trade secret. A loss of almost 13 million dollars in one year in the main phase of its operations, film production-distribution, is hardly a matter to be regarded lightly. Nor is it, neither by the management under president Spyros Skouras nor by the representatives of the two prominent brokerage firms which recently made heavy purchases of 20th stock. A thorough investigation of the company's operations is presently being made by a committee under the chairmanship of Milton S. Gould, one of the new board members, and it is to be hoped some constructive recommendations will be forthcoming.

Lest too much be expected from this investigation, however, we suggest it is essential that any appraisal of the question, what's wrong at 20th-Fox? be undertaken within the realistic framework of motion picture business. There must be a sound appreciation of its difference from ordinary commercial enterprises, its imponderables, its vagaries.

Consideration must be given, for instance, the untoward circumstances attending 20th's "Cleopatra" project. Here was a film that was acclaimed the most inspired production idea and casting in a generation. But for the germ that felled Elizabeth Taylor, Mr. Skouras might now be hailed a genius, and his company probably would be reaping a harvest of profits from roadshow engagements around the world.

The point is that this is no familiar manufacturing business in which changes in the construction or styling of a model might make the difference between profit and loss. That is why hard-nose business men with all their acumen and experience in other fields oftimes have come a cropper in film-dom. It simply cannot be approached in the terms of reference that apply to machinery or plastics. We are engaged in a strange chemistry of art, business and ballyhoo. And each of these ingredients is indispensable—the art, the business, the ballyhoo—to success in the motion picture industry.

Yet, mind you, they do not guarantee the success of every movie venture. How, otherwise, could one explain the disappointing returns on a seemingly faultless combination of the right ingredients in a film like 20th's "Let's Make Love", starring a boxoffice luminary like Marilyn Monroe, shrewdly merchandised and backed by a powerful promotion campaign?

This is not to say that nothing's wrong at 20th-Fox. Surely the studio in the past two years has not delivered a reasonable number of money-making films, and it should be ascertained where the blame falls. Efforts should be intensified to lure more good independent producers to the lot to augment the output of the stalwart Jerry Wald.

Mr. Skouras has come in for some criticism from the new stockholders for his insistence on turning out a number of modest budget films. We feel he is basically right in this, although it must be admitted that 20th's secondary product has tended toward the commonplace. The exhibition market needs more pictures. It needs lower budget films for double feature programs, and new companies are arising to fill this need.

We would like to see 20th-Fox establish a "B" picture unit that would work in close collaboration with the company's promotion department, the aim being to conceive and produce lower budget films based on express exploitation ideas. A definite market exists for such product and there is money to be made with it. Why shouldn't an established studio like 20th utilize its vast facilities to garner a share of that market?

There is no question in our mind that 20th Century-Fox will right itself and reassert its traditional position as one of the industry's leaders. Already, the profit prospects for 1961 are heightened by early reports of the rousing boxoffice performance of "Return to Peyton Place". In the wings for Summer release is a real sleeper titled "Snow White and the Three Stooges", and several other upcoming films show fine promise.

Spyros Skouras is a vastly talented, experienced and inspirational leader whose scope of imagination is unmatched in the industry. There can be no doubt that he will conquer the adversities that have temporarily befallen his company.

Gary Cooper

The man who built the strong, silent type into a matinee idol is gone. To say he will be sorely missed by the entire industry is to state the obvious. Perhaps someday another tall, handsome youth will come out of Montana, or Kansas, or Ohio to fill the shoes of Gary Cooper. A first step in that direction might well be the establishment of a scholarship in his name at a university that specializes in the cinema arts. It would serve as a small enough tribute to the memory of a man who did so much for all of us.
FOX AFTERMATH. The internal problems of 20th Century-Fox may be clarified very soon after the annual stockholders meeting on Tuesday (16th). Should strong support develop for the two heavily-interested brokerage firms (Carl M. Loeb, Rhoades & Co. and Treves & Co.) in their opposition to management, some new figures will step into the company's operations, with Spyros P. Skouras moving up to the board chairmanship. If, however, as appears likely, the Skouras management continues to hold sway over the majority of shareholders, it is not improbable that the Loeb-Treves team will gradually liquidate their holdings, perhaps withdraw their two board members, John L. Loeb and Milton S. Gould (representing Treves). One effect of this move, if it comes about, could be a sharp decline in the market price of 20th shares.

ACE PRODUCTION CHIEF. It is now certain that the head of the new ACE Productions will be a prominent theatre executive whose identity cannot be revealed at this time because of his present association.

HEALTHY DISCUSSIONS. The two television programs recently devoted to discussions of motion picture classification and censorship, it is generally agreed, helped, rather than harmed, moviegoing. Both shows presented in a comprehensive and impartial light the problems facing the industry in producing adult films and catering to the ever-changing public taste. Overall, they offered wide audience exposure to a frank appraisal of this provocative problem. The effect should be healthy.

STRATEGY IN LITTLE ROCK. Those masterminding the anti-feevee campaign in Little Rock have shrewdly hinged their attack against Telemeter's move into that area on the factor of public interest. The Independent Theatre Owners of Arkansas and Rowley United circuit are carrying their fight to the people, educating them to the "dangers" of pay-TV by stressing: (1) the price for shows now offered via free television, and (2) the possibility that any losses incurred by Southwestern Bell Telephone Co. in installing lines for wired feevee will be reflected in future public rates. Some hope is now held that this line of attack will make the Arkansas Public Service Commission wary of granting Midwest Video the franchise it seeks to set up its Telemeter system in Little Rock.

AIP EYEING INVESTORS? There is strong feeling in informed circles that the appointment of David Melamed as financial vice president of American International Pictures may be connected with a plan to "go public". While president James H. Nicholson has denied any intent to seek outside financing, AIP's rapid growth may make public funds essential to carry the company's expanding production program. Melamed had a large hand in the business affairs of NT&T, and Nicholson and associate Samuel Z. Arkoff may want him to investigate the possibilities of opening up AIP to the public.

IMPACT OF ABILENE. The extreme to which the Abilene Censor Board went in establishing its system of classification seems to have had a reverse effect not only on local citizenry, but on a large segment of the U.S. population. Reaction to the arbitrary Texas methods (the Board can classify a film without seeing it, parents are liable for fines if their underage offspring are found at certain movies, etc.) has been loud and unfavorable in many quarters. Many have awakened to the dangers of censorship, the blind willingness of some people to follow such bluenose brainwashing. One immediate result of this reaction has been to make the Abilene Board move very cautiously. It recently withheld labeling of six films that "might" be of adult-only classification, because it "thought it best to see them" before passing judgment.
THE MAN WHO LOST A FORTUNE IN MOVIE BUSINESS. Once upon a time there was a man who owned movie theatres and a visionary point of view. For years he led a good and happy life and amassed a moderate amount of wealth. Though lacking in formal learning, he would engage in lengthy dialectics with his sons, who were then apprenticing in the business, on the varied and propitious uses of capital.

"With a loss it is better not to dally. It is better to cut and be done," he would say. "Wealth is nothing more than the management of money. You lose; you win. If you believe, if you've got that inner faith, go in up to your head. If you don't, cut out."

Then one day came TV and the man said to his sons: "The times are becoming hard, and I for one do not choose to sample the tub water until the skin turns blue." With this he disposed of his holdings and embarked upon substantial investments in television. "One must go with the things of the future," he would muse. "Change is growth; growth is change." He was a wise and life-hardened man and his sons did not find him pontifical.

For a long time the man and his obedient sons passed an agreeable existence, until one day the former stopped short and said, "Bowling alleys are taking hold. If you look at the signs around us, you will know what we have to do." Shrewdly, discerningly, the now aging investor purchased lease after lease until he had commandeered the choicest locations in his area. Within a few years, their enterprise was a glowing success.

The day now came for the old man to bow out. For a week he was absorbed in thought. He then put a pistol to his head and left a few relatively incoherent jottings. He apologized to his sons for costing them their fortunes. "I promised you growth. I gave you suspension. In place of foresight, I have found myself guided by fear. It is not that I loved one thing so much as that I quailed at the other more. It is as though we have been siphoning gasoline into a tank in which a hole had sprung. We have never come ahead. Each new gush brought us full circle to the point at which we started. This is not growth. It is only change. The sons, not in the least dismayed, continued in their boozy ways, a program which had commenced the day the man stepped down from the business.

This free-wheeling adaptation from the parable by Kafka is passed on as a comment on the diversification policies now rife in filmdom.

One ponders whether the current passion of movie moguls for varied business opportunities is a similarly dissembling dodge, responses out of fear, out of the chill first pangs of the TV age when nervous company boards assayed the air and began the helter-skelter rush toward "spreading the risks." It is perhaps five years since film companies have preoccupied themselves with TV stations, records, electronics and the rest.

Are these enterprises judicious investments, worthy additions to corporate portfolios, prudent hedge bets against the constricted theatre audience? Or are they a collection of office furniture usurping space and dollars that could generate greater earnings through employment in established channels?

Ordinarily one could quickly weigh the merits of filmdom "investmanship" by going to the income reports of diversified concerns for an operation by operation breakdown. Here, however, he finds himself frustrated by a handy little masquerade known as the Consolidated Earnings Statement. Paramount Pictures' shrewdly prepared annual report, unconsciously typical of the circumvention practiced by all but a few firms, throws up this characteristic smokescreen under the Income caption in its P&L: "Film rentals, theatre and television receipts, sale of records and music and other operating income." Then following a profusion of dots comes a single, flat, catch-all figure. If the reader is curious as to Paramount's much heralded electronic enterprises he had best check with Dun & Bradstreet. If he wishes to gauge the relative profit from theatre revenues as against other operations, he might address a personal note to Mr. Balaban and hope for the best.

One is led to the conclusion that such double entry hanky-panky is not without purpose. Benefiting by a profitable investment, a film concern would hardly seem given to understatement or casual lump-all references as long as there are shareholders to curry and annual reports to publish. Quite to the contrary, one would imagine a strident blaring of trumpets to reflect credit upon a perspicacious management. In this vein, 20th-Fox did not blush from presenting in its annual report detailed charts and explanations dealing with its participation in the oil development on its property.

Only M-G-M, so far as we could determine, refrained from accounting cryptography—and with good cause. One could compare theatre revenue against TV revenue and other income sources, because, we suspect, there were whopping figures all around. But even here, close examination discloses such a preponderance of earning power with respect to theatre films as to make all alien departments look like little league ventures. This feeling is heightened when one eliminates income from the sale or licensing of old films to TV (liquidation of theatre films, rather than a diversification) and treats television income as that arising solely from the production of filmed series and commercials. Within this framework it appears that the ratio of earning power of theatre films to TV operations is so overwhelming as to give one pause. Do we see jam-on-the-face of studio managements in the matter of allocating costs for diversified activities? We suspect that some companies, to augment and shelter excursions into other fields, are wont to charge off a good portion, perhaps all, of the operational nut for diversifications against the parent film production company to create a healthier tone to the diversified sphere—sort of picking Peter's pocket to make a big thing of Paul.

In the widest sense this is not a brief against planned diversification. Rather, it is an inquiry into the relative merits of deploying capital from established channels of investment, namely the production-distribution of theatre films, for use in more limited fields of earning. One can understand the stresses and panic-button conditions of a few years back. The returns on successful pictures now seems to obviate that panic. The question is not how successful is this or that investment, it is how much more profitable might the return have been had the movie companies stayed down on the farm.
NEW YORK 20th week / MIAMI BEACH
WASHINGTON, D.C. 11th week / ST. LOUIS
FORT WORTH 5th week / SPRINGFIELD 5th week
OAKLAND 5th week / SAN DIEGO 5th week
DETROIT 5th week / MILWAUKEE 5th week / BRIDGEPORT 4th week / EL PASO 4th week
NEW HAVEN 4th week / WORCESTER 4th week / HOUSTON 4th week / CHICAGO 9 weeks / PHILADELPHIA 9 weeks / BOSTON 7 weeks / PHOENIX 6 weeks / CLEVELAND / BALTIMORE 4 weeks / FT. LAUDERDALE 4 weeks / ST. PAUL 3 weeks / CORAL GABLES 3 weeks / SET your long run...call
Plasma for Production

Like the weather, almost everybody in Hollywood talks about the need for new talent—new performers, writers, directors, producers, technicians—but hardly anyone does much about it. The search goes on, but only for the old, familiar hands.

Every dynamic industry in the world is engaged in a hunt for fresh manpower. None should be more energetically active in that search than the motion picture business, and for two good reasons: (1) our established personnel faces a shocking rate of depletion in the next 5 to 10 years, and (2) for public relations reasons motion picture production should evoke the image of a vital, youthful enterprise.

Why are we failing in this crucial phase of our operations? We commend for your reading the remarks made by producer William Perlberg in a speech to the American Cinema Editors.
Trading

The volume of trading in film and theatre stocks was very light during the past fortnight, as issues followed the downward curve of the market. As of May 11, the Dow-Jones industrial average had dropped for the fifth straight day, with the bearish trend blamed on a generally unsettled international picture and some unfavorable business news on the home front. Of the 18 industry stocks covered, 11 took drops ranging up to 51/2 points. Of those that rose, only M-G-M, recovering from a temporary slump, showed any really strong signs, up 4 points on sales of 88,500 shares. Factors probably influencing the Metro rise were announcements by president Vogel of a new production cost-control system and purchase of NTA Telestudios. Paramount—down 51/4—suffered the sharpest dive, while American Broadcasting-Paramount (51/2), 20th-Fox (31/2), Universal (31/4) and Loew's Theatres (21/2) all fell sharply.

M-G-M Seen Headed for 100

Revising a recent prediction that Metro-Goldwyn-Mayer shares will reach a price of $80, James Dines, analyst of A. M. Kidder & Co., now raises the M-G-M target to 100. He points out that the stock is selling for "only ten times estimated 1962 earnings".

Movie Profits Buck Trend, Up to 13.2%

Against a general pattern of declining corporate profits for the first quarter of 1961, motion pictures ranked among the relatively few industries that showed a notable rise in earnings. This was revealed in a Wall Street Journal study comparing early '61 and '60 profits of various industrial classes.

Of industries divided into 38 groups in the WSJ survey, only 11 reported increased earnings so far this year, and only four of those showed gains in excess of 10 percent. Profits of the motion picture industry (a composite of reporting film and theatre companies) for the first three months of 1961 were up to $13,699,000 from $12,100,000 the year before, a rise of 13.2 percent.

Executive Stock Transactions

Security transactions by officers and directors of film and theatre companies, as reported by the SEC for the period March 11 to April 10, 1961:

A number of officers and directors of Allied Artists disposed of their holdings. Executive vice president and treasurer George D. Burrows sold 12,100 shares, reducing holdings to 29,686. Vice president Edward Morey sold 1,800 shares, retaining 12,550. Director Sherrill C. Corwin sold 5,400, holds 12,000 shares. Secretary Sam Wolf disposed of 12,000 shares, dropping his total to 9,000, and George N. Blatchford, comptroller and assistant treasurer, sold his 200 shares. Director Roger W. Hurlock was the only one to increase his holdings, buying 400 to lift his total to 22,100. Albert Zugsmit disposed of 200 shares of preferred, reducing his total in that category to 500 . . . B. G. Kranz, officer and director of Cineranta, bought 500 shares to raise his holdings to 800 . . . Columbia executive v.p. A. Montague sold 600 shares in Fico, Columbia's stock holding company, reducing its total to 4,366. Vice president Paul N. Lazarus, Jr. exercised an option to purchase 3,773 shares, which represent his total holdings. B. E. Zeeban bought 562 shares pursuant to a stock purchase plan, and exercised an option to buy 1,105 shares to lift his total to 1,681. S. H. Malamed acquired 344 shares pursuant to a stock purchase plan. They represent his total holdings . . . Metro-Goldwyn-Mayer president Joseph R. Vogel sold 14,800 shares to reduce his holdings to 578 (a transaction necessary before he could exercise his option for 30,000 shares). M-G-M director Nathan Cummings sold 4,000 shares, reducing his total to 54,300. Vice president Sol C. Siegel exercised an option to buy 6,000 shares to raise his total to 6,900. Vice president Benjamin Thau sold all of his 4,101 shares in the company. William A. Parker, a director, purchased 500 shares, through a partnership, the total holdings of the latter, while secretary Joseph A. Macchia sold 100 shares, retaining 200 . . . National Telefilm Associates director Martin N. Leeds bought his first 100 shares in the firm . . . National Theatres & TV president Eugene V. Klein purchased 19,602 shares to bring his total to 42,225 . . . Paramount vice president Y. Frank Freeman sold 200 of his 500 shares, while secretary Louis A. Novins disposed of 190 of his 681 shares . . . Twentieth Century-Fox vice president Joseph H. Moskowitz disposed of 2,000 shares, reducing his holdings to 1,200. Controller-assistant treasurer C. Elwood McCartney sold 600 shares, leaving 650 . . . The trust headed by Serge Semenko sold all of its 200 shares in Warner Bros.

Exhibition Adjusts to Changes—S&P

Movie distributors can look for a decline in foreign revenues, while exhibition has adjusted and continues to adjust to a number of "significant economic changes." This is the view for the film industry in Standard & Poor's latest Basic Analysis of Amusements.

"Sharply reduced national theatre attendance, rising operating costs, shifts in population, reduced film output and the major post-war growth in the number of drive-in theatres" have impelled operators of major circuits to turn to diversification, states the S&P report, adding: "In view of the unimpressive long-term outlook, continuation of this trend appears likely."

As for the foreign market: "Although revenues from this source are expected to remain large over the next few years, more distant prospects are not as promising. Already, Great Britain, West Germany and Canada, the three leading foreign markets, are undergoing a transformation brought about by television fairly similar to the experience in this country several years before."

(Continued on Page 14)

**FILM & THEATRE STOCKS**

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Close</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLIED ARTISTS</td>
<td>67 1/2</td>
<td>-1/2</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
<td>15 1/2</td>
<td>+ 1/2</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>29 1/2</td>
<td>-1/2</td>
</tr>
<tr>
<td>COLUMBIA (Pfd.)</td>
<td>72</td>
<td>-</td>
</tr>
<tr>
<td>DECCA</td>
<td>45 1/2</td>
<td>-1/2</td>
</tr>
<tr>
<td>DISNEY</td>
<td>42</td>
<td>-1/2</td>
</tr>
<tr>
<td>M-G-M</td>
<td>62 1/2</td>
<td>+ 4</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>82 1/2</td>
<td>-5/4</td>
</tr>
<tr>
<td>20TH-FOX</td>
<td>52</td>
<td>-3/4</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>36 1/2</td>
<td>-3/4</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>67 1/2</td>
<td>-3/4</td>
</tr>
<tr>
<td>UNIVERSAL (Pfd.)</td>
<td>84 1/2</td>
<td>-3/4</td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>64</td>
<td>-3/4</td>
</tr>
</tbody>
</table>

(Allied Artists on American Exchange, all others on N.Y.S.E.)

<table>
<thead>
<tr>
<th>Theatre Companies</th>
<th>Close</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB-PT</td>
<td>60</td>
<td>-51/2</td>
</tr>
<tr>
<td>AB-PT (Pfd)</td>
<td>20 1/2</td>
<td>+ 1/2</td>
</tr>
<tr>
<td>LOEW'S</td>
<td>30 1/2</td>
<td>-2 1/2</td>
</tr>
<tr>
<td>NATIONAL THEATRES</td>
<td>8</td>
<td>-1/4</td>
</tr>
<tr>
<td>STANLEY WARNER</td>
<td>31</td>
<td>+ 1</td>
</tr>
</tbody>
</table>

Film BULLETIN May 15, 1961 Page 13
FINANCIAL ROUND-UP

(Continued from Page 13)

UA to Continue Present Policy

United Artists’ policy of financing and distributing independent production, which has resulted in increasingly larger profits (1960 earnings were up to almost $4.3 million), “should continue into the indefinite future.” That prediction was made by chairman Robert S. Benjamin and president Arthur B. Krim in a letter accompanying the annual report: “The fact that each year, for ten years, the forward program of your company has grown progressively stronger, and that this year, with the program herein announced, your company stands on the threshold of important new strides in the growth of its theatrical distribution, confirms our conclusion that this policy should continue into the indefinite future.” In addition, the report noted that all divisions of UA were successful in ’60.

J. R. Williston & Beane Likes Loew’s

Wall Street’s penchant for movie firms that diversify is exemplified in a report on Loew’s Theatres by J. R. Williston & Beane researcher Erwin Schimmel. The “profit potential of the company’s vast real estate holdings” is the key here. Pertinent remarks from the report follow:

“Loew’s Theatres appears to be an unusually attractive situation for capital appreciation, principally because an aggressive management is rapidly realizing the profit potential of the company’s vast real estate holdings. Based only on the company’s currently planned expansion into the hotel and motel fields, plus income from theatre properties, management estimates that within two years earnings should be at a $3.00 annual rate, with cash flow double that figure. In addition, Loew’s could have available for capital investment within this period a fund as large as $40 million, to be derived from such sources as the pending sales of radio station WMGM, plus internal cash generation, plus possible income from sale leasebacks of existing properties.

“From these projects plus theatre properties, management estimates that within 24 months cash flow could be at an annual rate of $6.00 a share, consisting of $3.00 a share in earnings and $3.00 a share in depreciation charges. In the fiscal year ended 8/31/60, Loew’s reported earnings of $1.04 a share (after deducting $1.15 a share in depreciation). For fiscal 1961 earnings are projected at $1.20 a share, despite over $1 million (or 35c a share) in pre-opening expenses in connection with the company’s new hotels.”

M-G-M Sets Cost-Control Plan

Metro-Goldwyn-Mayer has adopted a new cost-control system as bait for independent producers to make pictures at the studio. Substantial reductions in charges for production facilities will mean bargain rates for outside film-makers shooting at Metro after June 1. The plan, announced by president Joseph R. Vogel following conferences with studio boss Sol C. Siegel, is said to provide profit opportunity through efficiency incentives. Hereafter, instead of being assessed a charge to cover overhead for the entire studio, an independent will pay the overhead only on what he uses. In another development, M-G-M acquired NTA Telestudios, Ltd., a subsidiary of NTA which had been making taped commercials for ad agencies and many of the taped programs distributed by the parent firm. The deal with NTA, said to involve over $2,000,000, was in line with Vogel’s recently announced intention to diversify in the entertainment field. Telestudios head George Gould will continue in that capacity for Metro.

Para. Trims Distribution, Pushes Feevee

Paramount is tightening its belt in the film distribution field, while it experiments freely in what it considers the entertainment media of the future, pay-TV. That is the implication in president Barney Balaban’s statement accompanying the annual report. As for cost-cutting: “We are continuing a most aggressive program of trimming our organization to the requirements to operate efficiently and profitably. Consideration is now being given to important programs of consolidating our foreign distribution with that of other major motion picture companies.” On pay-TV: “We have only begun to learn about the potentials and economics of these new types of programs.”

Balaban takes note thusly of one of Telemeter’s major problems in its quest to invade the U.S.: “In the next month or so we shall come to grips with the problem of obtaining service from certain public utilities on an equitable basis.”

Stockholders will vote at the annual meeting, June 6, on a management proposal to realign and reduce the board from 12 to 11 directors. New nominee is Paul E. Manheim, partner in Lehman Bros. investment firm. Not up for reelection are A. Conger Goodyear and John D. Hertz.

Trans-Lux 1st Quarter Up

A rosé portrait of Trans-Lux Corp. was painted by chairman of the board and president Percival E. Furber at the annual stockholders’ meeting. First-quarter earnings for 1961 are “substantially better” than the like 1960 period, he said, adding that this is a “very significant year for us,” because of a number of “firsts”: a “modern type annual report”; payment of a stock dividend, and establishment of the dividends on a quarterly basis. As for the entertainment division, which includes theatre and distribution operations, Trans-Lux Theatre chief Richard Brandt declared that business last year was “quite satisfactory,” and the division continues to grow.” The firm has its “eyes open for new theatre situations,” he said.

Technicolor 3 Mos. Tops All of ’60

Technicolor earnings for the first quarter of 1961 were more than double those for last year’s similar span and, in fact, exceeded earnings for all of 1960, according to Patrick J. Frawley, Jr., chairman and chief executive officer. Net income for the first period was $451,479 ($1.8 per share), compared to $177,015 in last year’s first period, and $345,943 ($1.16 per share) for all of ’60. Frawley said “gradual improvement” in sales to the movie industry “will continue.”

Famous Players Should Match ’60 Earnings

Famous Players Canadian Corp., which recently reported a sharp decline in earnings from operations in 1960, is “reasonably sure of doing as well as, or better than, it did” last year, president and managing director J. J. Fitzgibbons told the annual meeting. He based his prediction on the company’s performance in the first 15 weeks of ’61. As for the firm’s pay-TV test in Etobicoke, which accounted for a large portion of last year’s drop, Fitzgibbons said that FP still is experimenting with the system, and that expectations have been realized in 50 per cent of the homes with coin boxes. Two factors which Telemeter hopes will help the test are a 75c a week minimum now being charged each subscriber, and a new and cheaper coin box.

Wometco 12-Week Net Up 50.4%

Wometco Enterprises, Inc. of Florida reported net income after taxes for the first 12 weeks of 1961 of $301,293 ($3.30 per share)—a 50.4 per cent increase over the $200,321 ($2.22 per share) in the like 1960 span. Gross was up sharply, too—from $8,418,950 last year to $3,434,453.
‘Paperback Movies’

The New York stage producers are conducting a valiant fight to obtain repeal of the 5% New York ticket tax. They frankly admit that if the tax is repealed they will pocket the money, rather than reducing the price of tickets. This is because the margin of profit on the overall balance of a season is so slight. The hits make fortunes and the failures lose fortunes. And there is precious little in between.

Now this is very pertinent to the situation of the movies, or of books, or of television. In all the entertainment media, prices are higher than ever. Within the past decade, the price of a New York City afternoon newspaper has doubled, just like the price of a Broadway show. And books which were standard $3.95 sellers a decade ago are $6.95 today.

This has resulted in varying solutions in varying media. In the book field, for example, it has resulted in the creation of a vast new paperback industry which sells books at reasonable prices. On the New York stage, it has resulted in the rise of a new "off-Broadway" theatre where, thanks to concessions from unions and the zeal of hungry talent, people can still go see stage shows without it costing the figurative "arm and a leg".

And in the movies it has resulted in a product shortage. Now, why is it that the book publishing business and the legitimate theatre can find ways of providing sufficient product but the movie companies apparently can’t? The answer to this question tells a great deal about the film industry.

What is the movie equivalent of the paperback? I don’t mean the luridly covered mystery story; I mean the paperback edition of "Profiles in Courage" or "The Hidden Persuaders" or "Hawaii." The best answer is that the movie equivalent is the subsequent run theatre. The hard cover edition of a book, like the hard ticket first-run of a movie, is the premium price version. The same questions of judgment are often involved in both fields. How long, for example, do you just offer the premium price version before you go into the cheaper subsequent run?

In the book field this isn’t quite as burning a problem as with the movies, because there are so many books around that the supply of paperbacks never seems to be running low. In the movie business, on the other hand, the subsequent runs can actually be starved to death waiting for the first runs to filter the pictures down to them.

And so we are right back where we started, which is with the problem of price. If we had as many "paperback" films as bookstores have paperback books, we’d face no problem. But we don’t have anything like that delightful quantity of films from which to draw. We don’t even get very far with re-runs—another form of paperbacking—because the companies are selling the old pictures to television.

And we find theatre after theatre in downtown New York, right on Broadway, prolonging the runs of pictures far beyond what these pictures deserve, just to have something to keep the marquee lit. Day after day, I walk down Broadway and see theatres which are obviously doing no business at all. But they stay for X number of weeks, during which time whatever publicity campaigns they had in the first place are long since forgotten, and then they go out to the subsequent run theatres to be—again in a book trade metaphor—"remaindered."

The growing success of American International Pictures, it seems to me, is that this relatively minor company has discovered there is an original "paperback" market for movies. What puzzles me is why the other, larger companies haven’t discovered the same thing. The majors contend that their exploitation pictures are unsuccessful, but let me ask them three questions in that regard: (1) Have they been made with an appreciation of the market that is expected to buy them? (2) Have they been produced at low enough budgets to allow for a profit? (3) Have they been promoted properly, as individual units?

In the pages of Film BULLETIN in recent years there have been appeals for a movie producers’ equivalent of off-Broadway. Time and again I have heard producers say that you just can’t produce a $100,000 picture any more, and if you do you can’t get bookings for it. I don’t believe this for a minute. I agree that union demands, tax laws and other complicating factors verge on the ridiculous. But nevertheless the main reason there aren’t more "paperback" movies is that the policy makers of the major film companies are unwilling to gamble on fresh talent to turn out a product that is off the beaten path. If one of the production companies shows the courage and imagination to adopt such a policy, it might start a healthy new trend for the whole industry.

It would be nice to see the creative minds of the motion picture industry come up with this kind of trend. It would be nice to have what might be called the "supermarket psychology" working for us—that is, such an abundance of films from which the customer can choose that he knows he will always be able to find something to his liking.

When I talk about the "supermarket psychology" I also have in mind a variety of prices as well. I do not believe that price is in itself the essential consideration. A high price for a good picture can be infinitely more reasonable to the ticket-buyer than a modest price for a piece of junk.

In most parts of the country today there simply is not sufficient choice either as to price or as to films. Even when there are several theatres within easy distance of the patron, they are apt to be showing the same picture at the same time and at the same price.

The prices of automobiles have gone up, but, at the same time, compact cars have been introduced for that portion of the market which is price-conscious and seeks "something new." The big problem in the picture business is to give people enough pictures to buy, at prices they are willing to pay. It isn’t an easy problem to solve.

The economic basis of the movie industry must change. We are selling the same kind of product as we did five years ago, at a time when the auto business has developed compacts and reduced the cost of such extras as power steering and power brakes, the greeting card people have developed dozens of new markers (insult cards, for example, or gimmick ashtrays) and the stage has developed off-Broadway. Either we move or we wither away. CinemaScope helped save us in 1953. Where do we look for that kind of help for tomorrow?
This full-color **24-SHEET POSTER** will be seen everywhere—coordinated with **SATURATION TELEVISION**---**RADIO**---**ADVERTISING** and **MERCHANDISING CAMPAIGNS**...launching national impact support of a motion picture in the tradition of WALT DISNEY'S OLD YELLER!
AN ADVENTURE UNEQUALLED!!

Walt Disney's

OLD DOG OF THE NORTH

Screenplay by RALPH WRIGHT and WINSTON HIBLER
the Novel "Nomads of the North" by JAMES OLIVER CURWOOD
WINSTON HIBLER • Directed by DON HALDANE and JACK COUFFER

TECHNICOLOR

Released by BUENA VISTA DISTRIBUTION CO., INC. • WALT DISNEY PRODUCTIONS

SO THAT EVERYONE WILL HAVE AN OPPORTUNITY TO PLAY THIS PICTURE THIS SUMMER...BUENA VISTA IS MAKING AVAILABLE MORE PRINTS THAN EVER BEFORE ...TO BLANKET THEATRES FROM COAST TO COAST!
“The Parent Trap”  
**Business Rating 3 3 3**

Winning new Disney live-action entry shapes up as lively family fare. Haley (“Polynanna”) Mills delightful.

Walt Disney, who already has three 1961 boxoffice successes under his belt, now has a fourth in the wings. “The Parent Trap”, a warm and sentimental comedy-drama about the efforts of identical twin sisters to bring their long separated parents together again, shapes up as one whale of a hunk of family entertainment. This Buena Vista release again reveals the amazing talents of 14-year-old Hayley Mills (“Polynanna”). Not only does this delightful teenager walk away with acting accolades once, she does it twice, for she portrays both sisters (a prim and proper Bostonian and a California tomboy) and brings to her parts such a degree of versatility, humor and dramatic projection, that one finds it hard to believe she’s acting at all. The girl is a natural, and unquestionably the most exciting young personality to yet hit the screen. Audiences everywhere are going to fall in love with “The Parent Trap”, and exhibitors can count on it becoming one of the big money-makers of the year. In addition, the cast includes these notable veterans: Maureen O’Hara, as her hot-tempered Boston mother; Brian Keith, the outdoor loving father; Charles Ruggles, Miss O’Hara’s down-to-earth father; Una Merkel, Keith’s gossip-happy servant; Leo G. Carroll, an amusing man of the cloth, and beautiful Joanna Barnes, the scheming, marriage-bent social climber who nearly upsets the plans to get mother and father together again. Director David Swift has handled all of this in a winning and wholesome way, accentuating the humor, underlining it with light drama, and playing everything off against some really picturesque Technicolor California-New England backgrounds. His script has the two Mills girls meeting at summer camp, engaging in some hilarious I’ll-get-even-with-you pranks, discovering they are sisters, and deciding to switch places in an effort to reunite their parents. The plot goes well until the California daughter sends an S.O.S. to Boston that Keith is about to marry Miss Barnes. The Boston daughter brings Miss O’Hara to California, the girls reveal their true identities, and then make life so miserable for Miss Barnes during a camping trip that she abandons all thought of marrying Keith. Miss O’Hara and Keith remarry.


“Bimbo the Great”  
**Business Rating 3 Plus**

Dubbed circus meller OK supporter for “Jules Verne”.

This German-made, English-dubbed release is a run-of-the-mill circus film complete with aerial feats, animal acts, and a climactic tent fire which threatens to set off an elephant stampede. Showman Joseph E. Levine is packaging it with “The Fabulous World of Jules Verne,” and backing the combination with one of his red-hot saturation campaigns. The appeal of “Bimbo the Great” will lie largely with the youngsters who should find moments of excitement in the antics of the high wire artists and the daring lion tamers. Charles Holm, internationally famous actor-aerialist, portrays the title role of Bimbo, a high wire veteran whose career is almost destroyed by a mishap on the trapeze. Attractive Eleanor Marlowe is the lion trainer who falls in love with Holm, and Henry Smith is Holm’s jealous half-brother who tampers with the teeter board and sends Holm’s wife plunging to her death. The plot has Holm turning to drink and having his act replaced by Miss Marlowe. When he learns that Smith is trying to revive his old act Holm orders his half-brother out and starts on his comeback road. A fight between the half-brothers ensues in the elephant tent. Their struggle sets off the fire. Smith is injured and confesses tampering with the springboard before he dies. Holm and Miss Marlowe’s act is a grand success.


“Bimbo the Great”


“The Curse of the Werewolf”  
**Business Rating 3 3 3**

Engrossing shocker, deftly produced, directed. In color. Big ballyhoo assures big grosses in proper markets.

Universal has a money winner in this werewolf chiller from the Hammer outfit of England. Against an eerie and imaginative Eastman Color background of 18th Century Spain, this shocker has been deftly put together to draw maximum response from devotees of such fare. Backed by a powerful promotion campaign (as a combo with “Shadow of the Cat”) during the summer months, it figures to roll up good grosses in the action-ballyhoo market and in drive-ins. Director Terrence Fisher gives excellent pace to John Elder’s screenplay, based on a Guy Endore novel. The first part concerns an evil Marquis who chains a simple beggar in a dungeon and allows him to turn into a savage beast. He eventually rapes a deaf-mute servant girl who kills the Marquis and is saved from drowning by a kindly professor. The second story deals with the birth of her son, her death, the discovery by the professor and his housekeeper that the lad is actually a werewolf and responsible for the death of many sheep, and the keeping of this secret from the child as they successfully raise him into a healthy and normal man. The third tale traces the man’s return to his werewolf habits, the murders he commits, the discovery of what he is, and his silver bullet death at the hands of the professor. Fisher handles the murder scenes and the mob-chasing-werewolf finale with gusto and excitement, and draws colorful performances from his entire cast: Clifford Evans, the professor; Oliver Reed, the werewolf as a man; Yvonne Romain, his ravished mother; Catherine Feller, the girl who falls in love with Reed; and Richard Wordsworth, the unfortunate beggar.

Universal-International. 119 minutes. Clifford Evans; Oliver Reed, Yvonne Romain. Produced by Anthony Hinds. Directed by Terrence Fisher.

“Bimbo the Great”


“The Shadow of the Cat”  
**Business Rating 3 Plus**

Fair horror entry as support for “Curse of Werewolf.”

This low-budget black-and-white psychological shocker about the murder of a rich old woman, and the vengeance wrought by the crime’s only witness—the victim’s cat, is being packaged by Universal with “The Curse of the Werewolf.” Sequences of murder and ensuing revenge viewed through the cat’s eyes give this a novel twist, making it a satisfying item for horror buffs. Director John Gilling develops fair suspense. Andre Morell is good as the greedy husband who has his wife killed for her money, and is ably assisted by Andrew Crawford, his servant who commits the crime, and Freda Jackson, a second servant accomplice. A mild romantic interest is injected by Barbara Shelley, the deceased’s favorite niece, and Conrad Phillips, a local newspaper owner. The cat changes into a ferocious wild animal. A frightened Morell orders it killed, but the cat forces Crawford to slip to his death in the swamps, and Miss Jackson to lose her balance and plunge down a flight of stairs. The animal then leaps upon the sick bed of Morell and induces a fatal heart attack. The other victims consist of a collection of greedy relatives who have gathered for the will-reading. The true will leaves all to Miss Shelley.

"Return to Peyton Place"

Business Rating 

Jerry Wald comes up with strong sequel to original smash success. Attractive young cast, handsome color production. Big b.o.

It is likely that producer Jerry Wald is going to make box-office history repeat itself with his provocative sequel to "Peyton Place." Slickly put together with a strong eye towards mass appeal, "Return" again taps the veneer from a stew New England community to disclose the smoldering hates and hidden fears of its inhabitants. It deals boldly, if not sensationaly, with sex, infidelity, illegitimacy, prejudice, love, injustice through several emotionally-charged storylines. The large cast is headed by a number of youthful, fresh screen personalities, and all is lavishly unfolded in a fine Wald production against a breathtaking, on-location, DeLuxe Color-CinemaScope background. 20th Century-Fox, well aware of the property's potential, is backing it with an aggressive, no-holds-barred promotion campaign. The boxoffice result should be smash grosses in all markets. Joe Ferrer's direction is polished and fluid, although one wishes it had more depth. The numerous plots have been woven by Ronald Alexander's screenplay (from the Grace Metalious novel) into a sociological indictment of small town viciousness, with the emphasis on the right of today's youth to override ancient traditions via their own trial and error.

He has flavored the plot with satiric comments on the molding of a national personality and the influence of TV, radio, etc. Carol Lynley ("Blue Denim") delivers a convincing portrayal as the young novelist whose stinging novel about her astrigent home town sets off a chain of dramatic reactions. Jeff Chandler is fine as the suave, married New York publisher who turns her into a figure of national prominence, and finds himself the object of her love. Eleanor Parker is strong as her mother, ashamed of her own past (Miss Lynley is illegitimate), proud of her position as a respected member of tradition-bound Peyton Place. Mary Astor is superb as the town's moralistic, bigoted matriarch who uses every trick in the book to break up the marriage of her weakling son (Brett Halsey), and eventually drives his Italian bride (Luciana Paluzzi) into trying to destroy her unborn baby on a dangerous ski slope. Robert Sterling brings warmth to his role of Miss Lynley's school principal step-father who defends her book against the wrath of Miss Astor and her obedient followers, and Tuesday Weld is a surprise as an old school friend of Miss Lynley's who's forced to bear the shame of having killed her step-father after he raped her. An infuriated Miss Astor calls a town council meeting to have Sterling dismissed for allowing Miss Lynley's novel in the library. Chandler argues for the book, and Miss Astor's case is destroyed when Halsey and Miss Parker also come to its defense. The ending finds Halsey and Miss Paluzzi happily reunited, Miss Weld ready to start a new life with a handsome ski instructor, and Miss Lynley realizing she cannot continue to wreck Chandler's marriage.


"The Fabulous World of Jules Verne"

Business Rating


"The Fabulous World of Jules Verne," the English-dubbed award-winning Brussels Film Festival spectacle, appears certain to make a profitable financial splash on this side of the ocean. Joseph E. Levine is backing it with one of his colorful audience-inducing campaigns, and portends big profits wherever shown. Unfolded via a unique and certain to be talked about black-and-white process known as MistiMation (a combination of live photography, animated cartoons and puppet film techniques), the imaginative creations Verne thought up almost a century ago are fascinatingly brought to life. Included in this dream-like, wood-cut world are two submarines, one of which moves through the water by flapping several large fins, battling it out in an ocean cavern; a mysterious floating island; grotesquely shaped balloons; men with wings; underwater monsters; the world's first guided missile propelled by a cannon more than 50 feet long; and preparations for the creation of the first atomic bomb. Because this Warner Bros. release is filled with so many visual marvels, it will delight youngsters, and because it has been treated with a tongue-in-cheek approach, it is certain to appeal to audiences of all ages. An additional exploitation item is a prologue narration of Hugh Downs of the "Jack Paar Show." On top of all of Verne's many fantastic inventions, director Karel Zeman has guided his cast of European personalities through an entertaining plot concerned with a band of international pirates (headed by Marvin Hall) who kidnap gifted scientist Ernest Revere and his assistant Louis Locke with an eye towards using Revere's genius to dominate the world. The romantic interest is supplied by Jane Zale, lone survivor of a vessel lost by Hall. Revere refuses to believe that Hall is using him for evil ends. Locke manages to launch a balloon containing a message of warning to the outside world, and then joins a pirate crew repairing a cable on the floor of an underwater tunnel. His oxygen is cut off while battling a giant octopus, but he is saved by the arrival of a French submarine. The sub is sunk by the pirates, and Revere, discovering the evil motives of Hall, blows up the entire island. Locke and Miss Zale escape in a balloon.


"Mad Dog Coll"

Business Rating

Actionful programmer recounts Coll-Schultz gangland feud. Will attract "Untouchables" audience.

A low-budget rat-a-tat-tat gangster meller based on the short and violent life of the sadistic bootleg era killer Vincent "Mad Dog" Coll, this Columbia release by producer-scripter Edward Schreiber and director Burt Balaban should satisfy devotees of "The Untouchables". Balaban has kept the grisly events coming at a staccato pace, and the production values aid in recapturing the flavor and atmosphere of the gangland era. Newcomer John Chandler gives a snarling, neurotic performance as Coll. Bullied by a brutal father who calls him "mama's boy", he turns into a machine gun happy killer and a threat to the gangland empire of Dutch Schultz. A pair of fresh faces are supplied by Kay Doubleday, a stripper who becomes Chandler's mistress, and Brooke Hayward, a childhood companion Chandler uses and then rapes. Neil Nephew is colorfully tough as Chandler's faithful number one helper, and Jerry Orbach is good as another member of the youthful gang whose love for Miss Hayward and desire to turn over a new leaf leads him into double-crossing Chandler. A running gun battle eventually develops between Coll and Schultz (Vincent Gardenia) He goes into hiding after Nephew is killed, successfully kidnaps one of Schultz's men, collects a handsome ransom, then kills the kidnap victim in a moment of neurotic rage. Coll eventually is shot down in a drug store ambush.


Film BULLETIN May 15, 1961 Page 19
“Master of the World”

**Business Rating: 3**


American International president James H. Nicholson is to be heartily-congratulated for turning out (as his initial production venture) this highly exploitable and entertaining science-fiction attraction. AIP's most ambitious undertaking to date, it should pay off big at the boxoffice. Based on two Jules Verne novels ("Master of the World", "Robur, the Conqueror"), "Master of the World" has the elements of imagination, fantasy and adventure that will delight youngsters and the young in heart. More mature viewers will find food for thought in the prophetic pronouncements of science-fiction father Verne. From the moment a quartet of Americans find themselves prisoners of Robur, would-be master of the world and captain of the amazing "flying ship", the Albatross, director William Witney expertly moves the excitement and suspense towards a dramatic and action-packed climax. The Oscar-winning special effects team of Tim Baar, Wah Chang and Gene Warren have created a truly breathtaking Albatross, 1848 vintage—a complicated cross between a dirigible-luxury liner and a many-bladed helicopter complete with lavish cabins, endless decks, bomb-bays, a loud speaker system and a radar screen. The brilliant MagnaColor photography (Gil Warren-ton-Kay Norton), resplendent sets (Daniel Haller), exciting background music (Les Baxter), plus StereoSonic sound not only heighten the viewing pleasure, but add to the film's grossing potential. Vincent Price is outstanding as Robur, so obsessed with preventing war that he is willing to destroy the world to accomplish his mission. He is ably supported by Charles Bronson, a U.S. government man, Henry Hull, a greedy munitions maker, Mary Webster, Hull's daughter, and David Frankham, her stuffy fiancé. Richard Matheson's script has the prisoners making several unsuccessful attempts to escape, and Bronson and Frankham punished by being dangled in mid-air. After the Albatross is seriously damaged while trying to prevent a battle on earth, the captives manage to escape and send the ship exploding into a watery grave. Bronson ends up with Miss Webster.


“Romanoff and Juliet”

**Business Rating: 2**

Amusing adaptation of Ustinov's Broadway hit. Clever satire should delight class audiences. Requires selling generally.

Multi-talented Oscar winner Peter Ustinov has taken upon himself the tasks of producer, director, scripter and star in this screen adaptation of his internationally successful stage play, and the result is an amusing spoof on international frustrations and tensions resolved by the age-old remedy "love conquers all." The location of his satirical comedy-romance is the tiny country of Concordia which cannot be found on any map and which its President (Ustinov) wants to keep that way, feeling that if it is discovered it will either be blown off the map or deluged with aid. The plot concerns itself with what happens when Concordia finds itself able to cast the deciding vote in an important UN deadlock, and how the Russians and the United States vie for Ustinov's favor. A solid attraction for the class market, "Romanoff and Juliet" will require plenty of ingenuity by Universal's promotion depart-

ment to win over the mass audience. There's added marquee value for the younger audience in the presence of Sandra Dee (daughter of the U.S. Ambassador to Concordia) and John Gavin (son of the Russian Ambassador). A collection of fine supporting performances are furnished by Akim Tamiroff, Gavin's Kremlin-dedicated father; John Phillips, Miss Dee's neglected-by-the-State-Dpartment father; Russian spy Carl Don, and Peter Jones, the bride-accepting Concordian Foreign Minister who also runs the government switchboard. And Ustinov has topped off his delightful serving of entertainment with a splendid Technicolor mounting and a splendid background score. Of course, Ustinov steals the show with a rich and complex performance, a script bubbling with wit, and his imaginative direction. The president returns to Concordia where he starts playing the U.S. and the U.S.S.R. against one another. He arranges for Miss Dee and Gavin to meet, and they fall in love, although both are engaged. Things are further complicated by bluffs of troop arrivals, the arrival of the betrusted of both Miss Dee and Gavin, and Ustinov's hint that Concordia has split the atom. All ends well with Miss Dee and Gavin and their respective affianced marrying each other, and Ustinov returning to the U.N. with Concordia's secret weapon: love.

*Universal-International. 103 minutes. Peter Ustinov, Sandra Dee, John Gavin, Akim Tamiroff. Produced and Directed by Ustinov.*

“Two Loves”

**Business Rating: 2 Plus**

MacLaine, Harvey give b.o. lift to uninspired yarn about frigid female. OK for general market. In color.

In this Julian Blaustein production, M-G-M has a slick, if superficial, examination of frigidity in an American school teacher stationed in an out-of-the-way New Zealand village. In its favor are the marquee appeal of Shirley MacLaine and Laurence Harvey, the fact that it has the elements of a "woman's picture", and striking MetroColor-CinemaScope mounting. These factors should attract slightly above average grosses in the general market, but more discriminating audiences will be disappointed in scripter Ben Maddow's failure to rise to the provocative and challenging subject matter at hand. We know that Miss MacLaine is so busy lavishing love on her pupils that her own needs for love are secondary, that Harvey is a wild and weak-willed student-teacher very much in love with her, and definitely prone to suicidal tendencies, and that Jack Hawkins is an unhappily married school inspector who is also willing to give up everything for Miss MacLaine. But the characters never achieve real dimension. Nevertheless, under Charles Walters' direction, audience interest is developed in Miss MacLaine's emotional trauma; her rejection of Harvey's advances; her warm and realistic approach to her overcrowded room of youthful native students; her attempts to understand the primitive amolarity of the Maoris natives. And she manages an engrossing change-of-pace performance as the deglamorized, outspoken prude who experienced an unfortunate love affair during her youth. Harvey is good as the whiskey-loving, childish pursuer, and Hawkins gives his usual fine performance as the man who eventually wins Miss MacLaine. Solid support comes from Juano Hernandez, the village chief, and Nobu McCarthy, a teen-age Maori girl who happily bears Harvey's illegitimate child, only to lose it through a miscarriage. After Harvey accidentally plunges to his death during a reckless motorcycle ride, Miss MacLaine finally gives herself to Hawkins, who promises to marry her.

THE CARE AND MAINTENANCE OF
"THE LAST TIME I SAW ARCHIE"

WHAT EVERY SHOWMAN SHOULD KNOW TO MAKE "THE LAST TIME I SAW ARCHIE"
A Rip-Snorting Local Success—and have a lot of fun doing it!
FIELD MANUAL

THE CARE AND MAINTENANCE OF

“THE LAST TIME I SAW ARCHIE”

CHAPTER 1
INTRODUCTION

WHO IS THIS “ARCHIE”?

You all know ARCHIE!

Everybody does. Every outfit has at least one. Offices, too. But he thrives in the army!

ARCHIE is the gold brick. The operator. The promoter. The goof-off. He’s the guy with the iron gall and cast iron nerve. ARCHIE is always ahead of the game—at somebody’s expense. His sole aim in life is to see how much he can get away with, and there are stories about ARCHIES that would make your hair stand up. THE LAST TIME I SAW ARCHIE is one of them. A very good one.

Like every outfit, the Civilian Pilot Training Corps, that unwanted problem child of the Air Corps in World War II, had its Archie. In fact this Archie was the king of the Archies, and his doings—real-life doings—inspired William Bowers, who served in the Corps with him, to write the original screenplay THE LAST TIME I SAW ARCHIE. It’s funny. Very funny.

Robert Mitchum plays Archie and Jack Webb plays the role of the man who had to live with him and who tells his story. It’s strictly for laughs. And that’s the way to sell the picture!

SELL TLTISA with laughs and gags which reflect the Archie psyche! Sell it on the sidewalks on the streets, in the offices and wherever else you get the chance. Sell it with laughs because this is the best way to get everything that’s packed into THE LAST TIME I SAW ARCHIE in the form of first-class motion picture comedy, out of it. And you can have a lot of fun doing it.

This tech manual was prepared to suggest how this can be done. The ideas are practical. No go-to-your-zoo-and-get-a-white-elephant stuff here. We invite you to use as many of them as you can—and to knock off your own lid, too. You can only sell this picture properly if you have yourself a ball doing it. Like this, for instance:

NATIONAL GOLD BRICK WEEK

Pace and flavor setter for TLTISA will be a NATIONAL GOLD BRICK WEEK. It will be BIG. Details are now being worked out but as of now the idea is to make it a national celebration to break around national release date for the picture. But you can run a “Gold Brick Week” of your own any time in conjunction with your showing.

All kinds of gag accessories are now being worked up for this celebration. Chief among them is a poster with the slogan “If it’s worth doing, it’s worth putting off!” Everything UA publicity and exploitation can do to make this a national catchline will be done.

Here are a few suggestions on how to make this week pay off:

Ideal co-operators on the local level for his celebration are the 40 and Eights, the American Legion’s fun brigade, for whom this is cooked to order. But you will not, of course, neglect the other vet and military organizations, male and female. They can give you a parade (in which all vet organizations can participate); post a “guard of honor” around the can of film when it arrives; furnish the escort to the express office to “receive” Archie, etc., etc.

Newspapers, radio and TV stations can co-operate by offering prizes for the best stories about gold bricks, (No real names, please. Call him “Archie.”) If there is a famous gold brick around and you can get a release from him, he may be good for interviews and TV appearances. Bill him as the local “Archie.”

Local merchants can get into this by offering the public the opportunity to “Be a Gold Brick! Let the Whooper Washing Machine Do Your Dirty Work.” There are full-page merchant co-op possibilities in this.

Services, such as laundries, dry cleaners, etc., can also offer the public an opportunity to experience the joys of gold-bricking by letting them do the dirty work.

If there’s a “junior government” project coming up, try to time it with the week and give it out that the “mayor,
aldermen, commissioner, etc., are going to gold brick for a week while the junior citizens take over.”

Keep your eye open for similar possibilities.

Local 40 and Eight can award a gold brick to Robert Mitchum as the opener for the week.

Co-operating building supply dealers can put up signs or take ads reading “ALL SOLD OUT ON GOLD BRICKS FOR NATIONAL GOLD BRICK WEEK. But we still have an unlimited supply of finished, unfinished brick, etc.”

You can build a little advance curiosity by inserting ads in the “Wanted” columns well in advance, reading “Wanted—Gold Bricks for National Gold Brick Week. Any quantity, Phone Water 6000, ask for Archie.” No theatre credits, please.

Try the phone book for a Gold and a Brick. Let them “cut the ribbon” for the week. You will, of course, try for good-looking gals.

There may be possibilities in a “treasure hunt” routine using gold bricks.

If there’s a brick wall available on a busy thoroughfare, a good-looking gal can paint a couple of the bricks in gold (or at least go through the motions) “in preparation for NATIONAL GOLD BRICK WEEK.” Use a paint which can be easily removed. Or, she can actually go through the motions of laying a gold brick wall on a lot with appropriate gag protests from the brick layers’ union.

Wherever you can, of course, work in “Archie” as the sponsor of this celebration, and you can begin it like this:

ARCHIE IS A TEASE!

We suggest that your pre-campaign on THE LAST TIME I SAW ARCHIE—in conjunction with NATIONAL GOLD BRICK WEEK or not—be strictly tease, the idea being to start building curiosity about “Archie” early. Promotions closer to the story line can come later—say a week before you open. In the meanwhile, do it with “Archie.”

“ARCHIE IS COMING!” stencilled or preferably chalked a la “Kilroy Was Here,” should be plastered wherever permissible.

Rubber stamps bearing the same, can be used as package and bill stuffers. Printed from line-cut to simulate pencilled handwriting, they would be even more effective.

The line can be used, in quantity, by radio announcers, and a photo of the line scrawled on a wall can be used on TV.

If space is not too expensive, the line may be used run-of-the-paper in column shirt tail form.

A couple of real Archies can complain to the newspapers that the curious are bothering the life out of them on the streets and by phone, and they want this business stopped!

If there’s an elderly Archie around and everybody knows him, he can give it out that he’s not coming at all but has been around for years, and expects to remain so.

If you can generate enough heat with this, you may be able to get a bus line to come in with you with an ad line like “Archie Is Coming—By Dachshound Bus of course, because he knows for comfort, dependability, safety, economy,” etc. Same idea may be adapted to a real estate development with copy like “Archie is coming—and so are hundreds of others, this Sunday, to see the opening of the Acme Model Home . . .”

As you work into your regular selling campaign—or during NATIONAL GOLD BRICK WEEK—“Archie” the Gold Brick, can endorse certain items for co-operating merchants such as soft mattresses, lounging chairs, lawn hammocks or anything else promoting comfort and ease, the two big moments in Archie’s life.

ARCHIE IS "GENERAL ISSUE"

“Archie” and “promoted” general issue are almost synonymous. Which opens the doors to local surplus outlets to you for a lot of fun. Like this, for example:

“Archie,” accompanied by a feature writer and a photographer, sets out to distribute some GI stuff he “promoted” to his local friends. This consists of foot powder for cops and letter carriers; Korea mitts for the dog catcher; heavy woolen OD’s for the operator of the local deep freeze lockers; snake bite kits for bartenders; bunks, hammocks, mess kits and a bugle to the parents of large families; steel helmets for bill collectors; parade leggings for delivery men and others plagued by dogs; gas masks for traffic cops; sleeping bags for night watchmen; police whistles for good-look-
ing gals, etc., depending upon what's in local stock and your ingenuity. You will lean over backwards, of course, to keep from giving offense or distributing anything potentially dangerous.

The promotionally-minded among these outlets may like to co-operate with a sign or ad based on the line "Everything in army surplus but gold bricks. See ARCHIE for them."

Reverse English on the same may be a window with a pile of gold bricks in it with a sign reading "Used Gold Bricks. I've got millions of 'em—Archie."

ARCHIE IS THE ARCH GOLD BRICK!

So sell him with gold bricks!

There are two ways of getting a supply inexpensively. The first is to visit a wrecker's lot and buying a quantity of used brick. Try for "finished" brick. It holds the gold paint better. Give brick two coats of shellac before applying gold paint or brick will absorb paint and you get nothing.

Second is to cut a couple 2 x 4's into eight-inch lengths. These too, should be shellaced for a painting holding prime.

On these "bricks" you can paste a card reading "Regards from the greatest goldbrick of them all—Archie." Use a good epoxy glue to make sure the card sticks.

These bricks may be presented (by a beautiful girl) to anybody who is or can get news and pictures for you. This includes public officials, newspaper and radio people, local celebrities, etc. The real bricks are heavy! You'll have to send somebody around with the girl to handle them for her.

They may be used to build the wall suggested elsewhere in this manual.

They may be used as a window guessing gimmick with Archie awarding a prize to the person who gives the correct estimate on the number.

They may also be used in a treasure hunt.

Somebody can "find" one (minus card, of course) in an excavation or something and, believing it to be real gold, takes it to a bank for an assay. "Archie" turns up later to claim it.

A co-operating gold buying service can give it out that it's a waste of time to bring these things—which have sprung up all over town—to them. Take them to "Archie" instead. He can use them!

Back to the real estate developer again—particularly if

his development is in brick—he can award a "down payment" on a home to the first ten persons who find Archie's gold bricks cemented into his new homes. This could be a great crowd bringer. A brick or two here and there, painted gold can do the trick. Maybe in fireplaces to get 'em inside.

Gag pickets—or an ad—can protest that "Long John's Jewelry Store is Unfair to Gold Bricks because their alarm clocks always work." Or their clock radios make getting up a pleasure.

Late in your opening campaign, a truck bearing these bricks (only the top ones need to be gold) can tour the town under heavy armed guard, destined for "Archie, King of the Gold Bricks—Rialto Theatre." On its last tour, the bricks can be passed out.

AND THERE'S MORE TO ARCHIE

Up to this point we tried to show how the comedy element in TLTISA should be sold. We hope you will use and adapt as many of these ideas as you can—and throw in a lot of your own to give this picture what it needs to make it a GREAT money maker.

But there are other elements in the picture which are capable of strong sell—the cast, for example—Robert Mitchum, Jack Webb, Martha Hyer, France Nuyen, Louis Nye, James Lydon and many others! It was directed by Jack Webb, particularly admired by showmen for his "Dragnet" TV show. There's more and lots of it, and the ad campaign and press book will not neglect them, you may be sure.

The thing to do right now, however, is to sell yourself on the idea that you will get a lot out of this picture if you put comedy selling into it. Do it, please—and have a ball doing it!
CALL FOR NEW BLOOD

Hollywood’s Doors Shut to Newcomers

(Continued from Page 12)

There is another aspect to this sad state of affairs in our film industry, and it bears a relationship to the headlines in your morning paper—Laos, Cuba, East Germany, The Congo!

During the past two months, I have had many conferences with Eric John- son, officials of the State Department’s Information Agency, and members of the Screen Producer’s Guild.

Our closed door policies in the American film industry have international aspects and I would like to tell you of a few incidents that have occurred within the past year.

Foreign Students Rejected

A few years ago, two American schoolteachers visited Israel. Their guide on the tour was a young Israeli and he told them that his immediate goal in life was to come to the United States, and attend a university, to major in cinema arts. The teachers took a liking to this young man and pooled their money. They financed him to USC, and he was given small grants by B’nai B’rith and other organizations.

But this money was not enough to carry him. He tried to find work in the film industry to continue his studies but the closed door policy prevailed. He took a job in a dog and cat hospital. The immigration authorities discovered that he was working with animals and informed him that he must find a job in his field of study—that he would have to give up the job in the dog and cat hospital.

I can’t imagine any sharper horns for a dilemma. Efforts were made to secure employment for him in a studio or in allied work. They failed.

I can’t imagine a billion dollar industry that cannot make room for a bright young man from a foreign country who is trying to build a career for himself. He did not plan to stay in this country. He wanted to return to Israel after receiving training here.

We had an opportunity to make a friend for America and we blew it.

Another example concerns three Indonesian students who came to America under a Rockefeller grant. They enrolled in cinema arts, and then tried to receive some type of practical exposure to studio operations. One of the Indonesians had made films. After many phone calls, this man was permitted to go on a special studio tour. He was shown dressing rooms, property departments, sound stages. And that was all.

What has happened to these young students?

Two of them are now in Moscow. They were offered scholarships plus on-the-job training in the Russian film industry. They will go back to Indonesia . . . but I hesitate to think what kind of philosophies they will have.

The third man, the one who was given a grand tour of the studio, was welcomed to Japan. He is attending the university in Tokyo, and is also receiving on-the-job training in the Japanese film industry.

We’re involved in a global crisis, and the film industry is as deeply involved as any single media. In fact, our media is a prime weapon for good or bad—as you know. If we lose even one good filmmaker to Communism . . . we have suffered a great and irreparable loss.

Stakes are Big

Our government, and foundations like the Rockefeller Foundation can assist in bringing these potential ambassadors here. USC and UCLA can provide them with textbook knowledge . . . but there is only one place they can receive practical training. That is with us. With you.

In the past, there have been various guild and union objections to proposals such as bleeding into the industry our own American students, and those of foreign countries. The latter would only be in for a short time.

But I personally believe that the IATSE, and that all other crafts and guilds must see the writing on the wall. The stakes are big. Internally and externally.

Our own American students are not threats to the industry. To the contrary, they are the hope of the industry. I think we must be realistic. Suppose Christ had died without leaving any disciples. There would be no Christianity today. I think our film industry needs disciples. And that brings up the subject of foreign students.

The foreign students represent something else. Something larger. Turn our back on them, and you’ll find Red China, Russia, East Germany, and other Iron Curtain countries opening the doors.

How can you help? What can you contribute?

You can agree to two programs—one that will start the revitalization of our own industry. You can agree to opening the doors to several top students each year, and start them on their way to being creative film editors.

For the other program, you open your doors to several selected foreign students for a training period in your cutting rooms.

You can specifically request a student to be admitted to your guild, and train as your assistant.

Investment in Future

I said a few minutes ago that you here in Hollywood are the best film editors in the world. I believe that. So do the students at USC and UCLA. So do the foreign students. They would rather receive training here than in any other country.

For once, we’ve got to be smart and not hidebound. We have to take advantage of the opportunity. If we don’t, you can be certain that Russia and every other Iron Curtain will.

This program, if we can make it work, will not only affect film editing. We hope that every other phase of film making will open its doors to permit two or three students, especially foreign, to serve a short apprenticeship.

It’s an investment for the future.

It may be more than an investment! It may help to preserve a future for us all.

We cannot afford to lose even one more mind—or one more friend.

I would appreciate your contribution of thought—and your support.

Your creed says, in part, that you formed your alliance, your guild, in a desire to advance the prestige and dignity of the film editing profession. Here is one way of accomplishing this.
Howling Horror Campaign for ‘Werewolf’-‘Cat’ Combo

This Is No Boxoffice Apparition!

Universal hasn’t forgotten its monsters to chill the horror movie aficionado during the hot summer months. Each Summer this company comes up with a screaming horror combination and breathes boxoffice life into it by a sizzling showmanship campaign. To stalk movie screens when the kids are out of school this year is “The Curse of the Werewolf,” latest shocker from the monster mills of Hammer Films, and “The Shadow of the Cat,” an unusual, scary item about a trio of killers and a vengeful tabby cat. And, to build it into a solid moneymaker, Universal’s box-­officers have fashioned a howling all-inclusive promotional drive.

Almost every conceivable audience-attracting angle is explored to the fullest in an idea-packed kit prepared by the alert U showmen. It’s currently being outlined for top circuit executives by U’s Eastern advertising-publicity director Philip Gerard.

One of the highlights of the kit is a set of three created photo feature layouts. One of the layouts, under the title, “Werewolf and Cat Star in Double-Thrill Film Show!” features scenes from both pictures and stresses the shock factors that make this program a “unique experience in moviegoin excitement.” The other layouts present the casts and a number of scenes that tell the story of each film. The film company is making available to theatremen a set of the layouts as mats, in packages of stills or both, for use in local campaigns. The mats can be employed in newspaper advertising—one at a time or as a one-shot spread—and in printing a quantity of heralds with theatre and playdate imprinted for distribution around town. The stills are for theatre display or for an important tie-in store window display.

The importance of preparing the theatre front for the horror show is emphasized in the kit. And the suggested front illustrated by the U promotionees is a real eye-opener. Cut-outs of monsters and beautiful women abound.

A clever tie-in with department and other retail stores is suggested. Playing on the topic of current high prices, the kit “proposes a cooperative advertising page keyed to this theme: Howling Over High Prices? Shocked at the Cost of Living? Feeling the Wolfbite of Inflation? Avoid the Curse of Costly Shopping at (store name) . . . Your theatre can tie into this ‘Horrified at High Prices’ co-op ad campaign with a copy theme running along these lines: For Shock and Suspense Values, For More Chills and Thrills to Your Entertainment Dollar, Don’t Miss ‘The Curse of the Were-

Universal’s Eastern ad-publicity chief Philip Gerard outlines promotional plans on the “Werewolf”-“Cat” bill to RKO Theatre managers from the N.Y. area. L. to r., on platform: U v.p. and general sales boss Henry H. Martin; RKO national promotion chief Fred Herkowitz; Matty Pelon, RKO’s v.p. and chief buyer-booker; U national exploitation head Herman Kass; Gerard; U Eastern promotion mgr. Jerome M. Evans; RKO president Harry Mandel; Universal regional sales manager Joseph B. Rosen.

The record hop, a showman tool aimed at one of the combination’s prime sources of revenue—the teenager—gets a big play in the kit: “Suggest that the deejay sponsor a ‘Rock and Shock’ Record Hop featuring horrific costumes with a supernatural theme. The highlight of the record hop would be the selection of a ‘Werewolf King’ and ‘Cat Girl Queen,’ based on the winning costumes.” Ample opportunity would be provided for cross plugs and promotions, such as the disc jockey selling the double bill on his show and the promotion manager plugging it in the local paper.

Teaser items, of course, lend themselves well to horror attractions, and Universal has whipped up a bigger-than-usual teaser sticker that figures to stop traffic and focus attention on the Summer show. In two colors, with a mucilage back, the sticker features a “Half-Man, Half-Wolf” catch line on “Werewolf,” and a “Stare Into These Eyes If You Dare” challenge line on “Cat.”

Summertime means on-the-street showmanship, and what could be better than either a “Cat Girl” (pretty girl in feline costume) or a “Werewolf Man” (large man in wolf man’s rig)? Tabby cats and vicious looking dogs on chains—and, naturally, small oilcloth signs plugging the pictures—will enhance the stunt. The warm weather also brings with it large crowds at ice cream fountains, ideal spots for tie-ins with the pictures. “Giant Werewolf Sundae’s” and “Killer Cat Specials” are just two of the many specialties possible in this promotion.

In addition, the U promotionees offer ideas for a truck float ballyhoo (see illustration on this page), a free maze mat with room for a special imprint calling attention to the playdate and a raft of newspaper feature stories designed to convince editors everywhere that the public wants to read about the horror show, and the public that it wants to see it. Effective radio and TV spots, a startling herald that can be made from one of the ad mats, plugs in monster magazines and lobby and poster material from National Screen also are suggested as sales aids.

For those booking the “Werewolf”-“Cat” combination, the Universal kit is a showmanship must. For anyone interested in beefing up his promotional arsenal, it offers a “how-to-sell-your-product” manual that could serve as a blueprint for the entire line of Summer exploitation product.
What the Showmen Are Doing!

U Carries Pitch To the Newspapers

Those in the industry who complain of the wall between movies and the press, and who are looking for ways to obtain invaluable free publicity space might well borrow a page from Universal's book of showmanship. By any standard, it must rank near the top of the best-seller lists in paving the way for better newspaper relations.

Instead of sitting back and carpeting about lack of co-operation from that all-important communications media, the film company's promotion department applies the personal touch that quickly propels the difference between an occasional successful plant breaking long arid spells, and a steady flow of breaks that can bolster playdates in most situations.

In line with U's established policy of providing personalized publicity service to newspaper entertainment editors throughout the country, Don McDonald, who handles the studio's national newspaper service, currently is engaged in his annual coast-to-coast tour that takes him to the scribes and their bosses. He is on the road this entire month of May, visiting 20 of the most important key cities. In his briefcase are specially tailored news features and art material on the firm's upcoming major attractions—"The Last Sunset," "Tammy Tell Me True," "Romanoff and Juliet," "Come September" and "Back Street"—and in his manner and mien is the knowledgeable good will that breaks the ice with the editors. He shows them, with facts and figures, that people like to read stories about movieland, that, in effect, running U publicity is mutually beneficial.

According to studio publicity director Jack Diamond: "Universal is the only studio that for more than 20 years has consistently maintained a specialized service for important newspapers throughout the country. We don't just send a mass of material to the papers. We maintain close contact with the entertainment editors, critics and columnists, both through correspondence and periodic trips of the publicist handling this phase of our department's activity."

"This personal contact, which enables us to find out what the papers want—and keep providing it—has paid off in high dividends," says Diamond. We don't by any means minimize the importance of the press correspondents based in Hollywood, but the 'plus factor' of the additional news space we are able to garner through direct service to out-of-town papers has greatly increased our selling publicity campaigns on all of our releases." Universal places so much faith in this traveling promotion that it is an integral part of the company's famous pre-sale policy, or as Diamond puts it: "This is another important tool we utilize to maintain interest—from production to premiere—in Universal product."

McDonald's itinerary includes stops at Dallas, Ft. Worth, Houston, New Orleans, Miami, Atlanta, St. Louis, Chicago, South Productions; Einfeld and other top executives. Unveiled at the meeting was something the public will be seeing a lot of in the coming months: a specially designed trade-mark of the campaign to be employed throughout all of the print advertising drive. The drawing, which will serve as the international logo for the picture, depicts an arm in chain mail holding a sword, with another arm in a cloak holding a cross above it. This striking emblem will be put to work selling "Francis" in one of the largest print media driver in Fox history.

Twentieth-Fox has been listed as the top TV spot advertiser in the motion picture field, and its radio-video plans for "Francis" indicate it intends to live up to its reputation.

A number of impressive "firsts" in that department for the picture were announced to the combined executives. One of the highlights of the strong TV drive will be a nine-minute short subject TV trailer keyed to the actual production of the picture. A handsomely-mounted piece of promotion, it will be made available to exhibitors months in advance of their playdates. In addition, the Fox showmen, in an apparent two-pronged pitch keyed to the natural subject matter of "Francis" and to the public clamor for more family-type pictures, will supply a 16mm print to schools, churches and community groups.

Highlighting the radio push will be opening end records of interviews taped on location with stars Bradford Dillman, Dolores Hart and Stuart Whitman. In addition to the regular run of radio spots, the planning session revealed a soundtrack album and numerous single discs to sell "Francis" over the air.

Einfeld singled out the publicity campaign, stressing the "tremendous national and international groundwork that already has been laid" in plugging the important Summer release. It will continue, he declared, gaining momentum via strong emphasis on religious publications, as well as the usual press outlets.

Other aspects of the campaign will be announced shortly, according to Einfeld. Other executives at the planning session included 20th-Fox International vice president Emanuel Silverstone; Martin Moskowitz, assistant general sales manager; producer Plato Skouras; vice president Charles Einfeld; Abe Goodman, advertising manager, and Emanuel Silverstone, vice president of 20th-Fox International.

20th Gives 'Francis' Gaudioest Promotion Garb since 'The Robe'

Ever since the firm's promotion department whipped up a showmanship storm for "The Robe," 20th Century-Fox officials have been using it as a yardstick in measuring the size of their campaigns. Now they may have a new standard to shoot at: the drive being set for "Francis of Assisi," one of 20th's major summer attractions.

Details of the push, described by vice president Charles Einfeld as "the most ambitious campaign for any 20th attraction since 'The Robe,'" were outlined in depth recently at a top-level planning session. First of a series of executive conclaves designed to map out promotional strategy for the global kick-off of "Francis" was attended by Fox president Spyros P. Skouras; Plato Skouras, producer of the film; Spyros S. Skouras, Jr., partner in Trion

Discuss Campaign

Detailing promotion plans for "Francis of Assisi" at 20th-Fox high-level executive strategy, session are, left to right: Martin Moskowitz, assistant general sales manager; producer Plato Skouras; vice president Charles Einfeld; Abe Goodman, advertising manager, and Emanuel Silverstone, vice president of 20th-Fox International.

Bend, Milwaukee, Minneapolis, St. Paul, Detroit, Toledo, Cleveland, Pittsburgh, Washington, Philadelphia, New York and Boston. In each of the cities, he meets with entertainment editors of all papers, plus Universal exchange managers. Quite often, he may serve as intermediary in ironing out any difficulties the managers might have with the newspapers. Here again, the personal visit—direct from the picture-making site in Hollywood—comes prominently into play.

Having trouble with your local newspaper? Try Universal's version of the personal touch. Even in modified form, it can work wonders in cementing better newspaper relations—and, of course, more publicity for your product.
All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

November

HEROES DIE YOUNG Erika Peters, Robert Getts, Bill Browne. Daring escape during W. W. II. 76 min.


December

HERO THE GREAT Color. Edmund Purdom, Sylvia Lopez, Messimo Girotti. 87 min.

January

LOOK IN ANY WINDOW Paul Anka, Alex Nicol, Gigi Perreau, Ruth Roman. Producers William Alland, Laurence E. Mascott. "Peeping Tom" gets in trouble. 85 min.

March


OPERATION TOCHMANN Werner Klemperer, Rutte Lea, John Banner, Donald Buka. Producers Samuel Bischoff, David Diamond. Search and capture of the Nazi butcher. 93 min. 3/20/60.

April

TIME BOMB Curt Jurgens, Mylene Demongeot, Alaisa Saury, Paul Mercey. Plot to sink ship for insurance money goes awry. 92 min.

May

ANGEL BABY George Hamilton, Mercedes McCambridge, Joan Blondell, Salome Jens. Drama in the deep south. 138 min.


June

BRAINWASHED Curt Jurgens, Claire Bloom. Inner workings of a totalitarian regime. 102 min.


July

ARMORED COMMAND Howard Keel, Tina Louise. Produced by W. A. Furlong. Story of the famous German spy, Aleksandra Bestegar. 105 min.

August

TWENTY PLUS TWO Producer, Frank Gruber, David Janssen, Jeanne Crain, Dina Merrill. Story of events in life of woman missing 16 years. 100 min.

Coming


CONFessions OF AN OPIUM EATER Producer Albert Zugsmith.


REPIEVE Producers Millard Kaufman, A. Ronald Lubin. Film's blog of Rasko, once sentenced to die in electric chair and reprieved after 19 years in Dammora Prison.


UNARMED IN PARADISE Marie Schell, Producer Stuart Miller.


AMERICAN INTERNATIONAL

November


February

BLACK SUNDAY Barbara Steele, John Richardson. Director Mario Bava. An Italian-made film about a witch who, after 200 years in a tomb, returns for re-venge. 84 min. 3/6/64.


March


April

BEWARE OF CHILDREN Leslie Phillips, Geraldine McEwan, Julia Lockwood, Noel Purcell. Art house feature. 80 min.

May


OPERATION CAMEL Nora Hayden, Louis Renard, Carl Ottosen. Military comedy. 65 min.

June


July

ALAKAZAM THE GREAT Color, CinemaScope. Cartoon feature. 85 min.

August


September


LOST BATTALION Leopold Saldedo, Diane Jergens, Johnny Monteiro. War drama. 85 min.

October

REPTILICUS Color. Carl Ottoensen, Anne Smyrner, Bodil Miller. Producer-Director Sid Pink. Unknown terror threatens Denmark. 90 min.

November

ALL BABA AND THE SEVEN MIRACLES OF THE WORLD Technicolor-Technirama.

Coming


JOURNEY TO THE 7TH PLANET Color. John Agar, Greta Thyssen. Producer-Director Sidney Pink. TAKE ME TO YOUR LEADER CinemaScope. Comedy science fiction. 100 min.

COLUMBIA

November

HELL IS A CITY Stanley Baker, John Crawford, Donald Pleasence, Producer Michael Carreras. Director Val Guest. Crime thriller. 76 min. 11/14/60.

December

JAZZ BOAT CinemaScope, Anthony Newley, Anne Aubrey, Producers Irving Allen, Albert R. Broccoli, Director Ken Hughes. Murder and murder on an excursion boat. 90 min. 11/28/60.


January


UNDERWORLD, U.S.A. Cliff Robertson, Dolores Dorn, Beatrice Kay, Producer-Director Samuel Fuller. Story of a hoodlum. 99 min. 1/2/61.

March

PASSPORT TO CHINA Richard Basehart, Eric Pohlmann, Lisa Gastoni, Producer-Director Michael Carreras. Espionage melodrama. 75 min. 3/6/61.

PEPE CinemaScope, Color. Cantinflas, Dan Dailey, Shirley Jones. Producer-Director, George Sidney. Musical-comedy. 95 min.

April


MAY

KAMFF Producer Tore Siborg. Documentary on rise and fall of Hitler's Third Reich. 121 min. 4/17/61.

TERROR OF THE TONGS Color. Geoffrey Toone, Christopher Lee. 60 min. 5/19/61.

June

HOMICIDAL Glenn Corbett, Patricia Breslin. Producer William Castle. 80 min.

July


FIVE GOLDEN HOURS Ennio Kavac, Cyd Charisse, George Sanders. Producer-Director Mario Zampi. 84 min. 5/21/61.

December

December


BIG DEAL ON WINONA STREET (The United Motion Picture Organization, Inc.) Vittorio Gassman, Marcello Mastroianni, director Lino Wertmuller, camera Pierre Angeli, music Piero Mussoni. Italian farce of the perfect crime. 91 min. 11/17/40.


SWISS FAMILY ROBINSON (Buena Vista) Technicolor, Panavision, directed by David Lischinski, producer William H. Anderson, director Ken Annakin. Adaptation of Johann Wyss' adventure classic. 124 min. 12/14/40.


February


April


May

FOLLOW A STAR (Zenith International) Norman Wisdom

June


ANGEL'S SIN (Atlantic Films, Inc.) Anna Vila, Ben E. Johnson. Director Camillo Mastrocinque. Import about intestion. 77 min. 3/11/40.

BALLAD OF A SOLDIER (Kingsley International) Vladimir Ivashov, Shanna Prokorensky, director Grigori Chukhryev. 89 min. 1/17/40.

EARTHBEATS (Films Around the World, Inc.) Jean Saber, Jean-Paul Belmonto. Producer Georges de Beauregard, director Jean-Luc Moreau. French study of amoral man. 87 min. 2/10/40.

CHASERS, THE (Gastho Hak) Jacques Charrier, Charles Monet, Pierre Mocky. French melodrama for world understanding. 102 min. 2/13/40.


ENTERTAINER, THE (Continental Distributing, Inc.) Laurence Olivier, Tyrone Power, Joan Crawford, director Anthony Mann. Film version of John Osborne’s play. 97 min. 11/17/40.

Gentlemen Prefer Blondes (Continental Distributing, Inc. ) Victorio de Sica, director Roberto Rossellini. Story by Rosselini. 90 min. 12/31/40.


Hiroshima, Mon Amour (Zenith International) Emmanuelle Riva, Michèle Morgan, director Alain Resnais. Love story set against background of war. 88 min. 7/25/40.

It Happened in Broad Daylight (Continental Distributing, Inc.) Helma Ruhm, Michael Simon. Gert Frobe, director and producer Czechoscope. 197 min. 5/8/40.

La Dolce Vita (Art) Marcello Mastroianni, Yvonne Furneaux, Anita Ekberg, producer Giuseppe Amato. Director Federico Fellini. Story of corrupt Roman society. 175 min. 5/1/41.

March


Love and the Frenchwoman (Kingsley International) Robert Mitchum, Ann Blyth, producer-george lecombe. Drama. A French husband and wife try to live without normal sex relations, after the husband had a near-fatal accident. 76 min. 11/25/40.

Love and the Frenchwoman (Kingsley International) Robert Mitchum, Ann Blyth, producer-george lecombe. Drama. A French husband and wife try to live without normal sex relations, after the husband had a near-fatal accident. 76 min. 11/25/40.

Madrigali di Montparnasse (Continental Distributing, Inc.) Gerard Philips, producer-geralp baum. Director-jean becker. British ill-life drama based around director's winning novel by alan stilson. 95 min. 5/1/41.

School for Scoundrels (Continental Distributing, Inc) Cary Grant, Robert Morley. Director-james mortimer. 134 min. 5/1/41.

Shadows (Lion International) Leia Goldoni, Ben Carruthers. Producer maurice mcindoe, director john coventry. Offbeat story of negro family. 87 min. 4/9/41.


Thunder in Carolina (Howco International) Rory Calhoun, Linda Darnell, producer-George Comstock. Director-john dupree. 91 min. 5/1/40.

The Silver Glove (Buena Vista) Eastman Color,产地. 「The Silver Glove」 producer-john dupree. Director-john dupree. 79 min. 5/1/40.

Where the Boys Are (Continental) Technicolor, Panavision, directed by Richard Whorf. Romatic film with the most famous "I want you". 95 min. 6/1/41.

February

January

Village of the Damned (Continental) George Sanders, Barbara Shelley, Christopher Lee, director Wolf Rilla. Suspense drama with a science-fiction basis. 80 min. 1/1/40.

February


Gorgo Eastman Color, Bill Travers, will sylvestor. Vincent Winter. Producer Frank and Maurice King. Adventure film of a monster that virtually destroys London to rescue its offspring from captivity. 74 min. 2/4/40.

March

Cimarron (CinemaScope, MetroColor) Gary Ford, Robert Mitchum, Anne Baxter, producer-edmund granger. director Anthony Mann. Based on Edna Ferber's classic 147 min. 3/1/40.


June

JUNE SUMMARY

The early June release chart shows 18 pictures. Universal leads the way, while M-G-M follows closely on the strength of three films. Four companies — Twentieth Century-Fox, United Artists, Warner Bros. and Allied Artists—have slated two releases, and three firms—Columbia, American International and Paramount—list one for the coming month.

April

Atlantic's, the Lost Continent MetroColor, Color. Directed by Johnny Donat, producer-William Wolsey. Director George Pal. Science-adventure drama of my novel. Director said he has vanished into the sea. 90 min. 4/17/41.


May


Coming

ADA CinemaScope, Metrocolor, Susan hayward, Dean martin, Ralph meeker. Producer-lawrence weinberger. Director David bauer. Where the boys are drive for success and power and the men involved in her life, set against today's political scene.

Ben Hur (Technicolor, Charlton heston, janet leigh, producer-director andre andre. Suspense-drama of a manhunt. 90 min. 5/1/41.

Secret of Monte Cristo, The Dyalscope, Color. Romy calhoun, gianne martha, producer-john prenter, director-robert s. baker. Action-adventure story about the search for the fabulous treasure of the most famous "count" in fiction.

July

November

CAPTAIN'S TABLE, THE, John Gregson, Peggy Cumming, Donald Sinden, Madeleine Carroll, Producer Joseph Janni, Director Jack Lee, delightful comedy involving life aboard a pleasure cruiser, 7/8/60.

DESSERT ATTACK Joan Mills, Sylvia Syms, Producer W. Whitaker, Director J. Thompson.


UPSTAIRS AND DOWNSTAIRS Deluxe Color, Mylene Demongeot, Christine Jorgensen, Producer Betty E. Box, Director Ralph Rowley, racy, raucous, an impossible French bobby-soxer, 101 min.

December


FLAMING STAR Color, CinemaScope Deluxe Color, Elvis Presley, Barbara Eden, Steve Forrest, Producer David Weisbart, Director Don Siegel, one of the best films of the year.

LEGIONS OF THE NILE Linda Cristal, Ettore Manni, Georges Marchal, Producer Kirgaloff, Spain, 84 min., 1/10/61.


January

EAST SIDE U.S.A., Color, Barbara Stanwyck, Marlon Brando, Drama, Sidney Lumet, 95 min.


February

CAN-CAN CinemaScope Deluxe Color, Frank Sinatra, Shirley MacLaine, Maurice Chevalier, Louis Jourdan, Producer Jack Cummings, Director Walter Lang, 131 min.

LITTLE SHEPHERD OF KINSHORE, The, CinemaScope Deluxe Color, Elia Kazan, Pat Henning, Tom Ewell, Producer Maury Dexter, Director Andrew McLaglin, famous tale of Civil War action and romance, 108 min.


CANAAN, CAN CinemaScope Deluxe Color, Robert Ryan, Teresa Garcia, Torin Thatcher, Producer Harman Ware, Director Andrew V. Macdonald, most interesting film of the year.
National Brotherhood Week

We are inclined to take our freedoms for granted. We forget that Brotherhood is the basis for each of these freedoms and that by conscientiously preaching it, believing in it and practicing it we can do more to ensure them than by all the oratory in the world.

We of the Motion Picture Industry have always opened our doors, hearts and purses during Brotherhood Week because we are so deeply convinced of this.

Brotherhood Week will be observed nationally from May 22 through 28. Will you come in with us again this year as you have done so generously in the past to help in this vital, deserving and rewarding work?

Thank you.

MAX E. YOUNGSTEIN
National Chairman

Jerome Pickman
National Distribution Chairman

Richard Brandt
National Exhibitor Chairman

John Murphy
New York City Chairman

The National Motion Picture Industry Committee of

The National Conference of Christians and Jews
Opinion of the Industry

MAY 29, 1961

An Outsider Suggests

How to Fight Feevee

What They're Talking About

In the Movie Business

INSIDE 20TH-FOX . . . WEATHER HITS SPRING B.O. . . . TEXAS HEADS OFF CENSORSHIP . . . ALLIED'S 'SOFT SELL'

Are Movie Stocks Losing Their Glamour?

Read FINANCIAL BULLETIN

Reviews

THE GUNS OF NAVARONE
Film of Distinction

THE LAST SUNSET
SNOW WHITE AND THE THREE STOOGES
DAVID AND GOLIATH
TWO WOMEN ON THE DOUBLE
HOUSE OF FRIGHT
THE WARRIOR EMPRESS
THE RIGHT APPROACH
THE SNAKE WOMAN
THE STEEL CLAW
THUNDERING YOUR WAY FROM COLUMBIA!

JAMES STEWART

Cristal Devine McIntire

Screenplay by Frank Nugent

LINDA ANDY JOHN

TREMENDOUS TEXAS SALES!
200 dates kick off key cities

SHIRLEY JONES

1950 ACADEMY AWARD NOMINEE

TWO RODERS
Based on a novel by Will Cook
Produced by Stan Shpetner
Directed by John Ford
A Columbia Picture
IN Eastman COLOR
ELVIS PRESLEY SINGS OF LOVE TO
HOPE TUESDAY MILLIE
LANGE•WELD•PERKINS

JERRY WALD'S
production of
WILD IN THE COUNTRY

CinemaScope
COLOR by DE LUXE

co-starring
RAFER JOHNSON • JOHN IRELAND

Directed by
PHILIP DUNNE • CLIFFORD ODETS

Watch the
Title Tune
Zoom to #1
in June!
INSIDE 20TH-FOX. The special board of directors committee investigating 20th Century-Fox operations turns its attention to the studio when chairman Milton S. Gould goes to the coast June 4 for a first-hand study of conditions there. Certain to come in for critical appraisal is the company's low budget output. There is strong sentiment among some directors for radical reduction, or possible elimination of the program output. Meanwhile, Darryl Zanuck planned in from Europe to present his production plans to the board. He won approval of his entire program, including "The Longest Day", the costly war film he reportedly was being asked to drop.

WEATHER HITS B.O. A spot check of diverse theatre situations indicates that grosses in both indoors and drive-ins during May are running between 5 and 10 percent below last year. In most cases, exhibitors express the view that the unseasonably cool weather is to blame. They anticipate a sharp pick-up with the arrival of warmer days.

LITTLE ROCK CONTEST. Counsel for theatre interests and for Southwestern Bell Telephone Co. will have an opportunity on June 19-20 to cross-examine witnesses who appeared May 15 before the Arkansas Public Service Commission on behalf of Midwest Video's application for a Telemeter pay-TV franchise in Little Rock. At the prior hearing counsel for Rowley Theatres and ITO of Arkansas won the right to intervene in the hearing. The chief contentions of the exhibitors are (1) the public interest will be adversely affected by granting of the pay-TV franchise, and (2) the Arkansas PSC is usurping the province of the FCC in considering the matter.

CLOSE CALL IN TEXAS. Only the most aggressive last-ditch efforts by Texas exhibitors rescued the industry in that state from being subjected to a most offensive censorship law. A bill giving local police jurisdiction over the contents of motion pictures slipped through the House and probably would have been approved by the Senate but for the hard campaign waged by the Texas COMPO unit. The original measure, which would have lumped regular commercial films with stag pictures and lewd records, was amended to exclude all films bearing a Production Code seal or "legally imported" into the U. S.

ALLIED'S SOFT SELL. National Allied is employing the "soft sell" in an attempt to stem the tide of withdrawals of regional units. Executive director Milton London is hewing to the no-recruiting line, claiming that organization must first develop at the grass roots level to cope effectively with the local problems, then—if they are ready—the units can seek national affiliation. In competing with the national status of TOA, which is holding out to potential members more and more "services", Allied is presenting itself as a federation of autonomous, regional units. The leadership takes the view that while certain matters, such as censorship and taxation, require national consideration, most problems are of the local genre and can be solved on that level.

PAY-TV ITEMS. Reports persist that the Trans-Canada Telemeter operation in Etobicoke continues to face a steady decline in subscriber enthusiasm for the pay-TV fare being offered. One of the biggest "busts" thus far sent over the Telemeter wires was the taped version of Ibsen's "Hedda Gabler", which drew a very disappointing audience, and "attendance" for films is said to be dwindling ... The next non-movie attraction to be offered the Toronto audience will be a tape of "The Second City Revue", a Chicago nite club show, that will be presented in July ... Zenith Radio Corp., sponsors of Phonevision, the forthcoming Hartford experiment, quit the Electronics Industry Association, allegedly because that trade group refused to support feeevee ... The resignation of William Crampton as general manager of Trans-Canada Telemeter is regarded by Toronto observers as a straw in the wind indicating that the Telemeter trial there is blowing out to sea.
"THIS SHOULD CLEAN UP...

excellent and dynamic...a magnificent
and potent dramatic film...it's an
Academy Award meriting performance
by Salome Jens..."

— MOTION PICTURE EXHIBITOR

ANGEL BABY

starring
GEORGE HAMILTON
MERCEDES McCAMBRIDGE
JOAN HENRY
BLONDELL • JONES
BURT REYNOLDS • ROGER CLARK
AND INTRODUCING SALOME JENS

Screenplay by ORIN BORSTEN, PAUL MASON and SAMUEL ROECA
Based on a novel by ELSIE OAKES BARBER • Associate Producer FRANCIS SCHWARTZ
Directed by PAUL WENDKOS • A THOMAS F. WOODS PRODUCTION
AN ALLIED ARTISTS RELEASE

The "ANGEL" With BOXOFFICE WINGS...from ALLIED ARTISTS!
Skouras Wins Day at Fox Meeting

In view of the poor financial performance of 20th-Century-Fox film production-distribution operations for two years running, it was widely regarded as certain that President Spyrros P. Skouras would be a "sitting duck" at the annual stockholders meeting on May 16. Contrary to these expectations, the white- maned film leader, by dint of sheer personal popularity and persuasiveness, came through virtually unscathed. Aside from one, rather isolated, attack by the publisher of a Hollywood sheet, which Skouras answered point by point, the "holders rallied staunchly around the president and were cheered by what he had to say.

Chief among his remarks was the prediction that despite an expected deficit in production-distribution in the first half of 1961, the firm would "break even by year-end." Said Skouras: "I am confident that we have reached the turning point in production and am confident we will break even by year-end. We have taken steps to correct these adversities and hope to break even for the year, although the first quarter will be in the red."

Fox suffered a loss of $3,500,000 in production-distribution in the first period ended April 1, 1961, plus another $500,000 on special reserve. Net for the first quarter, aided by sale of features to TV, was $1,669,244 ($6.68 per share), compared to $1,602,282 ($6.69 per share) in last year's similar span.

Skouras' optimism was based on the company's upcoming program of "good commercial films". He told the meeting: "We expect to exceed, in 1961, the film rentals of 1960. Gross rental income in the first 19 weeks of 1961 were ahead of the similar 1960 period by over $2,000,000." But, he went even further: "We look forward to every department this year to be more profitable than in 1960." In referring to two new members of the board, John Loeb and Milton Gould, Skouras declared, "Contrary to stories and rumors here and in Hollywood, both these gentlemen were invited to be directors by me." He also revealed his appointment of an operations committee, chaired by Gould, "to study the operations of the company with a view toward economy and efficiency and generally to give me assistance in the operation of the company." With regard to the recent appointment of Peter Levathes to supervise studio operations, Skouras noted that no further important studio changes are contemplated.

Trading

The volume of trading in film and theatre stocks was the lightest in some time during the past fortnight, as prices dropped sharply in harmony with the general market. On May 25, issues on the New York Stock Exchange registered their largest decline in over a month and fifth in the last six market sessions. A number of downbeat business announcements seemed to have influenced the overall trend. Of the 19 movie industry stocks covered, 12 suffered drops ranging as high as 7 1/2 points. Only United Artists, up 2 3/4 points on sales of 67,100 shares, performed smartly. National Theatres remained constant on the largest turnover (91,700 shares) following a rosier profit announcement by President Klein. Universal (7 1/2 points) and parent firm Decca (5 3/4 points) took the steepest plunges, probably affected by the latter's first-quarter drop in profit. Rumors flying through Wall Street before and after 20th-Fox's annual meeting obviously influenced the price, which declined 2 1/4 points on a relatively small turnover. Disney and Warner Bros. both dropped 3 points.

RKO Theatres Earned $2 Million in '60

RKO Theatres earned "approximately $2,000,000" last year, about the same as in 1959, and "hopes to do equally as well or even a little better in 1961," President Harry Mandel told the annual meeting of parent firm Glen Alden. In case of the number of other major circuits, the RKO optimism was based on upcoming product, which, Mandel predicted, "will do a lot of business. The major companies are striving very hard to produce real big outstanding pictures, and we will get our share of them."

The RKO chief also revealed that his firm is seeking to diversify, but added only that the deals under consideration are outside the field of exhibition. As to its theatres: "We are screening our theatre properties very carefully and we have disposed of those that at present do not have any growth potential. We are considering several propositions regarding theatres in shopping centers, and we have on the drawing boards a new theatre in a new development."

Rackmil, Lipton Sign New U Contracts

Universal has started to renew its executive contracts. It made the first new ones since the spectacular recovery of the firm over two years ago with president Milton R. Rackmil and vice president and national director of advertising and publicity David A. Lipton. Rackmil also signed a new pact with Decca, parent company of U. Both Rackmil contracts are for seven years, Lipton's for three. Rackmil's Universal agreement is dated from Feb. 7, 1961 to Feb. 6, 1968, at a salary of $2,403.84 per week. His contract with Decca is for the same period, at a salary of $817.31 per week. Lipton's pact dates from April 1, 1961 to March 31, 1964, at a $1,500 per week salary.

April Big for Disney

"This year, it seems, we can't do anything wrong, and last year we couldn't do anything right." That was the way Walt Disney Prods, president Roy O. Disney opened a special meeting called to ratify a previously announced pay raise for Walt Disney and the merger of Disneyland into the parent firm. Treasurer Lawrence E. Tryon told 'holders that April will

(Continued on Page 13)
Hope for a Renaissance

It is the considered opinion of this column that we are witnessing the slow emergence of a Renaissance in the motion picture business. This will be a Renaissance marked by great new ideas and techniques in all phases of the business, from technology to ticket sale.

I must freely admit that this idea is part mere hunch, part deduction based on a small supply of evidence and part reliance on the resilience of the great American showman. It is also based on a firm belief that some of the old bastions simply must give.

The passing of Gary Cooper prompted numerous editorialists to observe that the movie business was undergoing great change. Few were willing at this juncture to describe the change as being for the better; and if we compare what is now with what was when Gary Cooper was in his prime, the change in the motion picture industry has not been for the better. But let us look upon the present moment as a threshold. Let us look into the future and take hope.

There are those who derive a good deal of their hope for motion pictures from the promises of the pay TV people. I am not one of them. I believe positively feevee is a snare and a delusion. I take hope in other things. Let me list some:

Item: The nation as a whole and the theatrical industries in particular are beginning to have to face up to the fact of union featherbedding. This is not merely an entertainment situation. It is becoming painful in many industries and even unions themselves—the more enlightened ones, at least—are realizing that unless they work with employers in solving the problems of unnecessary employees they will be faced with more unemployment in the long run. I believe that public opinion and that of the courts will soon act as pressures upon the featherbedders.

Item: It is becoming increasingly accepted by liberals and conservatives alike that sweeping reconstruction of the nation’s tax laws must somehow be accomplished. There is hope here for reasonable revision—not tomorrow, nor the day after, but within the lifetime of the present Administration—for lessening the tax burden which somehow lies so heavily on the entertainment industries.

Item: Automation has really only just begun to hit the distributive end of the movie business. Given government consent, there is ample opportunity for great savings through the consolidation of distribution machinery and procedures.

Item: After years of aggressive opposition, shopping centers and other modern mass consumer developments have come around to integrating theatres into their set-ups. There is a great opportunity here, given a sufficient supply of product, for development of new audiences and new techniques of showmanship.

Item: The single purpose theatre is still too much with us, but drive-ins are pioneering new uses for the show-shop in off hours. There is a tremendous opportunity here for the exercise of ingenuity and smart community relations.

Item: The motion picture companies are beginning—just beginning—to discover and exploit new markets which carry tremendous profit potential, ranging from home sound movies in 8mm to the still burgeoning 16 mm field. Consider that with mass production a home movie club operated by your local theatre could operate as a cash basis lending library cheaper than as a feevee system and you can see the potential here.

Item: The young people who have been the stalwarts of the movie audience for the past few years are now approaching adult and soon young married status. The disenchanted audience of basically the middle-aged is contracting. Again dependent on an adequate supply of product, the audience is there and will be there for years to come.

Item: The profit potential of the motion picture audience remains to be probed. Twenty-five years ago who would have predicted that the sale of pizza and hamburgers would be a considerable source of income. Souvenir and novelty sales as revenue producers for the theatre are still in their infancy. Impulse buying can make the theatre an entertainment supermarket.

Item: Also in the cards as a potential supermarket technique is the multiple theatre, the theatre where the customer has a choice of four different films within the same building, for example. Apart from product availability, the only thing holding up this kind of operation is finding a showman with the willingness to try it. Sooner or later, how business always manages to come up with the right pioneers.

Item: Technological frontiers still lie brightly ahead. One such frontier, already partially traversed, is the automatic, unmanned projector. With four such, one projectionist could easily run a multiple theatre’s booth. Another obvious frontier is 3D, which continues in the development stage. We can think of a few others and we are sure every reader can come up with some ideas of his own. How about automatic refreshment service right to your theatre seat? How about the Williamsburg concept of walls between rows of seats to make every seat one with a direct and uninterruptable view of the screen? How about improved projection lighting and grainless film to enable theatres to use 16mm stock instead of 35mm?

Item: Improvements in the actual ticket selling process, such as guaranteed advance purchase of seats for upcoming shows, magazine club books, etc. (Don’t tell me these have all been tried; just note that I starred this paragraph with the word “improvements”).

Of course, there is always another reason for optimism, based on the belief that the business has simply reached bottom and is bound to have no way to go but up. This, I regret to say, is not my belief. Given sufficient inertia and shortsighted greed, the movie business, like any other enterprise, can bottom itself right out of existence.

There are encouraging signs that this is not happening. Some bright new talents are gradually working their way into the production, direction, writing phases of the business. They should be given every opportunity and encouragement. The fact that whole new batches of as yet untested-by-time stars are also emerging is likewise encouraging.

But the most promising aspect of all is that the main body of showmen upon whom the industry depends, and the young people who want to get into the movie business, continue to be there, ready, willing and able. Our business, unlike some other enterprises, is not merely a matter of mortar and bricks and lights and raw stock. It is people with the zeal to offer their perspiration judiciously admired with competent inspiration.

I see some tired oldsters in the business and some veterans who are perpetually young. This is a business for the young in heart, the optimists, the experimenters and—let’s face it—the gamblers. As long as we don’t have a shortage of these, we’re still in business.
How To Fight Feevee

How to meet the challenge of pay-TV, and how to cope with the massive propaganda machine run by the sponsors of feevee are of continuing interest to the industry's exhibition branch. The following letter from an interested observer of the contest strikes a note that is in tune with our thinking on the subject, and we present it for your consideration—Editor's Note.

* * *

To The Editor
Film BULLETIN

Dear Sir:

It's time somebody talked frankly about the tactics of the movie industry with regard to toll television. Some of these tactics have been good. Some have been bad. As one who has been indirectly connected with movie business for some years, I would like to express my views on the developments.

The smartest thing the forces against toll-TV can do is to use facts, to compare performance with promise. Why not, for example, question the strange secrecy with which the Telemeter people have been conducting their Canadian experiment? The theatremen and others fighting toll-TV should cite the steady string of promises made by Telemeter that full information about the Etobicoke test results would be forthcoming month after month, and then point out that more than a full year has come and gone—with little specific information made known.

I can't see the public relations values of court tests, injunctive proceedings and so forth, to prevent the FCC-authorized toll-TV test in Hartford. I don't see the value of actions and arguments that might make the public think that theatremen are trying only to protect their own private amusement market. It seems to me the position of the theatre people is well known. The case they take to the public should be directed solely along two related lines: (1) establishment of toll-TV would impose a burden on the public by forcing them to pay for entertainment at home they now get for free; (2) the promoters of toll-TV are not to be trusted, in terms of promise versus performance.

Both these points can be proved with facts, not adjectives or injunctions. It is interesting, for instance, to note that a distinguished opera was presented on free TV in the same week as "The Consul" was presented by Telemeter for a charge. It also is interesting to note that Bob Newhart, who was Telemeter's first big-time personality (at $1.50 per performance) is a veteran of the free-TV Ed Sullivan Show. It is worth pub- licizing that Carol Channing was seen on free TV within a matter of days after her Telemeter appearance.

It's worth pointing out, too, that the Hartford pay-TV experiment will utilize uhf, which is a type of equipment costly to install and which has questionable reception in most areas of the nation.

But I don't like this business of theatremen trying to get injunctions and taking the public position that they are opposed to any test. Instead, they should insist that the public take a look at every test of toll-TV and get an honest report on how each has worked and failed.

HOWARD C. PARKS

Good Luck, Pathe-America

The way Pathe-America is going about selling and promoting its first picture ("The Deadly Companions") is a most encouraging indication that this new organization is manned by a crew of professional showmen.

The Pathe sales department, under president and general sales chief Bud Rogers, has set a 31-theatre saturation in Baltimore, an 84-house blanket in Washington, and 110 theatre openings in New England and the mid-west. In light of the major reason for formation of the production company—to provide more features to product-parched exhibitors—this saturation-type booking seems the most practical, and the fastest way to get the pictures to the screen.

Backing up the mass playdates will be a complete set of sales aids, including theatrical teaser trailers, TV and radio trailers, tie-ins and exploitation stunts. In addition, stars Maureen O'Hara, Brian Keith, Steve Cochran and Chill Wills are scheduled to make as many personal appearances as possible on behalf of the film. Since the pictures under this plan must, of necessity, be of the medium-budget variety, stressing the story and any inherent audience-attracting angles rather than big-name stars, strong campaigns will play a vital role in the final boxoffice performance.

A production company with the avowed goal of providing more pictures quite obviously deserves the whole-hearted support of exhibitors eagerly searching for new sources of supply. We urge all theatremen to give Pathe-America their fullest support.
How ‘Inevitable’?

No phase of pay-TV has been hammered at harder than the myth of its “inevitability.” It’s-as-sure-to-come-as-God-made-little-apples has been the theme of the rollists in the hope of devitalizing the anti-toll opposition—and many a susceptible soul has been taken in by this siren song.

How “sure” is feevee? Sumner M. Redstone, prominent New England (drive-in) exhibitor and assistant president of TOA, examined the claim carefully in a recent speech before the Lions Club of Hartford, Con., where the next skirmish of the pay-TV battle will be fought.

Mr. Redstone, who once served as special assistant to the U. S. Attorney General, made a strong case against the claim that the public wants, needs, or is going to get feevee. We turn the platform over to him:

"The proponents of Pay Television have predicated their campaign largely on the present deficiencies in free television programming," said Redstone. "But I put to them again a question which they have never answered. Is it not true that all of our fine actors and actresses, that all of our great writing, directing and producing talent in the entertainment field is right now at the disposal of free television backed by millions and millions of sponsor dollars. Is it not true that it is this very pool of talent which must provide programming for Pay Television.

And why I ask, if that is the case, can we expect from this pool of talent programs having greater aesthetic, cultural and entertainment values than are now presented today on free television. Gentlemen, Pay Television is not in the hands of the great educators in the United States. It is not in the hands of philanthropists. Like free television it is in the hands of men who are out to make a dollar, many of whom have already amassed great fortunes either in the motion picture industry as in the case of Paramount or in other great industries such as the oil and rubber industries. Why should anyone begin to expect that these industrialists utilizing the same pool of talent which has been available to free television for all these years will produce programming of higher quality?

"Paramount’s Etobicoke pay television experiment was to start with 14,000 subscribers; after months and months of delay it finally got underway with—to use their own figures—one thousand. It promised first run movies; the best it has been able to do is present subsequent run pictures. It promised concerts, spectaculars, sports; it settled for out-of-town games of the Toronto hockey team brought in by telephone lines.

"I was very much interested in connection with the now famous and recently granted application for an experimental test of Pay Television here in Hartford—a matter now pending on appeal in the United States Court of Appeals — to see that the applicant stated that it intended to make available to the public first run motion pictures of the caliber and quality of BEN HUR. What an extraordinary statement indeed. In the first hundred theatres in our nation the public will spend more than 25 million dollars to see BEN HUR which is ultimately expected to gross in the domestic market alone as much as one hundred million dollars through theatre exhibition. The proponents of Pay Television know with a certainty that a picture of the quality of BEN HUR can never be offered to the public via Pay Television. It is interesting to note that in Paramount’s telemeter experiment MGM, the company which created BEN HUR, received the grand total of $443,55 from the exhibition of PLEASE DON’T EAT THE DAISIES, one of Metro’s blockbusters of last year and for the exhibition of ANNIE GET YOUR GUN on Pay Television Metro received the total of $5157. But leaving aside the economic feasibility of presenting such pictures as BEN HUR on Pay Television, visualize if you will how a spectacle like BEN HUR, incorporating as it does, all the latest audio and visual technology developed in recent years by the motion picture industry, would appear on a 21” screen. And this brings us to another interesting facet of Pay Television. The proponents of Pay Television with all their millions invested and with all the bally-hoo accompanying each experiment, have offered no new art form. They intend on the contrary to sell via Pay Television entertainment which is already available on free TV and/or which has been developed primarily for other media.

"The greatest fiction of all that the proponents of Pay Television have been attempting to foist on the American public is that Pay Television is inevitable. There are those who say that no power on earth can stop the development of Pay Television. It is true that motion picture exhibitors are opposed to Pay Television primarily because of their own selfish interest. It is true that all national networks are opposed to Pay Television because of their own selfish interest, because they realize that Pay Television will spell the death of free television and thus the death of their industry. If the battle over Pay Television were to be waged on the basis of the selfish interest of motion picture exhibitors or of the national broadcasters, Toll Television would in fact be inevitable. The selfish interest of no minority group would indefinitely preclude the technological and economic development of something in the public interest. The reason that Pay Television is not inevitable is because it is in direct conflict with the interest of the American public. For the American public has been quick to grasp the underlying economic fact that the proponents of Pay Television are preparing to seize from the public a portion of the television spectrum which is a great natural resource and to sell it back at a very high price indeed.

"The rationale of the propaganda line that Pay Television is inevitable is simply that if this is repeated over and over again, and often and often enough, the public will begin to accept its inevitability, and will acquiesce in the confiscation of a portion of the television spectrum. Indeed this is the greatest hoax of all.”
**Film of Distinction**

**"The Guns of Navarone" Powerful, Exciting War Adventure**

**Business Rating ☀ ☀ ☀ ☀ ☀**

Magnificent film of heroic proportions, teeming with action, human interest, suspense. Superbly played by big cast. Big boxoffice show.

Carl Foreman's "The Guns of Navarone" is a big hunk of exciting motion picture entertainment. Unquestionably one of the most thrilling and spellbinding adventure sagas of recent years, it more than justifies the beliefs, expense and labor that went into the undertaking. For Columbia, it portends a rosy financial future, looming a mighty boxoffice champion and a worthy successor to "The Bridge on the River Kwai." For theatremen, "Guns" provides the kind of grand-scale entertainment that dwarfs TV and adds real stature to the movie medium. It has everything: a powerful, international marquee lineup consisting of Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle and James Darren; a rousing, heroic tale of man's daring against seemingly impossible odds, played off against a splendidly Eastman Color-Cinemascope background of Greece with its ruins, islands and mountainous villages. All in all, a powerful, seat-gripping show throughout its 157-minutes running time; a motion picture of definite Oscar calibre.

In keeping with the film's magnitude and importance, Columbia's showmen are backing it with an impressive and stimulating promotion campaign that will kick it off to big returns from the outset. Critical reception and word-of-mouth will zoom returns into the top-grossing category, because there is something in "Guns" for every viewer of every age, either sex.

Foreman's script, based on an Alistair MacLean novel, is set during World War II, and tells of six men sent out to scale the impregnable cliffs of Navarone (a German-held Greek island) in order to destroy two monstrous guns which threaten to wipe out 2000 isolated Allied soldiers. It is a rich and literate compilation of fiery personalities, rugged humor, harrowing adventures, plus some cogent viewpoints on war and man's responsibility. It is reminiscent in approach to Hemingway's famous "For Whom the Bell Tolls."

Many fine talents went into the making of this film, but none is more noteworthy than Lee Thompson, whose brilliant direction makes this picture the memorable experience it is. He is certainly one of the industry's major talents. Starting off with a pulsating shipwreck sequence, which could serve to climax many another film, he proceeds to build to bigger and more exciting things. He teases his viewers along, never letting up on the suspense, stacking his deck with one set of perils after another, finally sending the spectator from the theatre spent by the excitement, yet stirred by what he has witnessed.

The performances are of uniform excellence: Peck, a world-famous mountain climber, war-weary and bitter; Niven, a fast-talking genius with high explosives who has preferred to remain a corporal rather than accept the responsibilities of command; Quinn, a fearless Greek resistance fighter dedicated to killing Peck, whom he holds responsible for the death of his wife and children; Baker, a veteran knife fighter sickened by his many years of killing; Quayle, a brilliant security officer who breaks his leg during the climb; and Darren, a Greek-American boy schooled in juvenile crime and very much in love with killing. Strong support comes from Irene Papas, Darren's sister, a hardened Greek partisan fighter, Gia Scala, a former school teacher shocked into dumbness by German torture, and James Robertson Justice, head of Middle Eastern British Intelligence who selects the men for what he considers an impossible mission.

The production values are all first rate, especially Oswald Morris' poetic lensing, Dimitri Tiomkin's effective score, Bill Warrington and Wally Veevers' realistic special effects, and Alan Osbiston's superior editing.

The story find the group running a gauntlet of spies, blowing up a German patrol boat, and finally being caught in a sudden storm which shatters their boat on Navarone. Peck is forced to take over after Quayle is injured. They are captured by the Germans, but thanks to Quinn, manage to escape in their captor's uniforms. Peck decides that Quayle, his leg now gangrenous, is to be left behind as a decoy with false information about abandonment of the plan to destroy the guns. Niven is shocked at Peck's cruelty, but the latter convinces them of the importance of their mission. When it is discovered that Miss Scala is actually a German spy, Peck, who is beginning to feel affection for her, decides she must be killed. Miss Papas does the job. With Quinn and Darren creating a diversion in town, Peck and Niven gain entry to the gun fortress. Eluding a search party, they seal themselves inside the gun cave, then racing against time and German efforts to dislodge them, rig up a destructive charge which will go off when the guns are fired. They leap into the sea and swim to the safety of a launch as a British destroyer squadron appears on the scene. As the Germans fire at the approaching ships, the entire cliff crumbles in one blinding explosion. Baker and Darren are dead. Quinn, his feud with Peck finished, remains behind with Miss Papas to help the people cope with inevitable German reprisals. Peck and Niven seal a friendship based on a new understanding of each other.

By Philip R. Ward

AS FILM SHARES BEGIN TO EASE. The helium that lifted the whole field of picture stocks to historic heights within recent months appears to be departing the balloon with a perceptible hiss. Of course, no small measure of the impetus for this downward trend is attributable to the marketwide slump. But the fact remains that movie shares have been hit harder than the average.

The record of the past several weeks serves up chilling commentary on the essential brittleness of many industry stocks that have prospered mainly through "special situations," non-recurring profits and other factors wholly external to the basic business of movie companies.

Two or three companies are weathering the decline. These are firms that have displayed a steady devotion to the development and distribution of theatre product as their main rationale of existence. The balance appears to be caught in the switches of an increasingly wary market that is finally shaking out over-priced speculative issues where it finds them. The inevitable reaction—forewarned in Film BULLETIN of March 20 in a column titled, "How Much Higher For Movie Stocks?"—must now be viewed as a significant set-back from which a recovery is not expected to materialize in short order.

Had the slump been prompted by temporary profit-taking, the pattern of the past trading month would not show as bleakly as it does. In 25 trading sessions, key film stocks, as represented in the Film BULLETIN Cinema Aggregate, have registered a loss balance 22 times. In only 7 cases have individual shares recovered any ground previously lost; and in no case have the declining stocks recovered more than fractions of their losses. As of the market close May 24, only M-G-M and United Artists showed increases over the prices of the earlier month. Losses extending from 2 to 11 points were suffered by firms comprising the rest of the field. In all, the Cinema Aggregate dipped to 337, a loss of 23¼ points, from the record-smashing high of 360¼ established April 28. As of this writing losses continue in a progressive pattern.

Erosion in shares of 20th-Century-Fox (April close, 52¼ vs. 46½, May 24) have occurred mainly in the post-stockholder meeting period. Reports of disenchantment with Skouras management manifested themselves in only minor degree at the annual session. It is believed, however, that several institutional holders of Fox shares, convinced of Skouras' unassailability, have decided to resign the stock from their portfolios rather than engage in open battle with him. Sales of this type are believed to account for the decline which may be extended.

An odd sidelight on the Fox situation is the remarkable realty program inspired and instigated wholly by Skouras.

While it is true that his production-distribution arm incurred a staggering $15.5 million loss in fiscal 1960, Mr. Skouras must be commended for engineering the most notable non-operational deal by a film company in many years. By selling some 260 acres of relatively non-production land to a joint venture of Alcoa Corp. and Webb & Knapp, his company realizes $43 million in a flat cash settlement. At the same time, the film company has leased back 75 acres for its production needs—but with the right to sublet it for commercial or residential use in the future. This arms 20th-Fox with astounding dollar growth potential. Aside from the $43 million cash, the firm can sit back and await the almost inevitable appreciation in land value that should take place as a result of development of Century City by the Alcoa-Webb & Knapp combine, the most spectacular privately-financed urban construction project in the U.S.—about $500 million worth of office buildings, apartments, a hotel and shopping centers. In its own time 20th-Fox could capitalize on its adjacent 75 acres without shelling out a dime. For this reason, the company continues to hold strong speculative appeal. An overall upgrading of film product is the most gnawing present need, however. Improvement in this sphere could eventually lift 20th-Fox to its greatest cycle of prosperity. Its important dollar problems have been neatly laid to rest.

IMPROVED ASSET VALUES ARE FINE as far as they go. But they are not the whole story. The gathering slump in industry shares is proof enough. In cautioning investors in "How Much Higher For Movie Stocks?" Film BULLETIN took the view that use rather than the size of assets must be the acid test. Paramount Pictures, whose recognized cash position is an industry folkway, has succumbed to the notion that widespread diversity (primarily electronics) is the safest way to channel its idle dough. It could have gone the other route and ploughed considerably more money that has been its wont back into theatre pictures. All in all it is a matter of philosophical bent by highly singular managements. It can be safely stated that Paramount is not earning what it should considering the size of its assets. In this sense Paramount's asset values are less commanding than they might appear. Whether the dollars piped into Toll TV could have been more productively employed in the creation of more product like "The Ten Commandments" is something that only president Barney Balaban and his auditors can say. In the meantime Paramount shares, long buoyed by non-operational factors, are in sharp retrograde. It is suspected that one cause of the current decline is a backing away by investors at large from "glamour" attributes of movie stocks: the belief in the infallibility of old film libraries and the inevitability of Pay TV. Of a sudden it is seen that film libraries, the key asset of the major picture companies, like the real estate of 20th-Fox, are valuable only in terms of liquidation. They fail to impose themselves on the earnings capability of companies which, as always, must come from current production endeavors, without doubt, Pay TV's groaning progress has dampened the pie-in-the-sky lustre this medium held only a short time ago for many investors. More than ever, the market is assaying film shares on the basis of inherent operational appeal. The sound picture prospects of companies like M-G-M, United Artists, Universal, Walt Disney will sustain them in the market on the basis of their boxoffice attractions.

If the industry is looking for diversification, we suggest it apply the diversity in the films it makes. This is the old, still new, yardstick.
(Continued from Page 7)
show a 21 per cent profit, which, when added to the previously announced first-half profit, will raise the total for the first seven months to 65 cents—a huge gain over last year's loss of three cents for the similar span. Tryon added that "The Absent-Minded Professor" should equal the $8,500,000 rolled up by "The Shaggy Dog."

Magna Net Up Last Year
Magna Pictures in the fiscal year ended Jan. 31, 1961 had a net of $1,106,547, compared to $820,913 a year before, according to president George P. Skouras, who attributed the rise to the earnings of "South Pacific" and improved operations of Todd-AO Corp., a wholly owned subsidiary.

UA Theatres First Half Up
United Artists Theatre Circuit, Inc. operating income for the six months ended Feb. 28, 1961, was $340,000—an increase of $140,000 over the similar 1960 span, president George P. Skouras announced. Outlook for the year ending Aug. 31, 1961, is for an increase over last year's net profit of $400,000. The reasons, according to Skouras: better quality of film product available; reduction of operating expenses, and plans for conversions and continued disposal of unprofitable houses.

MPI Makes Public Offering
Motion Picture Investors, Inc. is making a public offering of 200,000 shares of common stock, at $10.75 per share, to raise $2,000,000 for a three-fold purpose: (1) to underwrite further financing of film production; (2) acquisition of theatrical re-issues, and (3) purchase of production-distribution company securities.

AB-PT Theatre Business Up
American Broadcasting-Paramount theatre business "to date this year is running ahead of last year," president Leonard H. Goldenson told the annual meeting. The upswing was described as "reflecting principally the better quality of motion pictures that have been in release," and was expected to continue: "We are looking forward to playing many fine motion pictures in the coming months."

Goldenson revealed that AB-PT now has 468 theatres, compared to 1,200 at the time of its divestiture from Paramount Pictures in 1950. In addition, stockholders endorsed a proposal to increase the authorized shares of common stock from 5,000,000 to 10,000,000 shares.

Dividends Drop in April
Cash dividends paid by motion picture companies in April, 1961, totaled $1,353,000, down from March's total of $3,627,000, but up over the $1,072,000 paid in April, 1960. In the first four months of this year, movie firms paid $8,045,000, well ahead of the $7,092,000 paid in the similar 1960 span. The major part of the increase is attributable to a change in M-G-M dividends and a resumption of payments by Republic.

AA 39-Week Net Down
Allied Artists had a net after taxes of $414,105 ($4.22 per share) for the 39 weeks ended April 1, a substantial decline from the $1,005,955 ($1.08 per share) for the corresponding previous span, during which no provision was made for taxes. Gross income also was down, from $12,915,723 a year ago to $10,498,489.

(Continued on Page 19)
"David and Goliath"

Business Rating 3 3 3

First Beaver-Champion entry is dubbed biblical tale. Color. Strong campaign could make it b.o. success.

The showmen-oriented minds behind the newly formed Beaver-Champion Attractions, Inc. have mapped out an ambitious promotional campaign to launch their initial presentation being released by Allied Artists. They are making sure that every man, woman and child will be aware of their colorful Biblical spectacle when it opens this Summer in saturation release. And if their aggressive plans pay off, they should come up with a boxoffice winner. Filmed on location in Eastman Color in Jerusalem and Yugoslavia, this English-dubbed adventure film retells the well-known tale of the famous fight between the brave shepherd lad (destined to become King of Israel) and the mighty Philistine giant. Directors Richard Pottier and Ferdinando Baldi have done a first-rate job of imaginatively recreating the ancient city of Jerusalem, colorfully displaying the familiar cast of characters from the Old Testament, and vividly portraying the plots and the battles between the Israelites and their enemies. And they have crowned their adventure with the thrilling contest between the boy with his slingshot and the giant with his javelins. Heading an international cast is Orson Welles as the mighty and emotionally complicated King Saul. Ivo Payer lends muscular handsomeness to the role of David; Kronos is impressively menacing as Goliath, and Mosimo Serato is appropriately villainous as Welles' evil prime minister, Giulia Rubini and Eleonora Rossi Drago portray Welles' two daughters: the former in love with David; the latter in love with Serato. The plot has the Prophet Samuel visiting Welles' court, denouncing him for his immoral conduct, and predicting that a young monarch of extraordinary goodness will eventually succeed him. He later advises Welles to invite David to the court, where Welles appoints him court eunuch. A jealous Serato tricks Welles into sending David to Furio Meniconi (Philistine King) in hoes that he will be killed. David comes upon Meniconi and his army about to engage the Israelites in battle. Meniconi contemptuously promises David that if he can defeat Goliath in combat, he will withdraw his army and leave Jerusalem unharmed. David kills Goliath and returns to Welles a hero. Welles kills Serato before he can kill David.

"Two Women"

Business Rating 3 3 3

Engrossing, sensitive Italian drama of war's impact on mother and teen-age daughter. Sophia Loren at best. Stong for art houses. Levine showmanship should sell.

This grim and haunting Italian import is being released by master showman Joseph E. Levine, but it is not another ballyhoo film in the "Heracles" vein. This is a bitter, ironic, and oftentimes powerful indictment of war, and the appalling shadow it casts over those unfortunate enough to become caught in its vortex. Sensitivey directed by Vittorio de Sica, from Alberto Moravia's novel, "Two Women" shapes up as a strong glossing art house offering that can also be developed, by shrewd promotion, into a good attraction in the general market. De Sica has recreated the feeling and the tempo of the closing days of the Italian struggle against the oncoming Allies. And he has elicited from Sophia Loren an earthy and passionate performance, certainly one of her best to date. The story begins with widowed Sophia, terrified by the daily bombings of Rome, fleeing to the safety of her childhood village with her naive 13-year-old daughter. The main body of the film concerns itself with Miss Loren's devoted dedication to her daughter, as the two women become more and more part of life in the village, where the only rule seems to be survival. Then the war suddenly and shockingly becomes a dramatic reality as the retreating Germans and the advancing Allies close in on the village. The closing sequences are filled with frightening impact: ruin and starvation in a nearby town; the appearance of a group of sadistic and defeated Germans; mother and daughter brutally raped in a bombed-out church by liberating Moroccan soldiers (a minor masterpiece of terror); the daughter giving herself to an Italian truck driver for a pair of nylons. There are outstanding performances from the entire cast: Jean Paul Belmondo (of "Breathless" fame) as a sensitive intellectual who opposes violence, and rather clumsily falls in love with Miss Loren; Eleonora Brown, the daughter who rapidly grows into cynical womanhood; Raf Vallone, an unhappily married Roman shop owner for whom Miss Loren carries a spark of affection. The bitterness in Miss Brown's heart dissolves when Miss Loren informs her that the kindly Belmondo has been slain by the Germans.


"On the Double"

Business Rating 3 3 3

Danny Kaye lone asset of this over-long WW II comedy. Too many old-hat comic twists. Technicolor.

Only the inimitable talents of Danny Kaye rescue this over-long and rather dull World War II comedy turned out by producer Jack Rose and director Melville Shavelson, who double as scriptors. Although Kaye gives his zany all as a hypochondriac American G.I. chosen by British Intelligence to impersonate one of their brilliant, whiskey-drinking, women-chasing Generals, this Paramount release suffers from the fact that most of its comic material is old-hat by now. Boxoffice returns will strongly depend on the drawing power of the comedians. There are a number of hilarious moments as Danny doubletalks his way through not only his impersonation of the General, but also a Luftwaffe pilot, a Gestapo officer, a German beer hall chanteuse and a fan dancer. And Sylvia Fine has written a catchy dance number and a touching ballet which her comedian-husband carries off in fine style. Under Shavelson's guidance, espionage and plots of assassination continue to unfold against a Technicolor background, and there are amusing but limited performances from such British comedians as Wilfrid Hyde White and Margaret Rutherford. Dana Wynter is cast as the unhappy wife of the real General who falls in love with kindly Kaye, and sexy Diana Dors is the General's mistress. Because of the strong resemblance, Kaye is talked into disguising himself in order to protect the life of the true General. Intelligence fails to tell him that German agents will stop at nothing to accomplish their ends. Miss Wynter sees through the hoax, but Intelligence head White wins her assistance. Attempts on Kaye's life follow thick and fast, and he is about to call the whole thing off when word is received that the real General has been killed. White convinces Kaye that the success of D-Day hinges on the continuance of the deception. He is eventually kidnapped by Nazi agents Miss Dors and a British Captain, and shipped to Berlin via submarine. More frantic complications ensue as he manages to escape from the Gestapo, and White intervenes just in time to rescue Kaye from being shot by a firing squad on orders from another British General who is in reality a Nazi spy chief.

The Last Sunset

Business Rating ★★★


There's powerful boxoffice chemistry in this intriguing—and occasionally offbeat—outdoor drama from Universal. There's the sock marquee combination of Rock Hudson and Kirk Douglas, backed up by the sultry presence of Dorothy Malone, the versatile Joseph Cotton (a real surprise!), and youthful Carol Lynley.

There's a fiery drama of love and violence unfolded during a perilous cattle drive from Mexico to Texas, and involving such explosive characters as a murderer, an alcoholic, and a group of rape-happy saddle tramps. Finally, there's an unusual and startling ending which is certain to stir up plenty of controversial, seat-selling word-of-mouth. All of this, backed by one of Universal’s ambitious promotion campaigns, portends big returns for "The Last Sunset" in all situations. Dalton Trumbo's screenplay, based on a Howard Rigsby novel, has set up a number of fascinating situations, including a wild roostabout wanted for murder (Douglas) and the lawman dedicated to bringing him in (Hudson), the alliance that develops between them during the drive, and the emotional entanglements with Miss Malone (Douglas' old flame), and her daughter Miss Lynley. Director Robert Aldrich wove these ingredients into a strong and exciting film, playing his diverse personalities against a breathtaking on-location Mexican background.


Snow White and the Three Stooges

Business Rating ★★★

Updated version of fairy tale. Stooges in C'Scope, Color mean good draw for kids, parents everywhere.

20th Century-Fox has come up with what is certainly the most "far out" title of the season. But if the reaction of youngsters at a recent New York showing is any indication of how it will be received by their companions, exhibitors can count on its rolling up outstanding grosses in all situations were kids are about. They'll take their parents too. And a hefty TV campaign will aid the b.o. Producer Charles Wick has attempted to retell the famous "Snow White" legend in terms of real people, and the result is 107 minutes of laughter and fantasy that will have the mopplets begging for a second and third viewing. Under Walter Lang's gay and mirthfully-paced direction, the Deluxe Color-Cinema-Scope screen explodes with villains, romance and a never-ending assortment of imaginative visual bonbons. The special effects are marvelous, especially the fairy land backdrops, and the Wicked Queen turned into a witch riding her broomstick. The two production numbers on ice are show-stoppers of the first-order: a birthday ballet and a dream sequence on black ice. There are a quartet of songs that richly capture the flavor and charm of the story, and an exciting battle at the end when the populace besieges the Queen's castle. Graceful skating champ Carole Heiss makes her screen debut as the sweet and appealing Snow White; Edson Stroll is the handsome Price Charming; Patricia Medina, the wickedest of queens, and of course, there are the Stooges, who subordinate their TV slapstick to pathos as Snow White's protectors (the Dwarfs are away in the mines). The Noel Langley-Elwood Ullman script has Miss Medina taking over the kingdom after her husband's death, growing insanely jealous over the beauty of stepdaughter Snow White, and ordering Stroll's death so he cannot grow up and marry Snow White who will one day be Queen. The Stooges (traveling gypsies) save him. Years later they become Snow White's bodyguards after she talks Miss Medina's henchman into sparing her life. Miss Medina's magic mirror tells her that neither Stroll nor Snow White is dead, and though she manages to capture the latter, Snow White escapes via aid from the Stooges. Turning herself into a witch, Miss Medina finds Snow White and coaxes her to take a bite from a poison apple, but the former is sent to her death by a magic sword which has fallen into the hands of the Stooges. The magic mirror now tells Stroll where he can find the dying Snow White, and he brings her back to life with a kiss. Snow White and Stroll now rule the kingdom, with the Stooges' help.

George Montgomery debuts as producer, director (he also stars) with actionful war meller in Technicolor.

George Montgomery is the producer, director, star and co-author of this actionful programmer, dealing with a heroic one-armed Marine captain who teams up with a band of Filipino guerrilla fighters during World War II. Released under the Warner Bros. label, it will serve as an adequate dueller in the action market. Montgomery has mounted his on-location production in Technicolor, but the plotting leans too heavily on implausible escapes. As director, Montgomery has emphasized the blood-and-guts brutality of jungle warfare, and as star, he delivers a rugged, man-characterization. Competent support is provided by Charito Luna, a pretty native girl who falls for Montgomery; Mario Barri, the cunning, tricky but brave guerrilla leader; Carmen Austin, Barri's ex-girlfriend, now head of a splinter guerrilla group. The plot has one-armed Montgomery volunteering to go into the mountains to pay Barri $15,000 ransom for an American general. Upon arrival, he learns the general has been captured by the Japanese, and refuses to pay the money until Barri and his men aid in the rescue. Fashioning a steel claw, Montgomery proves himself just as able a fighter as his companions. They attack an enemy train, confiscate Japanese uniforms, and rescue the general from his captors. Miss Luna is wounded during the encounter. Montgomery eventually learns the general is actually a sergeant who switched identities when the real general was killed parachuting from his plane. The Japanese attack from the rear and the sergeant is killed. Montgomery and Miss Luna hide in coffins as Barri and his men masquerade as a sea-going funeral party to get them safely aboard an American vessel.
"The Warrior Empress"

**Business Rating ▶ ◀ Plus**

Dubbed Italian spectacle in color has good exploitation angles. Should be above average grosser where sold.

Columbia's "The Warrior Empress" differs little from all those other lavishly produced, dubbed Italian imports, but it contains a number of solid exploitation factors which should roll up reasonably good returns in the ballyhoo market. In its favor are two American marquee names, Kerwin ("Gulliver") Mathews and Tina Louise, a very sexy young lady to say the least, plus a handsome Eastman Color production, a bevy of some of the most beautiful, buxom and scantily dressed females to grace the screen in some time, and plenty of rip-snorting action. Before leader-of-the-people Mathews manages to bring down a bungling King and the sinister army chief of an ancient Greek kingdom, viewers will be treated to a man-versus-lion sequence, secret rituals and a female chariot race inside the Temple of Aphrodite, swordplay aplenty, and a rousing battle finale. Director Pietro Francisci has played the thrills and sex to the hilt. Miss Louise makes an enticing Sappho, High Priestess of Aphrodite and niece of the King, while Riccardo Garrone is highly hirsute as the power-plotting army chief. The plot finds a wounded Mathews escaping from the lions, making his way to the Temple, and being nursed back to health and romance by Miss Louise. He escapes before Garrone can capture him, and Miss Louise promises to marry Garrone if he will spare Mathews' life. The latter survives further dangers, including a storm at sea, and returns with proof that Garrone has tried to murder Miss Louise's brother enroute to the throne. The King is overthrown, Garrone falls into the moat of the lions, and Miss Louise renounces her vows to Aphrodite to marry Mathews.


"The Right Approach"

**Business Rating ◀ Plus**

Tale of singer-heel lacks marquee punch. Dueller.

The metoric rise of a ruthless, ambitious, young singer-heel is tediously unfolded in this 20th Century-Fox CinemaScope release. Lack ing marquee names, and further hampered by a slow moving, colorless script, it will be relegated to the dualler slot in the general market. Although there are some fresh and youthful personalities involved in this sordid, superficial Hollywood success story, under David Butler's static direction few impressive performances shine through. Britain's No. 1 enter tainer Frankie Vaughan is the handsome and unscrupulous charmer who takes what he wants when he wants it: borrowing and using his friend's money and women. Martha Hyer is effective as an associate editor of a national magazine who falls for Vaughan and aids his rise to fame. Juliet Prowse is a money-hungry drive-in car hop who also goes for Vaughan, and finally forces him to marry her (after he's arrived) by threatening to expose him as the father of her illegitimate child. Jesse White has a few funny moments as a high-pressure agent. Fay and Michael Kanin's script, based on a Garson Kanin play, has employed Vaughan moving into a run-down hut inhabited by his brother and four other struggling ex-G.I.'s (one of whom is Gary Crosby). He uses each for his own selfish end, fouls up their personal lives, and brings them to the point of splitting up. After making the cover of Miss Hyer's magazine he learns the price of his success: Miss Hyer wants nothing to do with him; Miss Prowse makes her claim, his brother rejects him.


"House of Fright"

**Business Rating ◀◀ Plus**

Altered version of "Jekyll and Hyde" in Eastman Color. Should pay off in general market, if exploited.

This watered-down version of "Dr. Jekyll and Mr. Hyde" will disappoint devotees of the Stevenson horror classic. The production has been put together in the elaborate and slick Hammer style, embellished by Eastman Color, but director Terence Fisher has sacrificed the chills for a lot of needless exposition. Nevertheless, this American International offers fair diversion, and where exhibits back it with a strong exploitation campaign it should pay off well during the summer. Writer Wolf Mankowitz deviated from the original in making Jekyll a bearded, unhappily married, laboratory-experimenting stuffed shirt, and his Hyde counterpart, a physically handsome, inwardly corrupt degenerate. He has also thrown in for good measure a murder by poisonous snake, and a roaring-inferno finale. One of the film's best sequences is a can-can dance number in a notorious London nightclub. Paul Massie is adequate in the dual roles, Dawn Addams is effective as Jekyll's unfaithful wife, and Christopher Lee is deft as her gambler lover. When Jekyll succeeds in changing himself into the evil Hyde, he discovers Miss Addams is in love with Lee, while he becomes infatuated with snake dancer Norma Marla. Desiring revenge, Hyde lures his wife and Lee into a trap: the latter is killed by Miss Mara's python, and Miss Adams commits suicide after being assaulted by Hyde. Revolted by his own second nature, Jekyll tries to do away with Hyde, but his evil self is now strong enough to return at will. Hyde fakes Jekyll's suicide and, attends the inquest as the latter's executar. But Jekyll breaks through to confess his crimes before dying.


"The Snake Woman"

**Business Rating ◀◀ Plus**

Fourth-rate British entry, part of horror package.

This British horror quickie which United Artists' is packaging with "Doctor Blood's Coffin" is strictly fourth-rate. It will disappoint all but the most devoted of shocker fans. Orville B. Hampton has concocted a shallow script about an attractive young woman who can turn herself into a deadly cobra and do in her fellow villagers (the result of her doctor father injecting snake venom into her pregnant mother). Director Sidnie J. Furie has managed to create a gloomy atmosphere, but he fails to generate any real excitement during the familiar scenes. And the acting certainly leaves a great deal to be desired. John McCarthy is the Scotland Yard man who comes to the village to try and solve the deaths by snake bites, and Susan Travers is the snake girl who never blinks her eyes, is enchanted by the playing of a flute, and cold-bloodedly puts away any and all of the anti-reptile cult. Elsie Wagstaff gives a colorful portrayal as the midwife who was present at Miss Travers' birth, and puts the fatal curse on her infamous doings. McCarthy, who goes along with the legend of the snake woman until a real snake kills another villager, considers the case closed and prepares to return to London. But when he remembers that Miss Travers, whom he met on the moors, liked the snake charmer's flute he had been playing, he takes the instrument and goes out looking for her. While the villagers organize a search party to find McCarthy, the latter stumbles across Miss Travers and her latest victim. She turns into a snake and starts for him, but he fires three bullets into the reptile (as predicted by Wagstaff) and the snake turns into a dead girl.

Big Campaigns for Big Summer Releases

Summer perennially seems to bring out the showman in distributors and exhibitors alike. The kids are out of school, people are out on the streets, and the warm breezes spread an infectious desire to seek fun and entertainment. The result: a flurry of activity in the industry's promotion departments.

This year is no exception. Just last week, three of the majors announced solid, hard-hitting, widespread campaigns for three of their important upcoming pictures. And just as the storylines were as dissimilar as they could get, so the promotioneers played no favorites among the various merchandising media, aiming their attacks in three different directions. Twentieth-Fox's big kid entry, "Snow White and the Three Stooges," will enjoy a tremendous TV exposure; Universal's Western tale of love and conflict, "The Last Sunset," will be heralded long and loud in the magazines, and United Artists' "The Naked Edge," a suspense thriller, will be hammered home to the public via a clever exploitation gimmick.

Having successfully employed national television time for two of its big Summer releases last year ("From the Terrace" and "The Lost World"), 20th-Fox has mapped out what it terms "the most elaborate and extensive national television campaign the company has ever devised" for its July 4 release, "Snow White and the Three Stooges." It was revealed by vice president Charles Einfeld.

This modernized version of the fairy tale, featuring the video-famous faces of the comic trio, appears ideally suited to the TV sell. For what better place than the living-room screen for the youngsters to glimpse their favorites cavorting in scenes from "Snow White?" That seems to be what Fox has in mind in its plans to pre-sell the attraction in 200 markets on the ABC and NBC national networks in the U.S. and Canada. The barrage will begin one month in advance of the July playdates and continue virtually daily throughout the entire pre-release.

The webs have guaranteed 20th that the saturation drive will reach 51 million different, unduplicated homes per week during the four weeks of June—a staggering total of nearly one billion viewer impressions in the two countries. Thirty individual one-minute spots will run in Nielsen's top-rated shows on the networks; boiled down to simple terms, 75 per cent of the total population is expected to see on the average of 4.9 of Fox's "Snow White" commercials prior to the opening playdates.

The push is being billed as the first of its kind to be used by a major film firm and is modeled after the saturation methods employed by the largest video advertisers, such as Chevrolet, Proctor & Gamble, Colgate-Palmolive-Peet, et al. And it's said to be budgeted at figures close to the amounts the big time buyers are spending. Some of the ABC network programs on which the "Snow White" message will be seen include "Stage Coach West," "Guestward Ho!", "The Roaring Twenties" and "Walt Disney Presents." Carrying spots on NBC will be "The Shirley Temple Show" and "National Velvet."

To implement the campaign on the local level, the company's exchanges and the entire sales organization have been altered and are prepared to provide a series of eight TV trailers in 60, 20 and 10-second lengths to be used in times adjacent to the national shows. In addition, telops and live announcements plugging local playdates will be made to complete the pattern of national coverage. And, of course, special point-of-sale advertising will be supplied by The Three Stooges on their nationally-televized shows, not to mention plugs via appearances of the comedy trio on shows which carry their top-rated shorts, and special guest spots on major variety shows. The full circle of the airwave sell will be completed by a set of 12 radio spots, featuring Carol Heiss and the Three Stooges.

Universal has set another big national buy—this one in magazines—to deliver the message for its upcoming Summer release, "The Last Sunset." Traditionally strong on pre-sell publication advertising, U will aim its ammunition for this Western drama of love and conflict at the women and young adults, according to vice president David A. Lipton.

Lipton pointed to the supercharged storyline of "Sunset" and the top star names of Rock Hudson and Kirk Douglas as factors influencing the choice of a magazine drive. "We have designed a national magazine ad campaign," he said, "that will have a particular appeal to women of all age groups. Boxoffice results of many pictures during the past year have demonstrated conclusively that there is no substitute for paid pre-selling advertising in national media. With our 'Last Sunset' campaign we expect to convince women that the picture is so highly charged with emotional conflict that it will have more appeal than many drawing room dramas."

U advertisers have taken great pains to select magazines that have a high disafflatus readership, such as Life, Look, Redbook, McCalls, Good Housekeeping, Cosmopolitan and Photoplay. These publications boast a combined circulation of over 80 million and a readership of over 120 million, some 70 per cent feminine.

Moviegoers, shoppers, passers-by—in fact, UA hopes almost everyone—will be stopped by a flashing red light at least once this summer. It won't be a traffic light, nor a civil defense warning. It's the symbol of suspense the company will use throughout all forms of advertising to promote its forthcoming thriller, "The Naked Edge," starring Gary Cooper and Deborah Kerr.

Details of the unusual campaign, which also includes a unique "living press book," were revealed at a press conference by national promotion chief Fred Goldberg and other top UA executives, including vice president William J. Heineman, vice president in charge of domestic sales James R. Veldie and advertising manager David Chasman.

The flashing red light, which will be carried in all "Naked Edge" advertising, will be used primarily on theatre marquees and in lobbies to signal the start of the final 13 suspense-laden minutes of the film, during which time no one will be seated. Goldberg declared that the gimmick would be "one of the most valuable selling tools in recent years." Chasman demonstrated the practical applications of the red light in a variety of ad materials, including models of lobby and marquee lights bearing eye-catching messages like: "Stop! When the red light flashes absolutely no one will be seated during the final suspense-packed 13 minutes of 'The Naked Edge'." He also described how the light and accompanying copy would be employed in special and teaser trailers, TV spots (possibly in color), radio spots and newspaper ads.

Goldberg outlined plans for the "living press book," created jointly by the UA advertising, publicity and exploitation departments and the firm's sales department. Slated to be unveiled with "Naked Edge," the plan will provide exhibitors with a demonstration of the campaign in action. UA promotion and sales forces will travel to key areas and take over a theatre during the morning to demonstrate all promotional materials for the film. All ad, publicity and exploitation matter to be used will be on display.

GOLDBERG

LIPTON

EINFELD

LIPTON

GOLDBERG
What the Showmen Are Doing!


DRESSY SALES AIDS for "The Naked Edge" are displayed by, I. to r., UA national promotion chief Fred Goldberg, v.p.'s William J. Heineman, James R. Velde and ad manager David Chasman. At right is flashing red light to be used on marquees and in lobbies signaling start of final 13 minutes of film, during which no one will be seated. Suspense is the key word here.

AND A PROMOTER, TOO. Producer, director, writer, co-star of "Romanoff and Juliet" Peter Ustinov talks up his latest effort to trade press editors at New York luncheon, while Universal's Eastern advertising and publicity director Philip Gerard listens. Ustinov's interview was part of a month-long advance personal appearance tour that included a get-together with government officials at a Washington screening of the film. The bearded one's versatility, said Gerard, has gained him invaluable exposure.

SKY-HIGH STUNT. This nine-foot man (on stilts, of course) lends an air of the big top to the New York campaign for 20th-Fox's "The Big Show." He roamed the Times Square area in a sandwich board, calling plenty of attention to the dual-theatre opening of the film at the RKO Palace and Trans-Lux 85th Street. Also plugging "Show" was a 12-foot animated elephant.

'DAVID' TALK. Morey Goldstein, vice president and general sales manager of Allied Artists, listens to Beaver-Champion vice president Meyer Hutner outline to trade press the ad-publicity-exploitation push set for B-C's "David and Goliath," being distributed by Allied Artists. Pair toured key U.S. cities presenting campaign plans to local exhibitors.
Decca First Quarter Down

Consolidated net earnings of Decca Records, including results of its subsidiary Universal Pictures, for the three months ended March 31, 1961, were down as expected—to $963,815 ($0.75 per share) from $1,989,775 ($1.54 per share) in last year's similar span. At the annual meeting last month, president Milton R. Rackmil predicted first-half earning of Decca would be off from the previous year, but he was "reasonably confident" year-end profits would at least equal the record $5.5 million of 1960.

A Look at Col.'s 'Hidden Assets'

Columbia Pictures' "hidden assets" are fast becoming a familiar sight on Wall Street. Latest to sing the firm's praises for its non-movie facets is Walter Untermeier, Jr., of Laird, Bissell & Meeds.

Columbia, he says, "appears to be an interesting speculation in an industry that has successfully recovered from the initial onslaught of television." Interesting, chiefly, for two reasons: its 89 per cent ownership of Screen Gems and its post-1948 film library. Thus, "if one accepts $40 million as a reasonable value for Screen Gems and $40 million as a conservative value for Columbia's film library, one arrives at a per share valuation of $62 per assets which are carried on the books at virtually nothing."

LB&M's outlook for Columbia: "For fiscal 1960-61 there may not be any marked change in either the sales or earnings figures from the previous year ($118.6 million and $1.28). The tax loss carry-forward will have been used up this year. It is difficult to project fiscal 1961-62 because of the uncertainty of the boxoffice success of films subject to release. However, the growth of Columbia's Screen Gems subsidiary seems most probable as well as additional revenues from the rental of the post-1948 films."

Loss to Profit: NT&T First-Half Story

National Theatres & TV estimates net for the second quarter ended March 31 at about $725,000 ($0.25 per share), president Eugene V. Klein revealed. For the first half, NT&T will report a net of about $620,000 ($0.22 per share), compared to a loss of $835,981 in the first half of fiscal '60.

The outlook for the full year ending in September, said Klein, is for continued strength in profits.

The president pointed to a number of reasons for the upswing: (1) elimination of unprofitable theatres; (2) in '60, the firm took a loss of $62.2 million on its investment in NT&TA, which is no longer a subsidiary, and (3) increased boxoffice receipts, which reflect greater movie attendance and an increase in the average ticket price. The latter factor is line with a previous speech Klein made to the circuit's Southern California division managers, in which he declared: "We are in the entertainment industry to stay—and the backbone of our company is our theatre circuit. We will do everything to expand and build. The theatre exhibition business is in the throes of a very strong comeback, and I want to assure you that our corporation will remain firmly in the exhibition business." Meanwhile, executive vice president and chief operating officer Sheldon Smerling was elected a director of NT&T. Smerling also will take charge of theatre operations for the 220-house circuit, replacing M. Spencer Leve, who retired.

Foreign Market Strong—Dept. of Commerce

The foreign market for U.S.-made films continued strong in 1960, according to the Business and Defense Services Administration of the Department of Commerce. Film earnings in the world market eligible for remittance to the U.S. were up slightly from '59 to about $225 million, and, noted BDSA's Scientific Instruments, Motion Picture and Photographic Products Division, the distribution abroad "should continue at a high level."

The most important factor influencing foreign business has been the "number of high-quality productions being exported," and their international appeal. Another is the "steady increase in theatre facilities throughout most of the world." But, predicts the Division, the future holds problems: limits on the number of film imports and the transfer of earnings; competition from foreign-produced pictures, and, probably most important, the steady rise of television in many European and Latin American countries.

Technicolor Outlook Rosy

The outlook for Technicolor, Inc. has a roseate hue, according to Gerald P. Murphy, of Winslow, Colu & Stetson, who notes in a recent report: "Technicolor, Inc. has risen from 6/78 to over 40 in the past year on the potential of its new motion picture projector called "Instant Movies" and other consumer products presently under development ... Wall Street followers of Technicolor have estimated earnings of up to $3.00 per share on the basis of projected sales of the new projector which will be on the market in the near future. This is in sharp contrast to the $0.16 per share earned in 1960."

Glett Replaces Unger as NTA Head

Charles L. Glett was named chairman of the board, president and chief executive officer of National Telefilm Associates, replacing Oliver A. Unger, who resigned suddenly. Unger noted only that his exit was "in agreement with the management of National Theatres & Television, controlling shareholders," but it was reported that the move was one forced by the new NT&T board members, Leonard Davis and Philip Handsman.

An experienced film man, and a director of NT&T, Glett was authorized by the NTA board to take any action necessary "to achieve for NTA a dominant position in the industry." The financial status of NTA was one of the chief factors in the recent NT&T proxy fight waged by Davis and Handsman. One of the first matters confronting Glett is the possible sale of WNTA, a deal for which is pending with a group interested in making it the first educational TV station in the New York area.

Trans-Lux First Period Up

Trans-Lux Corp. net for the first period ended March 13, 1961, was $186,524 ($0.32 per share), compared to $136,505 ($0.24 per share) for the corresponding quarter last year.

Wometco Watches Its Corporate Image

Wometco Enterprises, Inc., of Florida, obviously is becoming increasingly mindful of its corporate image, as it expands and diversifies. President Mitchell Wolfson announced that Burt Toppan has been promoted to promotion and stockholder relations director, in which capacity he will be responsible for all releases and reports on corporate affairs made to the public and to Wometco shareholders.

His first release revealed that the firm had acquired for cash the assets of the Brite Vending Corp., of Jacksonville. Brite will become a part of the Wometco subsidiary, Wometco Vending of Jacksonville, under the direction of vice president and general manager John W. Morgan.
HEROES D'IE YOUNG
Erla Peters, Robert Getts, Bill Browne. Daring during W. W. II. 76 min.

PLUNDERERS, THE
The Jeff Chandler, Dolores Hart. Produc-

UNAGUARDED
The Brigitte Auber, John Ireland, Frank Silvera. Innocent girl is entangled in the world of spies and暴雨. 93 min.

HEROES THE GREAT
Color. Edmund Purdom, Sylvia Lopez, Messimo Gigotti. 89 min.

LOOK IN ANY WINDOW

TOMB OF BLOOD
卡通 Jurgen, Myles Demeogeto, Alain Saury, Paul Mersey. Plot to sink ship for insurance money goes awry. 92 min.

ANGEL BABY
George Hamilton, Mercedes McCambridge, Joan Blondell, Salome Jens. Drama in the deep south. 138 min.

DAVID AND GOLIATH

BRAINWASHED
卡通 Jurgen, Claire Bloom. Inner workings of a totalitarian regime. 102 min.

KING OF THE ROARING 20'S

ARMOURED COMMAND
Howard Keel, Tina Louise. Producer-director story of the famous German spy, Alexandra Besteger. 105 min.

TWENTY PLUS TWO
Producer Frank Gruber. David Janssen, Jeanna Crain, Dina Merrill. Story of events in life of woman missing 23 years. 100 min.

BILLY BUDD

CONFESSIONS OF AN OPIUM EATER
Producers Albert Zugsmith. EL CID

GEORGE RAFT STORY
The Ray Danton, Jayne Mansfield, Producer Ben Schwalb.

RECKLESS PRIDE OF THE MARINES
Producers Lester Sans. Andrew Gear's book about a horse which served as an ammunition carrier in Korea.

REPEIVE
Producers Millard Kaufman, A. Ronald Lubin. Film blog of Rosal, once sentenced to die in electric chair, and reprieved after 19 years in Dannermore Prison.

STREETS OF MONTMARTRE
Sara Turner, Louis Jouan, Producers-director Douglas Sirk. Based on two books, "Man of Montmartre" and "The Valadon Drama."

UNARMED IN PARADISE
Marie Schell, Producer Stuart Millar. CARNIVAL KID, THE
David Kory, Producer Albert Zugsmith.

GOLIATH AND THE DRAGON
Color. Mark Forest, Broderick Crawford, Producers, Achille Piazzi, Gian di Fuchs, Director Vittorio Cottafavi. Action fantasy. 90 min. 12/7/60.

BLACK SUNDAY
Barbara Steele, John Richardson. Director Mario Bava. An Italian-made film about a witch who (after years in a tomb) returns for re-venge. 84 min. 3/4/61.

PORTRAIT OF A SINNER
Nadia Tiller, Tony Britton, William Bendix, Producer-Director Michael Curtiz. Director Robert Siodmak, Drama. 100 min.


KONGA

SEWAGE OF CHILDREN
Lester Williams, Geraldine McKean. Jullia Lockwood, Noel Purcell. Art house feature. 80 min.

JEKYLL'S INFERNO
Color, MegaScope, Paul Massie, David Addams, Robert Louis Stevenson horror classic. 83 min.

OPERATION CAMEL
Nora Hayden, Louis Renard, Carl Otto森, Military comedy. 65 min.

MASTER OF THE WORLD

ALAKAZAM THE GREAT
Color, CinemaScope. Cartoon feature, 85 min.

PIT AND THE PENALTY

SEVEN MUTINEERS

LOST SATALLION
Leopold Salcedo, Diane Jergens, Johnny Monteiro. War drama.

REPTILICUS
Color. Carl Otto森, Anna Smyrner, Bodil Miller. Producer-Director Sid Pink. Unknown terror threatens Denmark. 90 min.

JOURNEY TO THE 7TH PLANET
John Agar, Greta Thyssen. Producer-Director Sidney Pink.

IN THE YEAR 2819

JOURNEY TO THE 7TH PLANET
Color. John Agar, Greta Thyssen. Producer-Director Sidney Pink.

TAKE ME TO YOUR LEADER
Color. Science fiction.

HEROES THE GREAT
Color. Edmund Purdom, Sylvia Lopez, Messimo Gigotti. 89 min.

DAVID AND GOLIATH

TOMB OF BLOOD
卡通 Jurgen, Myles Demeogeto, Alain Saury, Paul Mersey. Plot to sink ship for insurance money goes awry. 92 min.

ANGEL BABY
George Hamilton, Mercedes McCambridge, Joan Blondell, Salome Jens. Drama in the deep south. 138 min.

DAVID AND GOLIATH

TOMB OF BLOOD
卡通 Jurgen, Myles Demeogeto, Alain Saury, Paul Mersey. Plot to sink ship for insurance money goes awry. 92 min.

ANGEL BABY
George Hamilton, Mercedes McCambridge, Joan Blondell, Salome Jens. Drama in the deep south. 138 min.
November

TEH WHO DARED (Buena Vista) Brian Keith, John Fral, James Drury, Producer Walt Disney, Director William Beaudine. 92 min. 10/17/60.

December


BIGའER AND MADONNA STREET, THE (United Motion Picture Organization, Inc.) Vittorio Gassman, Marcello Mastroianni, Ninetta Commendatore, Producer Mario Monicelli. Italian spoof of the perfect crime. 91 min. 11/29/60.

FRENCH MISTRESS, THE (Films Around the World, Inc.) Cecil Kellaway, Peggie Castle, Glenda Geroni, Comedy-fantasy based on Dodie Smith's novel. 88 min. 11/28/60.


Virgin Spring, The (Janus Films) Max von Sydow, Ingrid Thulin, Jens Albinus, Director Ingmar Bergman. Modernized 14th century folk legend. 88 min. 11/2/60.

February

MAKE-ME-MINK (Continental Distributing, Inc.) Terry-Thomas, Anthony Quayle, Jean Simmons, Billie Whitelaw. Comedy about professor who invents anti-gravity force 97 min. 3/6/61.

ANNA'S SIN (Atlantic Films, Inc.) Anna Véa, Ben E. Johnson, Director Camillo Mastrocinque. Import about inter-racial love affair. 90 min. 12/24/60.

BALLAD OF A SOLDIER (Kinglsey International) Vladimir Iravso, Shanna Prokhorenko, Director Grigori Chukhrai. 87 min. 1/1/61.

EATLESS (Films Around the World, Inc.) Jean Seberg, Jean-Paul Belmondo. Producer Georges de Beauregard. French study of amoral man. 89 min. 9/20/60.

CHASERS, THE (Gaston Haix) Jacques Charrier, Charles Agnoux, Director Pierre Monna. Cynical yet engaging French import about youthful dream-chasers. 97 min. 3/28/60.


DERE VON SOLO, THE (Hispano-Mexican Film Productions) Robert Mitchum, Yvonne De Carlo, Director John Sturges. Western. 101 min. 1/24/60.

FREAM MACHINE, THE (Amalgamated Prods.) Rod Cameron, Marie Windsor, William Alland. Director William Alland. 89 min. 1/1/61.

ENTERTAINER, THE (Continental, Inc.) Lawrence Olivier, Brenda de Banzie, Joan Plowright. Producers Harry Saltzman, Tony Richardson. Film version of John Osborne's play. 97 min. 9/10/60.

GENERAL DELLA ROVERE (Continental Distributing, Inc.) Tino Bevitori, Nicholas Ray. Western. Historical. Story of knave-turned-hero. 130 min. 2/20/60.

GORGÖ (King Bros.) Technicolor, Wide screen, Bill Shepherd, Bud Spencer, Franco Frattini, Producer Maurice and Frank King. Director Eugene Loula.

HIPPODROME (Continental Distributing, Inc.) Eastman Pollock. Director Ralph Nelson. 111 min. 11/1/60.

HIROSHIMA, MON AMOUR (Zenith International) Emmanuelle Riva, Elij Okada, Producer-Director Alain Resnais. Drama set against background of war. 88 min. 7/25/60.

IT HAPPENED IN BROAD DAYLIGHT (Continental Distributing, Inc.) Hans Bummann, Michael Spin, Grrr Frobe. Producer Lutar Wechter. Director Laddisalo Yald. 97 min. 1/1/61.

JAZZ ON A SUMMER'S DAY (Galaxy Attractions, Inc.) Louis Armstrong, Gerry Mulligan, George Shearing. Productions of one of today's great musical events. 110 min. 5/9/60.

LA DOLCE VITA (Astro, Marcello Mastroianni, Yvonne Furneaux, Director Federico Fellini. Story of corrupt Roman society. 176 min. 11/9/60.


LOVE AND THE PROFESSION (Kinglsey International) Danielle Darrieux, Francis Perier, Jean-Paul Belmondo. Director Henri Decoin. Seven vignettes staged by seven well-known directors. 163 min. 3/20/61.

LUST TO KILL (Producers Associated Pictures Col.) Jim Davis, Dan Magowan, Allison Hayes. Producers Paul Jester and John F. Draker. 98 min. 11/17/60.


NEVER ON SUNDAY (Lopter Films, Inc.) Melina Mercouri, Yannis Dassin. Director Jules Dassin. 91 min. 11/17/60.

PARENT TRAP, THE (Buena Vista) Maureen O'Hara, Brian Keith. Comedy-drama about the efforts of identical twin sisters to bring their long separated parents together again. 124 min.

REST IS SILENCE, THE (Films Around the World, Inc.) Margaret Lockwood, Producer-director Helmut Kauther. Modernized version of Hamlet in German. 86 min. 11/3/60.


SCHOOL FOR SCOUNDRELS (Continental Distributing, Inc.) Ian Carmichael, Terry-Thomas, Alastair Sim, Janette Scott, Patricia Roc. Director Robert Hamer. British comedy. 94 min. 7/5/60.

SHADOWS (Lon International) Lella Goldoni, Ben Cardinale, Ercole Andriani, Director John Cassavettes. Offbeat story of Negro family. 87 min.


SPELLS CHANT (The Casino Films, Inc.) Lito Pulver, Director. German rock-band. 99 min. 2/20/60.

THUNDER IN COLORADO (Howco International) Rory Calhoun, Direction by Andrew V. MacQuarrie. Producers Max Eubank, Producer J. Francis White. Director Paul Heimick. 92 min. 2/25/60.


WATCH YOUR STERN (Magica Pictures) Kenneth Connor, Eric Barker, Producer Peter Rogers, Director Michael Ashcroft. Comedy about British navy. 88 min. 5/7/61.


December

WHERE THE BOYS ARE (CinemaScope, MetroColor, Dolores Hart, George Hamilton, Yvette Mimieux, Paul Burke, Stephen McHattie, Director Joseph L. Mankiewicz. Drama. 103 min. 11/12/60.


February

GO IN THE WOODS (CinemaScope, MetroColor, Color Production, Inc.) K.T. Shriver. Producer Aaron Rosenberg. Director Ranald MacDouglas. Film version of a novel by Tom Chalmies. 131 min.
July

ON THE DOUBLE Panavision, Technicolor Danny Kaye, Myrna Loy, Virginia Mayo, Tom Helmore, George Shavelson. Gil entertainingly drafted into Allied espionage plot.

August

PLEASURE OF HIS COMPANY, THE Technicolor, Fred Astaire, Debbie Reynolds, Tab Hunter. Producers William Perlberg, George Seaton, Director George Seaton. A couple of the many who sprit her daughter from an imminent wedding.

Coming

BLOOD AND ROSES Technicolor, Mel Ferrer, Annette Vadim, Producer Raymond Eiger. Director Roger Roger. From a novel by Mary Roberts Rinehart. Action of D.C.

BREAKFAST AT TIFFANY'S Technicolor, Audrey Hepburn, George Peppard, Patricia Grace, William Wyler. Drama of a heart-warming." 


HELL IS FOR HEROES Bobby Darin, Stella Stevens. Producers-Andrew Brown, Paul Henreid. Drama of adventures who capture wild animals for film.

MY GEISHA Technicolor, Shirley MacLaine, Yves Montand, Director Robert B. Flick. Drama of adventures in Blue China.

TOO LATE BLUES Bobby Darin, Stella Stevens. Producers-Andrew Brown. Drama of adventures in the middle East.

ZAHRAIN Technicolor, Yul Brynner, Producer-Director Ronald Neama. Suspense drama in an oil-rich nation in the Middle East.

November


DESERT ATTACK Joan Mills, Sylvia Syms, Producer W. Whalke, Director J. Thompson.

GOING VICTORIOUS Technicolor, De Luxe Color, Bellinda Lee, Jacques Sernas, Producer Andrew Brown, Director W. Tourajansky.


UPSTAIRS AND DOWNTOWN De Luxe Color, Mylene Demongeot, Todd Richards, Producer Betty E. Box, Director Ralph Rowley. Rowdy, ragtag of impossible French-sitter. 101 minutes.

December


FLAMING STAR CinemaScope De Luxe Color, Eliza Gilkyson, Barbara Eden, Tom Helmore, Paul Neyman, Producer David Weisbarth. Director Don Siegel. Drama of Indian warfare. 95 minutes.


WIZARD OF BASHDE, THE Diane Baker, Dick Shawn, Producer Sam Katin, George Seaton. Archaic Western adventure. 84 minutes.

CAN-CAN CinemaScope De Luxe Color, Frank Sinatra, Shirley MacLaine, Maurice Chevalier, Louisourdan, Producer Jack Cummings, Director Walter Lang. 131 minutes.
FIRST OF PATHÉ-AMERICA'S PROGRAM FOR 1961/61

World Premiere, Fox Theatre, Tucson, June
BOOK IT NOW!

PATHÉ-AMERICA presents
A CAROUSEL PRODUCTION

THE DEADLY COMPANIONS

Starring
MAUREEN O'HARA • BRIAN KEITH
STEVE COCHRAN • CHILL WILLS

Filmed in PANAVISION and PATHÉ COLOR

Produced by CHARLES B. FITZSIMONS • Screenplay by A. S. FLEISCHMAN from his novel • Directed by SAM PECKINPAH

PATHÉ-AMERICA DISTRIBUTING CO., Inc.
1107 N. HIGHLAND AVE., HOLLYWOOD 38, CALIF. • Hollywood 9-5981
1270 AVENUE OF THE AMERICAS, NEW YORK 20, N.Y. • Desk 7-3945

SEE—THE DEADLIEST GUNDOWN OF THEM ALL!

SEE—THE VIOLENT CRUNCH OF FIST AGAINST FLESH!

SEE—THE TERROR OF APACHE CRUELTY!
Opinion of the Industry

Pros and Cons of Film Advertising

- Circuit Sells Wonders of Movie-Going

“Something Wonderful Is About To Happen!”

What They’re Talking About

- In the Movie Business

YOUNGSTEIN RUMORS . . . SKOURAS PLANS
HAIL WARNER JUBILEE . . . COMPO’S CHANCE

Reviews

WILD IN THE COUNTRY
MORGAN THE PIRATE
BY LOVE POSSESSED
NIKKI, WILD DOG OF THE NORTH
THE BIG SHOW
THE PLEASURE OF HIS COMPANY
REVOLT OF THE SLAVES
THE LADIES’ MAN
DOCTOR BLOOD’S COFFIN
VIOLENT SUMMER
A MATTER OF MORALS
THE GAMBLER WORE A GUN
GUN FIGHT
THE BOLD BES

GREAT CAST!
GREAT BOOK!
GREAT SCREEN ENTERTAINMENT!

By Love Possesse
COLOR

LANA TURNER
EFREM ZIMBALIST, Jr.
JASON ROBARDS, Jr.
GEORGE HAMILTON
SUSAN KÖHNER
BARBARA BEL GEDDES

MIRisch PICTURES, INC. in Association with
SEVEN ARTS PRODUCTIONS, INC. Presents

Produced by WALTER MIRICH
Screenplay by JOHN DENNIS
Music ELMER BERNSTEIN
COLOR BY DELUXE
Directed by JOHN STURGES
ELLER
HAT SENT A FEVER THROUGH AMERICA NOW FIRES THE SCREEN!

AND IT'S BACKED BY A GIANT PRE-SELLING AD CAMPAIGN IN THE NATION'S LEADING MAGAZINES!

LIFE
LOOK
McCall's
Redbook
Seventeen
PHOTOPLAY
True Story
True Romance
True Experience
True Love

P-L-U-S
Pictorial Review in key city newspapers coast-to-coast!

THRU UA

possessed

co-starring GEORGE HAMILTON
SUSAN KOHNER
THOMAS MITCHELL also starring BARBARA BEL GEDDES

UNE 15/CHICAGO—United Artists/LOS ANGELES—Grauman's Chinese
SOON from 20th CENTURY-FOX in the tradition of THE ROBE THE SONG OF BERNADETTE A MAN CALLED PETER THE KEYS OF THE KINGDOM

FRANCIS OF ASSISI
THE YOUNGESTIN RUMORS. Recurrent reports have Max Youngstein leaving United Artists soon to (a) enter independent production, or (b) to take over the presidency of another major film company. One recently published item had him exiting UA at the end of this month. It can be told here with as much authority as might be ventured in this volatile business that Youngstein has no plans to leave his UA post during 1961, that he is not entertaining the rumored association with 20th Century-Fox. Youngstein played a singular role in the reorganization of United Artists and he has been the key factor in the company’s resounding success over the past decade. His bold showmanship carried UA through the early, weak-product years and attracted the first top-rank independent producers to its banner. For the past two years he has been the architect of the company’s product, making the deals, setting up the packages. He has resisted many offers to depart to other pastures, largely because of his affinity for the company and his associates there. But if and when he does leave UA (possibly by April, ’62), it will be to organize his own independent production outfit.

HAIL WB JUBILEE. Executives of other film companies, the green showing in their eyes, are virtually unanimous in the opinion that Warner Bros. pulled the showmanship coup of recent years by staging its Jubilee of Films at this time. Mired in a production and promotion slump during the past year, Warners’ master stroke not only will garner countless columns of publicity on its upcoming pictures, but has rocketed the company into orbit as one of the most dynamic outfits in the entertainment world of movies and TV. Truth is that Warner officials themselves were stunned by the impact of their press junket. Once famed as the most aggressive showmanship company in the business, WB has bounced back with a bang and is now calculating how to maintain the initiative.

INSIDE 20TH-FOX. “Unfortunate” and “essentially incorrect” were terms used by an authoritative source at 20th Century-Fox in reference to a report in the New York Times last Thursday which gave the impression that president Spyros P. Skouras had been virtually ordered to devote his future activities to studio operations. The story, by Times Hollywood correspondent Murray Schumach, purported to express the views of new Fox director Milton S. Gould and lawyer Eugene Woodfin, representative of John Loeb, another recent addition to the Fox board. Schumach reported that as a result of the first visit to the studio by Gould and Woodfin, some changes will occur at Fox, one of which will concern Skouras.

“Hereafter”, the Times correspondent stated, presumably quoting Gould, “the Fox president will be spending most of his time in Hollywood instead of in New York because they (Gould and Woodfin) were convinced that Fox was adversely affected by too much absentee management.” It is now admitted that Skouras, himself, had initially suggested the advantages of devoting himself more closely to production activities. The Fox executive committee is scheduled to meet Wednesday (14th), and some official statements are expected to result there from.

COMPO’S BIG CHANCE. COMPO’s national promotion program, designed to present the major companies’ best campaigns to exhibitors and various mediamen throughout the country at the grass roots level, now stands as the organization’s one big chance to acquire the industrywide prestige that has eluded it over the years. Despite its heroic—and successful—efforts to obtain exemption for theatres from the recently-passed minimum wage law, COMPO never has been able to live down its failure to get a widely heralded business-building campaign off the ground a few years ago. Some insiders doubt that the MPAA brass will throw their full weight behind this latest non-partisan, b.b. project, but most agree that if they do, it could give movie business, in general, and COMPO, a real shot-in-the-arm.
DIVERSIFICATION: THE WIDENING DEBATE. Film industry policymakers find themselves squarely in the bitterest ideological argument of this era in the entertainment world. At issue is moviedom’s concept of itself as a business entity in the strange, rarified, non-belligerent atmosphere of the first post-television decade.

It is a wondrous and confounding time that confronts the moviemaker. He is a still shaken and not entirely untracked remnant of a war few thought he could survive, slow to ascertain his own inherent power and his increasing immunity to the slings and arrows of a diminishing enemy.

Of course the reaction is natural. For so long had filmdom huddled in stiffened and grimaced posture, like the victim of a persecutor’s whip, that the steady reduction in the intensity of the blows went unheeded. Then, somehow, it was observed the the next infraction appeared less destructive than the last, and the industry fired an answering shot, and then another.

Thus emboldened, filmdom began taking inventory of its resources and turned up, to its surprise, a mighty arsenal of untapped assets, consisting in the main of cash-generating old-picture backlogs. Made chary by old memories, many policy-makers vowed never again to permit themselves to be caught defenseless against competitive incursions. The industry began systematically to spread its risks. Pleading enlightened management, a majority of film producers plunged into multi-faried commercial adventures alien to the avowed corporate purposes of their firms. Brushing off dissidents with a brusque wave of the hand and a rejoinder of “Won’t you ever learn!” they reorganized their companies along lines of an investment trust.

Then, an interesting—and to some, revealing—development took place. A number of pictures began making money beyond the most hopeful expectations. This caused several decision-makers to fidget. The gathering returns were now casting some doubt on the wisdom of appropriating resources to unrelated endeavors. Now, well into 1961, the evidence appears irrefutable. Companies endowed with strong profit reports are, in the main, those favored with strong theatre product. Conversely, those firms experiencing difficulties are finding their losses traceable directly to weaknesses in studio operations.

Adding support to the thesis is the fact that no diversified activity by a film company has yet produced income that comes close to what a successful motion picture can bring in. Allowing that the manufacture of films for TV’s hungry screen is a natural and logical appendage of theatre production, and thereby not a diversification at all, the record of other, more distant, non-theatrical activities is a shabby one, at best.

Even in the TV sphere there is contention within management ranks. A growing number of executives now feel that cash can be more usefully employed in the development of pictures for theatre exhibition, a program which suffers to a certain extent when resources are siphoned off for TV operations, or when the latter is charged off against basic studio overhead. This theory is countered by the supportable argument that for every film that makes it big, scores of other films (and countless millions of dollars) go down the drain. In TV, there is a fixed and ready market that does not relate directly to critical success. Good or bad, the product assembled for TV commands a sure income, and the relative cost of a pilot to test the potential of a TV series is nominal by movie production standards. This is more than can be said for a $5 million blockbuster, which may or may not recover its negative cost—and with no means of gauging its boxoffice prospects until it is completed and put into release.

Thus a divergence of essential philosophies has cleaved through the industry, knifed into executive committees and director boards and snaked its way to the attention of overseeing Wall Street and banking interests. The issue is joined: the diversifiers versus the movie suppliers, and it may be some time until the dust settles.

Having survived the near-holocaust of television, film moguls are now eyeing pay-TV with a combination of wonder, eager hope and open-armed blandishment. One executive, Barney Balaban, an unblinking diversifier, has already effected approachment through a sizable investment via a subsidiary, International Telemeter Company. The others, while not plunging in with both feet, are gingerly wetting their toes by contributing films to the various feveee experiments from Palm Springs to Eribonci. The prevalent state of mind is that pay-TV somehow, in some way—and the thinking here is vague to the extreme—will pay an integral part in U.S. entertainment. If we don’t join forces, reason the film men, it could be Dunkirk all over again.

Thus a body of thought is coalescing. Filmdom believes it can hear the distant drums; it is only a matter of time. This is the major irritant. Most movie companies are fearful of taking the calculated step too early or too late. Almost every major firm has given study to the subscription medium and debate has raged. Consideration of the exhibition industry is not a deterring factor; that ethic vanished with the rise of home video production and sale of the film libraries. The heart of the matter is whether to allocate the prodigious funds needed to establish a feevee system and test it successfully.

One impelling factor in the trend toward diversification by the film industry is the verdant cash position of most picture companies; in fact, few enterprises are as handsomely endowed with the green stuff. Another factor is the revolution that has taken place in production—the ousting of the major film companies from actual film-making by the independent production units which now dominate the field. Finding themselves dollar rich and reduced to the status of mere distribution agents for the stars and other talent entrepreneurs who control production, the major movie magnates have turned their attentions to other fields.

We have a question: If their funds and their energies were devoted to rehabilitating the motion picture theatre business by providing a fuller and better supply of films, would this not be the soundest investment they could make?
Movie Advertising: Pros & Cons

No facet of motion picture business comes in for more praise, more damning, more suggestions, more “expert” advice than its advertising. Each and every day, in one form or another, it is attacked and applauded on artistic, moral, or just plain business grounds, and it has been said that for almost every member of movieland there is a separate and distinct set of opinions on film ads and the men who create them. The subject gets a thorough and perceptive analysis in the current issue of “The Journal,” organ of the Screen Producers Guild. Herewith we present for your consideration excerpts from the comments of several important industries.

PAUL N. LAZARUS, JR.
Vice President, Columbia Pictures

There’s more to the problem than just coming up with a handsome set of ads. Basically, the problem is one of merchandising a concept to the public, a concept of what your particular picture is about. The public is buying specifics today—a picture about a particular subject or (less often) starting a particular personality in favor at the moment. The concern of The Producer and The Distributor and, above all, of The Exhibitor should properly be the creation and the dissemination of a provocative, truthful and clear image by use of every available medium.

I don’t defend all motion picture advertising. Much of it is archaic, traditional, tawdry. Some of it is great. But if the whole level of advertising were raised by fifty per cent, we’d still be in trouble. Until our theaters again become centers of communal interest, until our theatre operators again become show-wise, interested citizens, until our films again attract the broad base of world audiences, the finest ad campaigns are going to wind up as strict intramural conversation-pieces.

* * *

JERRY BRESLER
Independent Producer

Motion picture advertising is still virtually the same as it was thirty years ago. Advertising directors admit that most exhibitors resist change. Exhibitors allow that the unreceptivity of their ideas by the advertising men is at fault. Further abetting this quandary of convergent aims, is the contractual obligation in paid advertising. Because of competition, the public is much more selective. The average picture of today represents a much larger investment, but also represents a greater potential return. It demands an intelligent, flexible advertising program individually geared to the particular requirements of the individual film and the community in which it plays. Business surveys have proven that a product sells better in one community than it does in another. They have also established different techniques in selling for different communities. Motion picture distributors agree that certain territories provide better returns on the same picture than other territories. Using the business survey on merchandising products and the distributor’s point of view on motion pictures, we must come to the realization that different communities have different tastes. However, it is rare that a major company will put forth an individual advertising campaign for specific territories . . .

There will always be those people who say that when you have a successful picture, the advertising is great, but when you have an unsuccessful picture, the advertising is bad. I do not agree with either point of view. Who is the judge or jury to prove that the failing picture did not suffer from a mismatched campaign, or the successful picture was not as successful as it could be because of its campaign. I hate to hear the pessimistic approach that so many accept as a standard. Obviously, a successful picture had something, but what is that something? The public has been able to smell what they want long before the picture reaches the theatre. Pre-production exploitation and pre-production advertising all have their effect. In a strange way, both represent a form of individual planning. I feel sure that we can generate excitement and create more “want to see” by newspaper advertising modernized to the

(Continued on Page 15)
Trading

Most of the excitement among movie stocks in the past fortnight was generated by Warner Bros., whose startling rise of over 11 points within a period of four days was sparked by reports of a stock split.

Otherwise, the volume of trading in film and theatre stocks once again was extremely light during the past fortnight, as industry issues continued to slip far below the decline of the rather irregular general market. Of the 19 movie industry stocks covered in this department, 12 suffered drops ranging up to 4 points. Paramount was up 2 1/4 points, the result of an announcement of the picture firm's invasion of the color TV field with a comparatively low-price set. Loew's Theatres and Trans-Lux both were up 1 3/8 points; factors influencing these moves: a rosy long-term prediction by Loew's chairman Laurence Tisch and announcement by Trans-Lux of formation of a subsidiary to exchange video programs. Steepest plunge was taken by M-G-M, down 4 points, while Columbia dipped 2 1/2 points in the face of a highly improved nine-months profit statement.

Executive Stock Transactions

Security transactions by officers and directors of film and theatre companies, as reported by the SEC for the period April 11 to May 10, 1961:

ABC Vending Corp. president Jacob Beresin exercised an option to purchase 7,500 shares, bringing his total holdings to 21,544 shares. Vice president Samuel A. Alesker bought 5,000 shares on an option, raising his total to 10,783. Vice president Leo B. Beresin exercised an option to acquire 5,000 shares, lifting his total to 5,571, while his wife sold 500 shares, leaving herself with 540. Executive v.p. Benjamin Smerling and v.p. Manuel Smerling both exercised options to buy 5,000 shares, their total holdings in the firm. . . A number of officers and directors of Allied Artists continued to dispose of their holdings. Albert Zugsmith sold 12,400 shares of common, reducing his holdings to 163,400, and disposed of all of his 500 shares of preferred. President Samuel Broidy sold 6,000 shares of AA common, retaining 76,500. Executive v.p. and treasurer George D. Burrows sold 5,900 shares, now holds 23,786. Director Sherrill C. Corwin sold 5,500 shares, now has 6,500. Maurice Goldstein, v.p. and general sales manager, disposed of 3,000 shares, reducing his holdings to 13,100. Vice president Edward Morey sold 9,200, leaving 3,350 shares. Director Herman Rifkin disposed of 4,500 retaining 9,561, while a corporation he controls sold 1,500, reducing its holdings to 11,507. Vice president Norton V. Ritchey sold 1,049 shares, lowering his total to 2,200. Director Roger W. Hurlock once again was the only one to increase his holdings, buying 1,000 shares of common (he now has 23,100) and 100 shares of preferred (he now has 1,350) . . . Robin International, Inc., headed by Cinerama, Inc. officer and director Nicolas Reisini, acquired 4,500 shares of Cinerama, bringing its total holdings to 248,550. Morris Schechter exercised an option to buy his first 500 shares . . . Columbia v.p. M. J. Frankovich, an indirect owner through Fico Corp., the firm's stock holding company, bought 1,049 shares under the stock purchase plan, lifting his holdings to 2,291. Executive v.p. Abraham Montague sold 400 shares, reducing his total to 3,966, while director Alfred Hart, another indirect owner through Fico, disposed of 8,873 shares and continued to hold 1,200 . . . Decca director Albert A. Garthwaite sold 500 shares, lowering his total to 3,000 . . . Metro-Goldwyn-Mayer director Nathan Cummings disposed of 18,700 shares, dropping his total holdings to 35,600 . . . National Theatres & TV acquired 10,950 shares of National Telefilm Associates pursuant to an exchange offer, and 350,000 shares of NTA pursuant to a re-capitalization agreement with the latter. NTT&T also disposed of 861,075 shares of NTA. It now holds 604,311 shares . . . NTT&T president Eugene V. Klein bought 28,702 shares in his firm, while disposing of 37,200 shares, leaving himself with 43,823 shares. A holding company headed by Leonard Davis, a director of NTT&T, purchased 2,300 shares, increasing its total to 5,000. Director Richard W. Millar sold 500 shares, half of his holdings in the company . . . George L. Bagnall, a Walt Disney Productions director, bought his first 100 shares in the firm.

Tisch Sees 'Tremendous' Loew's Gains

Growth is the key word at Loew's Theatres, where "tremendous" gains in net earnings and cash flow are expected in the next several years. Powering the upsurge will be two major factors: profitable theatre operations and income from the expanding hotel business.

That was the prediction chairman Laurence A. Tisch put before the New York Society of Security Analysts. Said Tisch: "The theatre end of the old Loew empire was always a sound one. It always made money, it is continuing to make money, but the seed for growth had to be planted. To us, this meant better utilization of the real estate—the prime properties located in major cities of the country. Our object is growth . . . We were able to increase theatre earnings by improving operation practices and, with our knowledge of real estate, to increase the earnings of that end of the business, which had been given up until that time, less attention than it merited."

As for overall theatre business, the Loew's topper noted that it definitely is improving. "Pictures are better," he declared, "so the outlook is better than it has been for many years. Production companies are gaining confidence as a result of the public response to the better pictures."

Specifically: "Theatre income for the current fiscal year is running considerably ahead of last year. However, since we are (Continued on Page 14)

---

**FILM & THEATRE STOCKS**

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Close 5/21/61</th>
<th>Close 6/8/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLIED ARTISTS</td>
<td>6.00</td>
<td>7.00</td>
<td>+ 0.50</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
<td>13.00</td>
<td>12.00</td>
<td>- 1.00</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>29.00</td>
<td>26.00</td>
<td>- 3.50</td>
</tr>
<tr>
<td>COLUMBIA (Pfd.)</td>
<td>74.00</td>
<td>73.00</td>
<td>- 1.00</td>
</tr>
<tr>
<td>DECCA</td>
<td>39.00</td>
<td>38.00</td>
<td>- 1.50</td>
</tr>
<tr>
<td>DISNEY</td>
<td>38.00</td>
<td>37.00</td>
<td>- 1.00</td>
</tr>
<tr>
<td>M-G-M</td>
<td>66.00</td>
<td>62.00</td>
<td>- 4.00</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>75.00</td>
<td>77.00</td>
<td>+ 2.00</td>
</tr>
<tr>
<td>20TH-FOX</td>
<td>46.00</td>
<td>45.00</td>
<td>- 1.00</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>39.00</td>
<td>37.00</td>
<td>- 2.00</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>56.00</td>
<td>55.00</td>
<td>- 1.00</td>
</tr>
<tr>
<td>UNIVERSAL (Pfd.)</td>
<td>82.00</td>
<td>82.00</td>
<td>- 0.00</td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>61.00</td>
<td>72.00</td>
<td>+ 11.00</td>
</tr>
</tbody>
</table>

(Allied Artists, Trans-Lux American exchange, others NYSE)

---

**Theatre Companies**

<table>
<thead>
<tr>
<th>Theatre Companies</th>
<th>Close 5/21/61</th>
<th>Close 6/8/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB-PT (Pfd.)</td>
<td>52.00</td>
<td>54.00</td>
<td>+ 2.00</td>
</tr>
<tr>
<td>AB-PT (Pfd.)</td>
<td>20.00</td>
<td>20.00</td>
<td>- 0.00</td>
</tr>
<tr>
<td>LOEW'S</td>
<td>27.00</td>
<td>29.00</td>
<td>+ 2.00</td>
</tr>
<tr>
<td>NATIONAL THEATRES</td>
<td>71.00</td>
<td>70.00</td>
<td>- 1.00</td>
</tr>
<tr>
<td>STANLEY WARNER</td>
<td>30.00</td>
<td>30.00</td>
<td>- 0.00</td>
</tr>
<tr>
<td>TRANS-LUX</td>
<td>22.00</td>
<td>23.00</td>
<td>+ 1.00</td>
</tr>
</tbody>
</table>
WARNER BROS. HAS BACKED A BOY NAMED PARRISH WITH ONE OF THE MOST INTENSIVE CAMPAIGNS IN ITS HIT-MAKING HISTORY
YOU CAN MAKE PARRISH THE YEAR'S GREATEST SMASH!

PARRISH stars TROY DONAHUE
CLAUDETTE COLBERT
KARL MALDEN·DEAN JAGGER
and Parrish's three loves...
CONNIE STEVENS
DIANE McBAIN
SHARON HUGUENY

From the novel by MILDRED SAVAGE
music by MAX STEINER • written, produced
and directed by DELMER DAVES

Half a million dollars
in merchandising expenditure with
national TV personal appearance tours, and
full page ads breaking in Life, Seventeen,
Sunday Supplements, Fan & Photo magazines
will tell everyone about the Warner Bros.-
Fairchild Talent Search.
Anyone can make their own Screen Test
at home with the
amazing new, easy to
rent Cinephonic camera
which captures both
action and sound right
on the film. A special
Talent Search Trailer
is ready to go to work
for you familiarizing your
audience with this
promotion.

From eye-stopping
visuals in every store,
you need them to
eye-catching displays.
Parrish really tells
and sells its story in
way of a young intruder
in Connecticut's
'Million Dollar Milkman'
and his three loves...
Troy Donahue, Connie Stevens, and McBain doing spot commentaries on "Advice to Girls," "Advice to Boys," "Double with Women," "Type of Man" and many other items for the local station. The young stars also tie into time, traffic, and station breaks. Your platter now and use it with yourlar spots to give you the most exciting campaign in years.

The sweet sounds of Parrish are enchanting airwaves and eardrums on a nation-wide scale. The Max Steiner score has an echoing magic that lingers long after you’ve heard it. Climbing fast on the "hit song" listings, DJ’s everywhere are spinning a lively Parrish platter from Warner Bros. records.

Here’s a fabulous first from Warner Bros. Anybody who has a TV show can personally conduct a live interview with the stars of Parrish. Each interview segment runs less than five minutes and is climax by scenes from Parrish. In addition, six TV trailers have been prepared. Two one-minute, three 20-second and one 10-second spot—with "open ends."

Get your Parrish Press Book! Contact your Warner Man now!
The View from Outside
by ROLAND PENDARIS

The Disappearing Star

Show business is always full of contradictions and anomalies. Probably the most fascinating of these is the fact that the biggest fees in show business are paid not by its most prosperous branches but by the two which have felt more pinch than most—motion pictures and night clubs. Somehow, something is wrong with the economies of a business when one performer can collect a million dollars or more for a single performance, instead of that same million dollars being used for three, four or five good little pictures.

I do not mean this as a slam at an Elizabeth Taylor or a Frank Sinatra, whose box office draw makes the talent fee a good investment. I mean it as a crack at the upside down psychology which always prefers a good investment to a gamble with new faces.

Where are tomorrow’s Elizabeth Taylors and Marlon Brandos? Where are the young Gary Coopers?

We are turning out fewer pictures; that is important. More important is the fact that we also are turning out less new stars. There was a time when a year never went by without a couple of electric, new personalities crackling into the stellar firmament. That time is gone.

If an Elizabeth Taylor or a Marilyn Monroe can create a flutter of recognition even among the sixty-year-olds, why are there no newer glamor girls who can do it?

Maybe this is an extreme indictment; but I justify it on two counts. First, I am the father of children of movie-going age. Second, I still go to the movies—not as much as I used to, but still whenever a marquee attracts me. Or, to be exact, we know some of the names and have absolutely no boxoffice curiosity about them. We don’t connect names with faces, and we have no new movie idols to worship.

When Gary Cooper and Clark Gable died, editorials all over the country mourned these sad events as marking the end of an era. The old concept of movie stardom was gone, they said. The Taylors and Sinatras were hold-overs, but the concept was on its way out.

I do not think it is fair to blame this on the times. I have heard all kinds of excuses. Not as many people go to the movies. No star can afford to make pictures as often as they used to be made. People won’t go to see unknowns.

Even if all these things are true, they are not the basic reasons for the sad state of young Hollywood stardom. The basic reasons can be summed up in one word—work. Nobody has worked hard enough to build new stars.

When I say nobody, I include the performers themselves. Everybody today is so worried about overexposure that under-exposure is rampant. One television appearance reaches as many people as three or four hit movies, and nobody calls one television appearance over-exposure.

More and more movie stars turn to television series and use movies as a stepping stone or a sideline. That isn’t always good for television and it certainly isn’t good for movies.

It is my considered opinion that talent hunting and talent development have been the stepchildren of Hollywood far too long. If we haven’t built enough new stars maybe we haven’t looked hard enough. Maybe we haven’t moved with the times. By today’s standards, an Alan Ladd or a James Cagney wouldn’t rate a contract, because they aren’t tall, collar-ad types. Because the industry depends so on teen-age clientele there seems to be a tendency to use teen-age standards for new talent. The result is that when the teen-agers grow a little older and more serious, their tastes change and the movie companies have no reservoir of definite adult personalities.

You don’t create stars out of thin air, and you don’t bat 1,000. For every star, there are twenty-five contract players that didn’t pan out. But when a movie company finds likely star material today, it thinks of television first. It typecasts the actor week after week, so that he has neither the time nor the reputation to be a big movie draw.

For the sake of comparison, let’s look at organized baseball. A boy with talent starts in the minors, gets his major league try-out and either makes it or fails. But he isn’t expected to prove himself in six months. He isn’t judged as a ballplayer by the way he gives television interviews in the locker room.

The trouble with the movie business today is that, in terms of product, we have so few American minor leagues. We have no short subjects as proving grounds, we have no rotating stock company to staff little minor pictures the way Metro and Warner Bros. used to.

Nor do I think that most of the agencies are interested as much as they used to be in new talent. They get more money out of being packagers.

This is their right; it would be a pretty sad state of affairs if movie producers turned the talent-finding function over to agents. It is a pretty sad state of affairs that there aren’t film minor leagues.

And it is pretty backward reasoning, incidentally, to find some film companies eyeing pay television, which would eat up even more talent, instead of devoting their energies to beefing up their own medium.

This talent situation is not, of course, unique to movies. Prize fight cognoscenti bemoan the lack of skilled new boxers—witness the age of so many of the current champions. That’s partly because prize fighting is not the most attractive of professions, but it also is due to the fact that boxing’s minor leagues, the little neighborhood arenas, have practically ceased to exist.

As far as the movies are concerned, this would seem to be a time for bold experimentation. Why doesn’t one of the major companies set aside a couple of million dollars a year specifically to develop new stars. Use part of the money to find talent, part to make modest pictures. If you’re lucky, one or two successful pictures more than meet the cost. If not, chalk it up to research and development and try again next year.

And now to one aspect of this whole situation that I have deliberately saved for last. In the old days, when performers were under contract, they were given massive publicity campaigns. Remember what Paramount did for Marlene Dietrich, for example? Well, we need massive, clever publicity campaigns today, campaigns which create personalities and then publicize them. No studio will mount such a campaign unless it has a player tied to a long-term deal. So we need long-term player contracts. And we need long-term publicity operations, not package deals with outside agencies. We need, in brief, a return to some of the fundamentals of the movie business.
Showmanship Coup

It was only fitting that Jack Warner, one of the pioneers of talking pictures, should reach into his bottomless bag of movie ideas and come up with the Warner Bros. Jubilee of Films. What could easily have been just another widely heralded press junket turned out to be one of the most polished public relations projects in film history.

In light of the tendency on the part of the communications media to wall the dirge of movies as one of America’s entertainment staples, Warner’s decision to invite some 250 opinion-shapers of the press, radio and TV from all over the world to see the company’s newest product and glimpse first-hand current studio activity was a strategic master-stroke. For merely to play the generous, genial host to a horde of scribes is one, rather trite way to sell, at best, a single film; to fly them to the actual shooting sites to have them see films being made, and meet the personalities involved in them—that recalls filmland’s once-famous way of heralding its accomplishments in the truly grand manner. To stage such a coup at this crucial moment in the tide of movie affairs, then, must be regarded as showmanship with a touch of genius.

No stranger to the wonderful world of showmanship, Jack L. (for Leonard) Warner has been dreaming up new ways of attracting audiences ever since he started singing in minstrel shows and operettas in 1903. His latest gambit may well be one of his shrewdest.

Not only was the time ripe from an overall industry standpoint, but Warner Bros. was at its ripest. The studio had been in a rather prolonged state of quiescence insofar as production for theatres was concerned, practically all the activity being confined to the minor leagues of filmdom, TV series.

Suddenly aware that he had several motion pictures to shout about, showman Warner issued the call for the press junket. In the veteran magnate’s own words at the start of the fest: “In arranging this first Jubilee of Films, our studio is meeting what we long have felt was a need on the part of the industry to bring the motion picture press to the center where films are created for a screening festival. With films of such exceptional quality as ‘Fanny,’ ‘Splendor in the Grass’ and ‘Susan Slade’ ready for release and with productions of such eminence as ‘The Music Man’ and ‘A Majority of One’ before the cameras, we felt Warner Bros. is now in an ideal position to hold such a Jubilee as the studio’s own venture.

Certainly, out of this propitious promotional party should come a barrage of highly favorable publicity, in the form of feature stories in newspapers and magazines, written by the nation’s leading columnists; radio interviews and Hollywood-slanted programs, and TV close-ups with the pictures and the stars. The thrilling blend of fun and art that is motion pictures promises to receive its share of attention from the press corps, for if Jack Warner didn’t sell them on the robustness of the business, then no one ever will.

As he led the tour of the Burbank studio’s 102 acres, always holding the rapt attention of his visitors, Warner made certain that they got a good look at the 24 sound stages, humming with activity, which helped paint a portrait of the company as one of the most dynamic film production centers extant. A great deal of the activity, to be sure, has been turned over to television, and Warner was quick to establish the liaison between the two media.

“In the last few years,” he said, “film entertainment has added a new and very important dimension through television, and at Warner Bros. we regard theatrical motion pictures and television productions as equal partners. Our talents, our production resources, are interchangeable between the two. We are one studio, devoted to the one purpose of reaching the largest possible audience with the best entertainment.”

Whatever the total impact of his “Jubilee” might be, one thing is certain: Jack Warner has stolen a march on the rest of the business.
following a policy of writing off currently all of our hotel pre-opening expenses, this year’s earnings will not be much greater than last year’s ($2,771,625, or $1.04 per share). In the fiscal year ending Aug. 31, 1962, we shall have the benefit of a full year of operation of our Hotel Summit in New York, and I feel that our earnings will be much improved. Our major increase in both earnings and depreciation flow will occur in the fiscal year starting Sept. 1, 1962, since all of the projects now under way will have been completed."

In addition, Tisch pointed out that "there is practically no chance of our having to think of diluting the equity values in the company by the flotation of additional common stock. Our projected earnings and cash flow base, combined with this reserve capital, should enable us to steadily increase the profits of our company."

**Seven Arts First 1/4 Will Erase '60 Loss**

A first-quarter profit for fiscal 1961 of about $1,500,000 before taxes "will more than wipe out" a Seven Arts Prods., Ltd. loss of $1,090,212 for the entire past year, according to president David B. Stillman. The anticipated profit will be primarily from the distribution of feature films to television. The fiscal '60 loss was said to be due in large part to projects the new management inherited when it took over last Fall.

The upcoming stockholders' meeting will consider a reverse split in common stock, as well as additional financing. Seven Arts also is involved in film production and distribution (it is absorbing Ray Stark's World Enterprises) and land development.

**Color, Pay-TV Outrank Films at Para. Meet**

Once again, non-movie business occupied the center stage at Paramount Pictures' annual meeting. This time, pay-TV and color television were the major talking points.

Although president Barney Balaban made it a point in his annual report to reassure stockholders that despite the firm's increasing diversification, film production and distribution "is still basically the business of Paramount," motion pictures played a minor role at the meeting. According to Balaban, gross revenues during the current second quarter (ending June 30) are higher than last year's, but "due to higher costs and other related factors it is too early to predict our net profit for the period."

Certainly, one of the items that has been costing Paramount plenty of late has been its expensive Telemeter pay-TV experiment in Etobicoke. Of this, Balaban said: "A great deal is at stake in the opportunities opened up by pay television for every branch of entertainment. The stakes are high. The past year in Etobicoke has been most valuable in arriving at realistic cost figures . . . It is becoming increasingly persuasive that Telemeter is supplementing the traditional theatre market. It has had no effect on theatre attendance at the two theatres in Etobicoke."

The Paramount boss said that on the results of home showings of "The Consul" and "Hedda Gabler," "We shall continue to produce this type of minority program as part of our over-all schedule in the belief that such programs can be supported through the medium of an expanded pay television audience." There had been reports in informed quarters that "Hedda Gabler" was one of the biggest boxoffice "flops" on the Telemeter screen. As for Telemeter hopes in Little Rock, Ark. (Paramount's first attempt to invade the U.S. shores with favee), president Louis A. Novins said the inability to obtain telephone service has kept pay-TV from operating there. At any rate, he added, the introduction of Telemeter in the U.S. is not feasible this year.

Color TV, Paramount's latest departure from movie operations, also was unveiled at the meeting. Vice president Paul Raibourn demonstrated a new Chromatic color set developed by Autometric Corp., a Paramount subsidiary. He predicted that eventually it could be mass produced for 1.3 times the cost of the best available black and white sets.

**SG Doubles 9-Month Net**

Screen Gems, Columbia's TV arm, reported a tremendous hike in profit for the nine months ended April 1, 1961. Net for the '61 span—$1,817,000 ($7.24 per share)—more than doubled the $861,000 ($3.34 per share) recorded last year, according to president A. Schneider.

**Warner Bros. 6-Months Up**

Warner Bros. net for the six months ended Feb. 25, 1961 totaled $3,564,000 ($3.18 per share), compared to $3,422,000 ($2.27 per share) for the corresponding period a year ago. Theatrical and TV film rentals, sales, etc. were down, however, from $45,983,000 last year to $43,394,000. It also was announced that as a result of the invitation to tender stock dated Jan. 9, 1961, which expired Jan. 30, 1961, an aggregate of 407,887 shares were purchased at a cost of $22,200,000. Also, a dividend of 1,000,000 ordinary shares of Associated British Picture Corp. Ltd. was received from a non-consolidated foreign subsidiary, then sold for an estimated net profit of $4,500,000 after taxes. This profit will be reflected in the statement for the nine months ended May 27, 1961.

**Columbia 9-Month Net Up**

Columbia Pictures net profit for the nine months ended April 1, 1961 was up sharply to $1,673,000 ($1.04 per share), from the $534,000 ($0.25 per share) for last year's similar span. The '61 figure included $1,617,000 profit on the sale of undeveloped land on the West Coast, while last year's nine-month total included $3,102,000 representing amortization of foreign prints and advertising costs, and sale of undeveloped West Coast property.

**Look for Magna on American Exchange**

Magna Pictures Corp., a company that, according to its president: George P. Skouras, is "galloping not walking," will be listed on the American Stock Exchange within eight to ten weeks. That was the heartening news presented to the annual meeting, along with word from vice president and treasurer A. E. Bollengier that net profit for the first quarter ended April 30, 1961 was "about $900,000."

Bollengier assured stockholders that Magna "will meet all requirements" for listing of its shares on the American Exchange. Profit-wise, he said the second quarter, ending July 31, "is going to show very much from 'South Pacific'". The latter, he predicted, will bring in enough to lift the 1961 net to last year's level—$1,106,457. Skouras noted that "South Pacific" will gross "about $30,000,000 worldwide its first time around."

Magna plans to acquire distribution rights to "quality" pictures, such as the 70mm version of "Black Tights," which will world premiere in New York late in 1961. "We are going to continue to obtain pictures we ourselves can handle," Bollengier declared, "to develop additional income." It also was revealed that Magna officials are discussing distribution and production plans with "outside sources," and are conferring with "private sources" for more financing, of the revolving fund type.
Inertia of size, advertising best, four of pattern, is a pictures. Drama, extracted rarely mood page accepted on inception kind and, somehow, Viewpoints artists, CLARK RAMSAY Advertising Manager, M-G-M Studio The contractual advertising demands of artistic and creative talent are advertising's most destructive handicap. The names and images of our stars and personalities march in regimented monotony across every ad on every drama page in the country without the slightest regard to selling effect or requirement of the picture for a particular mood or image.

Equal size in advertising billing has become the industry status symbol. Let's be realistic. Contractual advertising billing is now a commodity. It's used, abused, traded for dollars and too rarely negotiated as an evaluation of advertising worth.

Old-fashioned or not, the Coca-Cola signature is probably the world's most renowned trademark. Can you imagine how quickly it would lose its identity, or how it would ever have gained it, if it were always topped off by three or four other names in exactly the same size, style and, perhaps, color?

HARRY GOLDBERG Director Advertising, Publicity, Stanley Warner Theatres
From the standpoint of the theatre the essence of the billing problem is simple. If billing gets in the way of selling the picture there is no justification for excessive credits—in size of type or number of people listed. If the authorized billing helps to bring in the customers—then it's good for the feature and the exhibitor welcomes the official credits.

Film advertising in magazines as well as newspapers often suffers from billing congestion with the names of contributors to the picture; names, which, from the standpoint of the exhibitor, do not contribute anything to the box-office value of the feature. But radio and television copy is stripped down to selling essentials, it is not loaded with credits that cut the effectiveness of the advertising message.

The theatre motion picture is in a state of transition. There is a dwindling pool of established talent. These are stars of an older generation. The present movie-going generation in its teens and twenties is entitled to create its own stars, an advertising department should have an untrammeled opportunity to sell the youngsters hard when it seems profitable, even when the cast is headed by competent, popular veterans.

Comment...

DAVID A. LIPTON: "It is a recognized fact that young people comprise the largest segment of today's movie-going public. Yet many surveys have indicated that the public wants more films that can be enjoyed by all age groups so that entire families can attend theatres together."

KYLE ROREX (executive director of Texas COMPO): "The waning trend of the adult ideology in movies is further exemplified by the fact that during the last five months, while there were 24 more pictures screened over the same period of last year, there were 17 less adult classifications. This appears to be an indication that many producers are forsaking the mature theme for the level of entertainment suitable for young people and the family."

JERRY WALD (on the lull between purchase of a story and start of production): "It is one of the neglected aspects of production promotion. Inertia and lost momentum are two of our most expensive unbudgeted items. Conscientious effort must be made to keep properties timely and provocative from the moment they are acquired up to the premiere. When original material is purchased, we try to keep our news steady, fresh and constant. If it's worth selling, it's worth selling from the beginning."

PRODUCER CARL FOREMAN: "One basic trouble is that we're all middle-aged and in danger of getting out of touch with today's (young) audiences."

PRODUCER ROBERT RADNITZ: "What children get today is so unstimulating that eventually they lose interest in films. But, if you stimulate them early, you can pre-condition them to accept 'art' pictures, later. Happily, with children, you can be more adult, in your treatment of film, as a medium."
Which trade paper has the most "DRAG" with exhibitors?
Something Wonderful Is Happening!  
Circuit Sells Wonders of Movie-Going

As any theatreman will tell you who has ever tied-in with local civic organizations, sold a season book of tickets or even donated his house to the high school graduation, there is far more to movie showmanship than the merchandising of individual pictures. The key is business-building, and without it to implant in the public mind a favorable cinema impression and pave an attractive path to the theatre door, not even the biggest hit will live up to its full promise at the boxoffice.

Each year—at the start of the Summer season, when millions of potential moviegoers migrate from their living rooms and are ripe for the selling—some branch of the industry usually comes up with a business-building blueprint designed to make the silver screen once again a national habit. For one reason or another, none has really proved successful. But, then, none has been able to boast of all the clever, hard-hitting, aggressive sales techniques National Theatres has poured into its “Something Wonderful Is About to Happen!” institutional ad campaign for 1961. 

Conceived and created by Paul Lyday, of the NT advertising department (ads designed by Cinema Arts, in Hollywood), the co-operative newspaper campaign will be conducted over 13-week periods in an effort to hard-sell the fun, color and excitement of “going out to the movies.”

The drive was kicked off recently in San Diego, NT theatres working in conjunction with the San Diego Union and San Diego Evening Tribune. In thumping the tub for the idea, Pacific Coast division manager William Thedford pointed out that it is not expected to stimulate immediate b.o. sales, a la merchandising campaigns on individual films. Said he: “Its purpose is to help make the public more conscious of our theatres, to cultivate a favorable impression in their minds when they think about going out to the movies, and to make them more receptive to our direct picture-selling advertising.

“This is a function that has been neglected, and in many cases completely ignored, for a good many years. We feel the time is right to engage in a massive campaign to let the public know that theatres are still very much alive, still very much a part of the nation's entertainment activities.”

While conceding that "there have been certain noteworthy attempts to 'institutionalize' our industry with brief slogans," Thedford declared: “We have not had a real concerted campaign to do this job with solid selling copy and art. This is such a campaign and we feel the long range benefits, both to our theatres and to the industry, can be invaluable.”

The co-operative aspects and mutual benefits of the drive were stressed by district manager Ernie Sturm when he met with top executives of the Union and Evening Tribune. Theatre business, he pointed out, is good and getting progressively better; theatres are solid advertisers, week in and week out, all year round; theatres will remain good advertisers as long as their business remains vital and healthy, and one way newspapers can help insure that vitality is to keep their readers interested in "going out to the movies." 

From this hand-in-hand pitch developed the basis for the NT institutional drive, in which theatres are "trading" screen time for newspaper space on a promotional scale slated to keep both media in the public eye.

The pattern mapped out in San Diego is one easily followed in almost every town in which exhibitors get along well with their newspapers. Briefly, it works like this:

The theatres supply the ads and mats, ranging in size from approximately 30 to 40 inches each. Once a week, for a period of 13 weeks, the newspapers run an ad that points up the fun and good times to be enjoyed by "going out to the movies." They are run off the amusement pages—on women's pages, sports pages, in main news sections, etc.—to reach readers who are not regular moviegoers.

In exchange for the space in the papers the theatres show a 30 to 40-second promotional trailer for the former. The trailers, prepared and paid for by the papers, carry copy on various features, columnists and services available in the Union and Evening Tribune. They will be run for 13 weeks by Fox West Coast Theatres, an NT division, as well as by other houses participating in the big b.b. push.

The NT project brings to mind the "Back to the Cinema" campaign with the "man-wife" theme waged so successfully across the sea by the Associated British Cinema circuit. Excellent art and copy in that drive were put to work over the slogan, "Don't Take Your Wife for Granted—Take Her Out to the Pictures,” and the results (Continued on Page 18)
were recorded in increased interest in movie-going. A few months ago, American Broadcasting-Paramount Theatres vice president Edward L. Hyman announced plans to adapt the British pitch to the marrieds on these shores (Film BULLETIN, March 20, 1961).

A product of American promotional ingenuity, the "Something Wonderful" campaign by NT shapes up as a solid piece of institutional salesmanship fully capable of standing on its own merits. Bright and clean, and employing eye-catching art, plenty of white space and clever, catchy copy to command maximum attention, the ads offer a wide variety of angles. Various age groups are targeted for the movie pitch, with each receiving specially-tailored illustrations and copy, all under the headline, "Something Wonderful Is About to Happen!"

Of course, the husband comes in for a number of ads, one of the most attractive of which, from this corner, appears to be the photo of a pleasantly surprised man with a large lipstick kiss on his cheek. The large-type caption reads: "All I Said Was, 'Let's Go Out to a Movie Tonight.'" And below the cut in smaller, but easy-to-read type: "This lucky fellow has just re-discovered something that a lot of husbands forget . . . that a wife feels 'just like a bride' every time he takes her out to a movie! . . . Every week 44 million Americans enjoy those unique magic moods to be found only in a glamorous movie theatre. Wonderful magic moods of enchantment, of romance, of adventure and drama that make going out to the movies 'something special' to every wife, to every bride and to every bride-to-be."

The youngsters, too, have their day, in a cute ad featuring a small girl talking into a telephone: "... And Grandma, Dad's Taking Us Out to the Movies!" According to the copy: "There's something wonderfully stimulating about the enthusiasm of young-sters. Whether it's the eager anticipation of a ride in the country on a Sunday afternoon or a simple picnic in our own backyards, we enjoy it more because of the bubbling exuberance of our children. And for kids, everywhere, there's nothing more fun than going out to the movies with Mom and Dad."

The teen-agers are played up in an ad based on the photo of a starry-eyed young girl over this main catchline: "He's Real Dreamy! And He's Taking Me Out to the Movies Tonight!" Follow-up copy notes: "She's had eyes only for this handsome young man since she first saw him. When her shy dreamboat finally got up the nerve to ask her for a date, she was thrilled to pieces. And when he hesitantly asked 'Where shall we go?' this young lady naturally replied 'I'd just love to go to a movie!'"

The San Diego drive originally was set to be a "test run" in National Theatres' Pacific Coast division. But top
UNION DISPUTE STYMIES TORONTO BREAK-THRU

Never Before on Sunday

By Clifford R. Bowers
TORONTO. Sunday movies arrived here—after a fashion.

What had been heralded as the great breakthrough in the Ontario capital's long-jeered-at blue laws failed to set Torontonians on an orgy of feasting or ticket buying.

It was estimated, liberally, that only about 6,500 patrons tore themselves away from Sunday television or Sunday driving to seek out a movie house that was open legally here for the first time on the Sabbath, May 28. This in a city with a metropolitan population of 1,487,000.

There were several reasons for the poor turnout, not the least of which was the failure of the city's major chain theatres to open because of a contract dispute with their projectionists. Only 10 independent houses opened. Bright sunny weather, with temperatures in the 70s, kept attendance down, too.

Afternoon business was light at the houses which opened, but there was a noticeable pickup in trade for evening performances. Two theatres reported better attendance than they average on a week night. The Lux, which combines a movie and burlesque, reported would-be patrons were turned away for the last two shows Sunday. The burlesque was eahdlined by stripper Cup Cake Cassidy, who, when asked about her reaction to the appearance of a few women in the audience, said: "I'm glad. After all, this is a family show. I mean for grown-up men and women, that is."

The Astor, which usually shows foreign films in conjunction with Hollywood product, sold 100 tickets in the first hour of operation, about the same as a Saturday matinee.

The Centre Theatre's owner-manager Leonard Fromm said he had sold 320 tickets in the first two hours.

At the Melody Theatre, which shows Italian films exclusively, business was good. In the first two hours about 700 tickets were sold.

The dispute between the big chains — Odeon Theatres (Canada) Ltd., Famous Players Canadian Corp. Ltd., Twentieth Century Theatres Ltd., Marcus Loew's Theatres Ltd. and Premier Operating Corp. Ltd.—and the projectionists' union, the International Alliance of Theatrical Stage Employees, concerns contracts now in effect, which apparently are being honored by the independents but challenged by the major chains. The point of disagreement is, as might be imagined, overtime pay for Sundays.

According to the contracts, projectionists are entitled to double the regular overtime rate for Sunday work. This works out to $12 an hour. The projectionists want the theatres to live up to this clause. The theatre operators, the big ones at any rate, say this clause was signed back in the old days when Sunday movies were illegal and so is not applicable now.

An arbitration hearing has been set for June 17, but in the meantime Sunday movies are available to Torontonians only at small neighborhood houses, mostly in the less prosperous sections of the city, or to the patrons of the foreign language theatres and the apparently large and loyal following of Cup Cake Cassidy, some of whom actually stayed to see the picture.

Showmen...What are You Doing?

Send us your advertising, publicity and exploitation campaigns — with photos — for inclusion in our What the Showmen Are Doing!
"The Big Show"

Business Rating -


The color, thrills and excitement of life in a European circus have been captured in this 20th Century-Fox release. One of the better circus efforts of recent years, it could roll up above-average returns in the general market if backed by the kind of aggressive hoopla campaign such fare demands. The kids will like it, and adult patrons will be highly entertained by a series of top-flight acts, plus a storyline filled with personal greed, romance and action. Co-producer-director James B. Clark has paced the happenings by generously spreading across the Deluxe Color-CinemaScope screen high wire thrills, animals galore, a unique and danger-filled polar bear act, and backing all this up with on-location lensing and a razzle-dazzle background score. There are good performances from the entire cast, especially Nehemiah Persoff, the dominating, ex-trapeze champion owner. His family constitute a varied lot: Cliff Robertson, the favorite son, also a flier; Robert Vaughn, the weak-willed schemer; Franco Andrei, a ladies man; Kurt Pecher, the slow-witted catcher of the act; and Carol Christenson, another aerialist who defies Persoff by marrying American servicemen. David Nelson. Lovely Esther Williams portrays a spoiled wealthy American who falls in love with Robertson. The script by producer Ted Sherdeman has Robertson returning to the circus from prison to find Persoff dead, and Vaughn and his brothers in charge. A flashback tells of Persoff's merger of his mediocre circus with the famed animal show of Peter Capell. Vaughn sees a chance of finally endeavoring himself with Persoff by marrying Capell's daughter, Renata Mannhardt, star of the dangerous bear act. Persoff still has no use for Vaughn, so the latter mistreats Miss Mannhardt, who commits suicide during her act. As a result of Persoff's refusal to spend money for new turnbuckles for the high acts, one breaks during a performance, maiming and disfiguring its money-hungry star. Robertson takes the blame and is sent to prison. Persoff, who has transferred the circus to his children, is thrown out by Vaughn, and dies while performing a trapeze act in a deserted park. Returning to the present, Vaughn tries to knife Robertson, but is killed by the same bear who killed Miss Mannhardt. Robertson is reunited with Miss Williams whom he had left when she tried to buy him.

"Revolt of the Slaves"

Business Rating -

Another Christians vs. Romans import. Rhonda Fleming, Eastman Color abet boxoffice prospect. OK for mass.

The persecution of the Christians by the Romans of a crumbling empire is recounted for the umpteenth time in this United Artists import from Italy. As in most of these multi-cast spectaculars, the sets, costumes and action overshadow script and acting. With Rhonda Fleming for the marquee and a pretentious Eastman Color production, "Revolt of the Slaves" shapes up as acceptable Summer fare for the general market. It has the familiar ingredients—pagan orgies, scenes of torture, an escape through the sewers, and a Christian massacre inside a Roman arena—and director Nunzio Malasomma has paced these events in a way to please devotees of such fare. Miss Fleming brings her flaming beauty to the role of a patrician's reckless daughter who slowly accepts the simple faith of the Christians. Lang Jeffries is physically convincing as a proud and fearless slave who also champions their cause. Dario Moreno is appropriately decadent as the Emperor, and Serge Gainsbourg is evil incarnate as Moreno's cunning, torture-happy aide. Miss Fleming unwillingly falls in love with Jeffries while nursing him back to health after an encounter with Gainsbourg's men. When Gainsbourg discovers that Ettore Manni, the favorite Tribune of Moreno, and lover of Miss Fleming's cousin, is also a Christian, he has him sentenced to death. The dying Manni is rescued, goes before Moreno to plead for the lives of the imprisoned Christians, but is run through with a sword by Gainsbourg. Jeffries and his men break into the jail, rescue Miss Fleming, who has also become a prisoner, but arrive to late to save their fellow Christians in the arena. The blood-thirsty crowd, affected by the slaughter, order "grace" for the remaining Christians, and an intimidated Moreno allows Jeffries, Miss Fleming and the others to walk out of the arena.

"Doctor Blood's Coffin"

Business Rating -

Dreary horror film, teamed with "Snake Woman."

With the exception of several blood-drenched sequences during which the mad doctor of the title executes the transfer of a living heart into the body of a dead man, this United Artists (English-made) release shapes up as a dreary and familiar horror entry. Its exploitable title and the above mentioned operation (surely a word-of-mouth inducer, but definitely not for those with weak stomachs) figure to give profits a boost in ballyhoosituations and in drive-ins. But boxoffice returns shape up as slim at best. The Jerry Juran script is a ponderous affair that literally talks itself to death: a gifted, young biochemist is so obsessed with bringing the dead back to life that he ruthlessly eliminates a number of innocent people. Sidnie J. Furie's direction doesn't help matters any since he manages to stir up only a modicum of suspense. The actors give a valiant try: Kieron Moore, the warped scientist; Ian Hunter, his village doctor father, and Hazel Court, the latter's attractive, widowed nurse who falls for Moore. The best thing in this film is the beautiful English countryside, stunningly captured in Eastman Color. Moore returns to the village of his birth after being kicked out of a Vienna hospital because of his experiments. He continues his work in a deserted mine, kidnapping local inhabitants, keeping several supposedly dead men alive (via a paralyzing drug), and tossing out red herrings for the police. Miss Court discovers what he is up to and is forced to accompany Moore to the mines where he has just brought her dead husband back to life. But the living corpse turns on Moore, kills him, then decays before it can do in Miss Court.

Film BULLETIN Reviews
provide the pertinent details and opinions to aid exhibitors in judging values of the new films
"The Ladies Man"

**Business Rating: 2 2**

Typical Jerry Lewis laugh-getter with better-than-average production features. Should satisfy his fans.

Jerry Lewis' latest mugging romp, like all his previous efforts, will provide laughs exclusively for his fans, and prove a good moneymaker for the general market. From a visual standpoint this shapes up as one of comic's more imaginative ventures, and, unlike most of his films, the zany funnyman uses a soft-sell approach to put across his slapstick. This time producer-director-writer Lewis has cast himself as a woman-hater (recently jilted by his college sweetheart) who journeys to Hollywood and ends up as a houseboy in a boarding-house run by Opera star Helen Traubel and inhabited by 31 career-conscious, man-hungry, beautiful young ladies. What follows is a series of typical Lewis vignettes that help break down his reserve about women. Pat Stanley (of Broadway's "Fiorello") is the sensitive boarder he finally falls for. The Technicolor production is a top-drawer compilation of inventiveness and color, most notable being the breath-taking, multi-hued cut-away of the house (20 bedrooms, dining room, library, etc.) stunningly created by Sam Comer and James Payne and decorated by Edith Head. Lewis' pacing is swift and his situations airy but humorous. Included are a spoof on TV's "Person to Person" called here "Up Your Street," Buddy Lester, a harassed gangster dating one of the girls, a coin-flipping-dance cameo by George Raft, a ballet satire, and a gorgeous dream sequence backed up musically by Harry James and his band. In the main, "The Ladies Man" follows the rather hackneyed pattern of all the Lewis vehicles. He is the goofy butt of most of the gags, a hapless clown yearning for love, and winning it only the hard way. This obvious effort to create a Chaplinesque character never quite comes off, although Lewis has been working on it ever since he split with Dean Martin and went solo. The pathos he sweats to evoke also fails to register, and what remains for laughs is just the mugging, twisting clown and his endless series of sight gags. While this gets by on the production "extras" Lewis has thrown in, it becomes increasingly clear that his material is thinning out. Hire yourself a couple writers, Jerry.

Paramount. 106 minutes. Jerry Lewis, Helen Traubel, Pat Stanley. Produced and Directed by Lewis.

"Wild in the Country"

**Business Rating: 2 2**

Presley playing dramatic role in "Peyton" type story should create word-of-mouth, but may disappoint his fans. Good Wald production, in color.

This Jerry Wald production being released by 20th Century-Fox is notable chiefly as a further attempt to develop singer Elvis Presley as a dramatic actor. While he croons a couple of catchy ballads, the erstwhile rock-'n'-roller's role is about a boy with a potential talent for writing who is faced with the problems of overcoming a lack of education, involvement with the law, a history of violence and rebellion, and loving an older woman. His performance is good, and this change-of-pace should stimulate seat-selling talk in some quarters, but it will disappoint those who come to hear Presley sing. The women in his life are portrayed by the youthful Tuesday Weld (sex-crazed and saddled with an illegitimate child); Millie ("Anne Frank") Perkins, his rich childhood sweetheart, and attractive Hope Lange, the widowed psychologist who fights against returning his love. Strikingly mounted in DeLuxe Color and CinemaScope, spiced with plenty of frank Clifford Odets talk about sex, small-town gossip, and a climactic murder trial, the appeal of "Wild in the Country" would go beyond the Presley audience—except that his name may be a deterrent with the adults, who might buy this type of movie. Director Philip Dunne has expertly blended the multi-plotted Odets screenplay and elicited good performances from his entire cast. Solid support comes from John Ireland, a lawyer who wants to divorce his wife for Miss Lange, and William Mims, a stand-out as Elvis' venal uncle who wants to trap him into marrying his daughter, Miss Weld. After almost killing his older brother in a fight, Elvis is put in Mims' custody and placed on parole. Miss Lange succeeds in breaking down his many hostilities and winning his respect. Impressed with Elvis' writing ability, she takes him to the University where a scholarship is promised. On their way home a rainstorm forces them into a motel. Elvis confesses his love, but Miss Lange reluctantly sends him away. Ireland's playboy son, Gary Lockwood, tells the town about the motel night and this, coupled with Elvis' learning that Miss Lange intends marrying Ireland, sends him in a drunken fury to find Lockwood. Unaware that Lockwood has a weak heart, Elvis accidentally kills him in a fight and is arrested for murder. At the trial, Ireland, embittered over the fact that Miss Lange loves Elvis, lies about his son's bad heart. Only after Miss Lange attempts suicide does he tell the truth. The film ends with Elvis departing for college and Miss Lange promising to wait.


"The Pleasure of His Company"

**Business Rating: 2 2 Plus**

Light, talky comedy should amuse sophisticated audiences. Handsome Technicolor production. Well-balanced cast includes Astaire, Debbie Reynolds.

If the mass audience finds "The Pleasure of His Company" too slow-moving and talky for its taste, more sophisticated moviegoers should find the William Perlberg-George Seaton production an amusing summer divertissement. This airy adaptation of the Samuel Taylor-Cornelia Otis Skinner stage hit boasts a neatly balanced cast—Fred Astaire, Debbie Reynolds, Lilli Palmer, Tab Hunter—a lusc Technicolor tribute to San Francisco and a script that develops ample laughs of the fluffy sort. The smart comedy lines are about equally divided between Astaire, the international playboy-soundrel who tries to break up the pending marriage of his daughter, whom he hasn't seen in 20 years, and Miss Palmer, his witty, always-on-her-toes ex-wife. Miss Reynolds is delightful as the daughter; Tab Hunter still displays his wooden expression as her rancher fiancé; Charlie Ruggles, a standout as Miss Palmer's I've-got-a-ring-for-a-father; Gary Merrill, appropriately confused as Miss Palmer's current mate, and Harold Fong gets some laughs as the Palmer-Merrill houseboy. Director Seaton has played it for the fun, adding just a dash of pathos, but he allows the plot to sag rather badly at about the halfway point. Astaire makes his presence felt immediately upon his return. Using charm and wit, he rapidly wins over Miss Reynolds (who idolizes him) because he believes she's too young to marry, provokes an argument between her and Hunter, and starts to convince Debbie that she should postpone her marriage and join him on a Mediterranean yacht tour. He turns up at the wedding rehearsal with a sprained arm (having fallen from one of Hunter's steers), and Miss Reynolds agrees to go with him since he's obviously getting old and needs her. A hurt Astaire reserves two seats on a plane, and Merrill is convinced the second one is for Miss Palmer. But it's actually for Houseboy Fong whom Astaire steals away.


Film BULLETIN June 12, 1961 Page 21
“Violent Summer”

**Business Rating:**

Moving import about rich Italian youth during WW II, his love and tragedy. Fine for art house fans.

By mid-Summer of 1943, the Italian army was about to fold before the advancing might of the Allied forces. But in the peaceful seaside resort of Riccione, a carefree crowd of adolescent heirs of the wealthy Summer residents sought only to amuse themselves in an effort to overcome their boredom. With the exception of an occasional strafing of the beach, and some Nazi uniforms, the war remained a remote and something-to-be-talked-about occurrence. “Violent Summer” then (an Italian import being released by Films Around the World, Inc.) is the story of what happens to this band of youthful draft dodgers, especially Jean Louis Trintignant, sensitive son of a fanatical Fascist dignitary, and his blossoming love affair with Eleonora Rossi-Drago, an older widow of a naval hero and mother of a four-year-old daughter. It should find a solid reception with art house fans because it is beautifully constructed, superbly acted and highly moving film. Throughout most of the film Trintignant woos Miss Drago unashamedly while his companions pop open bottles of their parents’ champagne, amuse themselves on the beach and at the circus, and dance and make love until long past dawn. And despite the strong disapproval of her mother and sister-in-law, and her responsibility to the memory of her husband and to her child, Miss Drago’s attraction for Trintignant finally allows herself to give herself to him, passionately and uncompromisingly. Only with the approach of Allied forces does the war’s true impact explode upon the peaceful resort: the anti-Fascists overthrow the local government, forcing Trintignant’s father to flee; Trintignant, who has evaded military service through draft, is caught with a fraudulent identity card and ordered to report for duty; Trintignant, fleeing south with Miss Drago, where he will go into hiding, experiences a horrible bombing of his train and witnesses the death of many of its passengers. He decides to send Miss Drago home, and goes off to fight, knowing that it’s now a hopeless cause. Valerio Zurlini has directed the love affair with poetic beauty and tenderness, and during the bombing of the train has managed to create a brief but gripping indictment of war. Miss Drago lights up the screen, while Trintignant scores heavily as the youth who rapidly becomes a man.


“A Matter of Morals”

**Business Rating:**

Minor crime molder lacks names, plausibility. Poor b.o.

This low-budget melodrama from United Artists has little boxoffice value. A routine talky exercise on how an honest man ends up on the path of crime, it lacks marquee names, as well as plausibility, and will serve only as a supporting dualler in minor action houses and drive-ins. Director John Cromwell has unfolded co-producer John D. Hess’ script against moody location backgrounds of Stockholm, whipped up a modicum of suspense, and tossed in some extraneous dialogue on the difference in morals between Americans and Swedes. TV actor Patrick O’Neal is cast as an assistant vice president of an American bank who comes to Stockholm to check on conditions in a factory, the collateral for a $1,000,000 loan. Mogens Wieth is the swindling factory manager who sadistically uses people to achieve his dishonest ends. Maj-Britt Nilsson (of early Ingmar Bergman films) portrays Wieth’s beautiful sister-in-law who falls in love with O’Neal, and finds herself a tool in Wieth’s plans to get the money. Eva Dahlbeck, another Swedish star, is Wieth’s unhappy and sexually mistreated wife.

As the love affair between O’Neal and Miss Nilsson progresses, Wieth plots to have O’Neal sign over to him an insurance policy on the life of financier-factory owner Gosta Cederlund. When Miss Nilsson realizes what Wieth is up to, she breaks off the affair and sends O’Neal back to his wife. Months later, O’Neal returns to Stockholm, divorced and jobless. Frustrated by Miss Nilsson’s indifference, he joins Wieth. Cederlund suddenly returns, and Wieth persuades O’Neal to murder him. When Cederlund takes his own life instead, Wieth instructs O’Neal to make it appear as murder. O’Neal complies, only to realize that Wieth has set him up as the fall guy. He murders Wieth and is arrested.


“The Gambler Wore a Gun”

**Business Rating:**

Outdated, hack Western. Will pass as action dualler.

Here is another outdated Western from the quickie stable of producer Robert E. Kent. It’s destined to please either those who have not yet been over-saturated by similar (and certainly better) TV offerings, or those who like their sagebrush dramas in any way, shape or form. Being released by United Artists, it will squeak by as an action dualler. Edward L. Cahn has lightheartedly paced the tiresome happenings, while the actors run through their colorless roles in one-dimensional fashion. James Davis plays a professional gambler who buys a ranch through the mail only to discover the seller was murdered before he could record the deed. Merry Anders is the girl he ends up with, the dead man’s daughter. Don Dorrell is her hot-tempered brother, and Mark Allen portrays the sheriff who helps Davis recover his property. Owen Harris’ screenplay has Davis discovering that neither Miss Anders nor Dorrell have knowledge of the sale. He takes a dealer’s job in the town’s saloon, learns that rustlers have been using the ranch to hide cattle, and that the former owner was done in so no one would learn about the sale. Head rustler Charles Cane kills Dorrell and frames Davis, but the latter escapes from a lynch mob, traps the culprits, and forces them to admit to their crimes.


“Gun Fight”

Sagebrush quickie. Lower-half, action-house dualler.

This sagebrush quickie being released by United Artists will find itself relegated to the bottom half of double bills in action sub-runs and in drive-ins. Routine in plot, and unfolded in familiar and not very suspenseful terms, it will probably fail to please even avid devotees of such fare. The Gerald Drayson Adams-Richard Schayer script centers on two brothers, one a would-be gambler, the other an outlaw, who finally joins forces to fight the latter’s angry gang. Director Edward L. Cahn has managed to stir up a bit of action during the bullet-flying finale. Involved in these cliche-ridden happenings are James Brown, the good brother; Gregg Palmer, the rustler; Joan Staley, the female interest, and Rob Soble, Palmer’s vicious partner. En-route to join Palmer who supposedly has a large cattle ranch, Brown rescues Miss Staley from the advances of a gambler, and the two immediately fall in love. When Palmer refuses to join Brown and Miss Staley in an honest way of life, the latter go off and set up their own homestead. Eventually, a repentant Palmer joins them. But Soble, angered at the double-cross, attacks the brothers. Palmer and the other outlaws are killed.

“Morgan the Pirate”

Business Rating 2 2 2

Another Steve Reeves-starrer from Joe Levine. Hoopla, Color, C'Scope should make it bigger for kids.

Morgan the pirate, one of the most infamous scoundrels ever to stalk the Seven Seas, will come sailing into the kid and action markets this Summer in the wake of one of Joseph E. Levine’s hoopla-happy promotion campaigns. With muscleman favorite Steve Reeves in the title role and swashbuckling swordplay galore, this M-G-M Eastman Color-CinemaScope seaventurama figures to roll up hefty returns in its intended market—especially with the kids out of school and ready for fun and excitement. And it’s to the credit of director Andre de Toth that he rarely allows a dull moment to pass. If Reeves isn’t busy trying to fight his way out of servitude to the Spaniards, or vying for the hand of lovely Valerie Lagrange, daughter of the Panamanian governor, he’s dueling with Armand Mestral, leader of the Caribbean pirate band, raiding assorted galleons and putting his buccaneer talents to work for the British Crown. And there’s a rip-snorting finale in which Reeves and his men are forced to trek through the jungle to carry out a successful attack on Panama. All of the participants enact their parts with relish and verve, and the production values are top-notch and visually exciting, especially the hand-to-hand combat between ships. The plot finds Englishman Reeves, now a slave, falling in love with Miss Lagrange; sentenced to hard labor aboard a Spanish galleon; leading a successful ship revolt, and sailing for Mestral’s headquarters on Tortuga. Reeves defeats Mestral in a sword fight, claims Miss Lagrange (now one of Mestral’s prisoners) and sets out to win fame as a pirate. King Charles II of England enlists his aid to help defeat the Spanish, and Reeves and his men capture Panama, unaware that Britain and Spain have signed a peace treaty. During the street fighting a wounded Reeves comes across Miss Lagrange who finally admits her love for the pirate.


“Nikki, Wild Dog of the North”

Business Rating 2 2 2


The awesome beauty and rugged grandeur of the Canadian Rockies form the physical backdrop of this Walt Disney full-length, live-action feature based on James Oliver Curwood’s classic adventure story, “Nomads of the North.” Conceived in terms guaranteed to win the youngsters, this Technicolor drama about a Malemute pup separated from his master during a canoe trip through the rapids and forced to survive in the wilderness could turn out to be a good dueller for general market consumption. As usual, Disney has succeeded in combining colorful adventure with intriguing shots of nature and her kind at work, and he’s even tossed in a bearded human villain to add to Nikki’s woes. Considerable mirth is churned up in the beginning when Nikki, and an adopted bear cub, Neewa (natural enemies), tied together by their master’s leash, are forced to work together in a search for food and shelter. Although the animals are the leads in this Buena Vista release, there are pleasing performances from Jean Coutu, Nikki’s good-natured master, and Emile Genest, a brutal trapper. Jack Couffer’s lively paced direction takes full advantage of the magnificent scenic backgrounds. Producer Winston Hibler and Ralph Wright’s script have Nikki and Neewa swimming to safety and sticking together even after their leash has been broken. When Neewa goes into hibernation, Nikki is forced to scavenge alone. He soon learns how to raid trappers’ lines, but is captured by Genest in one of the latter’s traps. Now a full grown Malemute, Nikki kills a wolf while in the trap, and Genest decides to turn him into a killer fighting dog. Genest arrives at Fort O’Fortune with a snarling Nikki and enters him in a fight, although pit fighting has been declared illegal by new post boss Coutu. The latter is pushed into the ice pit with Nikki, but the dog recognizes his old master and helps him bring Genest to justice. Later Nikki comes across the full grown Neewa but chooses to remain with Coutu.

BUSINESS RATING

$5$ — Tops  $4$ — Good  $3$ — Average  $2$ — Poor


By Love Possessed”

Business Rating 2 2 2

Slow-moving, superficial version of best-seller. Turner helps marquee, but strong sell needed. For general market.

James Gould Cozzens’ critically-acclaimed and much talked about novel of love, infidelity and torque has been broken on the screen as a complicated and only mildly engrossing melodrama. Despite a handsome DeLuxe Color production, and a cast headed by boxoffice favorite Lana Turner, and backed by TV’s Efrem Zimbalist, Jr., Broadway’s Jason Robards, Jr. and Barbara Bel Geddes, veteran Thomas Mitchell, and youthful George Hamilton and Susan Kohner, this United Artists release shapes up as a slow-moving and superficial exploration of complex people living in a New England community. It emerges as an intellectual “Peyton Place,” and the fault seems to lie primarily with screenwriter John Dennis. A great deal is supposed to happen to the film’s people during its 115 minutes running time, but the inter-relations, personal traumas, tragedies and resolutions are never really very believable. While this soap opera approach may satisfy general audiences, discriminating viewers will be disappointed. UA has a problem picture on its hands, one that will require the maximum of expert showmanship to help bring in satisfactory returns. The performances are good, and John Sturges’ direction is polished and professional, but the many fascinating possibilities never manage to jell into a satisfying whole. Among the complications: an alcoholic Miss Turner who has an affair with married Zimbalist after an auto accident disables husband Robards (and Zimbalist’s law partner) and cripples their marriage; Zimbalist, who practices law by the letter, never mercy, is a pillar of the community, but a failure to wife Miss Geddes and son Hamilton; Miss Geddes, who calls their marriage a business merger rather than a love affair; Mitchell her lawyer father and partner of Zimbalist-Robards, who is embezllizing from the company to pay back ancient debts; Miss Kohner, a rich girl who commits suicide when Hamilton refuses to return her love. Things come to a head after a local tart exacts Hamilton of rape and the latter jumps bail and flees. Zimbalist learns Mitchell’s secret, but having also learned compassion, decides not to turn him in. He tells Miss Turner their interlude is finished, and finds new understanding with Miss Geddes. Miss Turner decides to accept her life with Robards, and Hamilton, stricken by the news of Miss Kohner’s death, returns to face the false charge.

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

ALLIED ARTISTS

HERB THE GREAT Color. Edmund Purdom, Sylvia Lopez, Messimo Grotto. 87 min.

January

LOOK IN ANY WINDOW Paul Anka, Alex Nicol, Gigli Perressa, Roth Roman. Producers William Alland, Louise E. Masaccio. "Peeping Tom" gets in trouble. 85 min.

March


OPERATION EICHMANN Werner Kieperger, Rutele Law, John Banner, Donald Buke. Producers Samuel Bischoff, David Diamond. Search and capture of the Nazi butcher. 93 min. 3/20/61.

April

TIME BOMBS Curt Jurgens, Mylène Demongeot, Alan Saur, Paul Mercey. Plot to sink ship insurance money goes awry. 92 min.

May

ANGEL BABY George Hamilton, Mercedes McCambridge, Joan Blondell, Salome Jens. Drama in the deep south. 138 min.


June

BRAINWASHED Curt Jurgens, Claire Bloom, Jorm Fatmy. Inner workings of a totalitarian regime. 103 min.


July

ARMOURED COMMAND Howard Keel, Tina Louise, Producer Ron W. Alcorn. Story of the famous German sax, Alexandra Bestegar. 105 min.

August

TWENTY PLUS TWO Producer Frank Gruber, David Janssen, Jeana Grain, Diana Merritt. Story of events in life of woman missing 22 years. 100 min.

Coming


CONFESSIONS OF AN OPIUM EATER Producer Albert Zugsmith.


RIPREEVE Producers Millard Kaufman, A. Ronald Lubin. Film blog of Resko, once sentenced to die in electric chair and reprieved after 19 years in Danemos Prison.

STREETS OF MONTMARTRE Lana Turner, Louis Jourdan, Producer-director Douglas Sirk. Based on two books, "Man of Montmartre" and "The Valsdon Drama."

UNARMED IN PARADISE Marie Schell. Producer Stuart Miller.


AMERICAN INTERNATIONAL

November


February

BLACK SUNDAY Barbara Steele, John Richardson. Director Mario Bava. An Italian-made film about a witch who, after 200 years in a tomb, returns for revenge. 84 min. 3/6/61.


March


April


MAY


June


NATION CAMEL Nora Hayden, Louis Nestrer, Carl Otto. Military comedy. 65 min.

July


September

BLACK MUTINY Color, CinemaScope. Don Mcgowan, Emma Danielli, Silvana Pampanini, Sea adventure. 90 min.

LUST BATTALION Leopold Salcedo, Diane Jergens, Johnny Monteiro. War drama. 95 min.

October

REPTILICUS Color, Carl Otto, Anne Smynzer, Bodil Miller. Producer-Director Sid Pink. Unknown terror threatens Denmark. 90 min.

November

ALI BABA AND THE SEVEN MIRACLES OF THE WORLD Technicolor-Technirama. 90 min.

Coming


JOURNEY TO THE 7TH PLANET Color. John Agar, Greta Thyssen. Producer-Director Sidney Pink. TAKE ME TO YOUR LEADER CinemaScope. Comedy science fiction. 90 min.

COLUMBIA

November


December


January

HAND IN HAND John Gregson, Yablingorone, Elvis Currey, Producers Helen Winston, Director Philip Leacock. Story of religious tolerance. 75 min. 12/26/60.


February

CARGHIE IN FLAMES Anne Heywood, Daniel Gelin, Producer Guido Lussato. Director Carmine Gallone. Spectacle based on Third Panic War. 95 min. 2/26/61.

March


May


STOP ME BEFORE I KILL Claude Dauphin, Diane Cliento. Producer-director Val Guest. 107 min.

TERROR OF THE TONGS Color, Geoffrey Toone, Christopher Lee.

June

FIVE GOLDEN HOURS Emile Kavass. Cyd Charisse, George Sanders. Producer-Director Mario Zampi. 90 min.

MOST DANGEROUS MAN ALIVE, THE Ron Randall, Debdh Paget, Producer Benedict Roagust. Gangster plot concerning the atom bomb. 82 min.


July


HOMICIDAL Glenn Corbett, Patrice Breslin, Producer William Castle. 87 min.


Coming

DEVIL AT 4 O'CLOCK THE Spencer Tracy, Frank Sinatra, Producer Fred Kohler. Director Mervyn LeRoy.
Invasion Quartet: Bill Travers, Greer Garson, Robert Mitchum, Comedy-romance about British Armed Forces.

Drama

Honeyfood Machine: The Steve McQueen, Paul Prud'homme, Jimmy Hutton, Producer Lawrence Weingarten. Directed by Richard Thomas based on the Broadway stage hit "The Golden Fleecing". 

LADY in the PIAZZA: The Olivia de Havilland, Rosanne Cash, Director Norman Rose, Based on novel by Romain Gary.

Mature

Renaissance

TARTARS: The Richard Widmark, Director Otto Preminger. 

MAYOR OF MARRIAGE: Accused of the murder of George C. Scott, Director by Elia Kazan. 

IN MY BOUNTY: Color. Ulric Seaman, Producer Jerry Lewis. Comedy-mystery about a search for a dead man—a murder.


SWORDSMAN of SIENNA: Eastman Color, Stewart Granger, Director Anthony Mann, A road adventure set against the background of Renaissance Florence. 


WAGONS of ALABAM: The Eastman Color, Dylex-Scope, Donald O'Connor, Director by Edmond O'Brien, Near the battlefront in the deep South. 

December


January

BLUEPRINT FOR ROBBERY: Joy Barney, Tom Duggan, Producer Brian Fry. Director Jerry Hopper. Story of a bank robbery. 

FOXHOLE in CAIRO: James Robertson Justice, Producers Warren Pallis, Donald Taylor, Director John Moyer, British spy melodrama. 

February

SAVAGE INNOCENTS: The Technicolor, Technicolor, Anthony Quayle, Yoko Tani, Producer Malene Malanotti. 


March

ONE-EYED JAGS: VistaVision-Technicolor, Marion Brando, Pina Pellicer. Producer Frank Rosenberg. 

April

ALL in A NIGHT'S WORK: Technicolor, Dean Martin, Shirley MacLaine, Cliff Robertson, Director Hal Wallis. Directed by Richard Zanuck for publishing empire unspected of blackmail plot involving tap dance. 

May

LADIES' MAN: The Technicolor, Jerry Lewis, Helen Traubel, Zsa Zsa Gabor, Director by Lewis. Story of the only male employee in a boarding house for women. 


June

July


August

PLEASURE of HIS COMPANY: The Technicolor, Fred Astaire, Debbie Reynolds, Tab Hunter. Producers William Perlberg, George Seaton, Director George Seaton. Romantic musical about a showman who spirits his daughter from an imminent wedding.

Coming

APPOINMENT in ZAHRAIN: Technicolor, Yul Brynner, Sal Mineo. Producer-Director Ronald Neame. Used drama set in an oil-rich nation in the Middle East. 

BLOOD and ROSES: Technicolor, Mel Ferrer, Dennis Hopper, Director by Second Eger. Director Roger Vadim. Suspense drama. 


GIRL NAMED TAMIKO: A Technicolor, Lawrence Harvey, Producer Jack Sturgis, A Eurasian "man without a country" courts an American girl in a bid to become a U.S. citizen. 

HATTER of BALKI: Belushi Clark, B. Producers-Developer Howard Hawk. Drama of adventurers who captivate wild animals for zoos. 

HELL RIDE: The Steve McQueen, Bob Newhart, Director Don Siegel. World War II drama of a battalion assigned to an indefensible position. 

MY GEISHA: Panavision, Technicolor, Shirley MacLaine, Yves Montand, Director Franco Zeffirelli. American beauty goes as geisha and finds herself in love. 

SUMMER and SMOKE: Technicolor, Lawrence Harvey, Geraldine Page, Producers Hal Wallis. Drama based on Tennessee Williams' Broadway play. 

TOO LATE ELVES: Bobby Darin, Stella Stevens, Producers. Directed by Charles B. Lamont. Drama set against the modern jazz world. 

November

CAPTAIN'S TABLE: The John Gregson, Peggy Cummins, Donald Sinden, Director Joseph Janni. Director Jack Dail. Delightful comedy about life aboard a passenger plane. 


NORTH: The Technicolor, DeLuxe Color, John Wayne Stewart Granger, Ernie Kovacs, Fabian, Capucina. 

December


Eating the Prince, Paul Guilfoyle, Remake of novel. 84 min. 

UPSTAIRS and DOWNSTAIRS: DeLuxe Color, Mylene Demongeot, Director by Claire Zani. Producer Betty E. Box. 

Ralph Thomas, Rowdy, racy, ragout of an impossible French baby-sitter. 101 min. 2/25/61.


LEGIONS of the NILE: Linda Cristal, Ettore Masoli, Jean Simmons, Brian Donlevy, Producer by Ziegfliel, Director Vittorio Cecchi Tarsi. 

MADNESS of BAGHDAD: The Diana Baker, Dick Shawn, Producer Sam Katzman, Director George Sherman. 

January


MARCH: A GOLDEN ROUND: The Susan Hayward, James Mason, Julie Newmar, Producer Leslie Stevens, Director Walter Lang. Sophisticated comedy based on Broadway play, 98 min. 

February


March

DAYS of THRILLS and LAUGHTER: Douglas Fairbanks, Charlie Chaplin, Laurel and Hardy, Producer Robert Youngson. Compilation of highlights from silent comedy, 3 min. 4/3/61. 

WILLIAM the SHAKESPEARE DELUXE: Color, Sophia Loren, Peter Sallis, Alastair Sim. 

April

ALL HANDS on DECK: CinemaScope, DeLuxe Color, Pat O'Brien, Georjean Jones, Robert Duvall, Barbara Biasi, D'Kaye. Producers Oscar Brody, Director Norman Taurog. Naval comedy involving a young lieutenant who wants to "ride" the ship. 

May


June

BATTLE at BLOODY EDGE: CinemaScope, Audie Murphy, Gary Crosby, Dolores Michaels. War film. 

WILD in the COUNTRY: CinemaScope, DeLuxe Color, Elvis Presley, Hope Lange, Tuesday Weld, Millie Perkins. 

July


WHITE of THE WIND: The Three Stooges CinemaScope, DeLuxe Color, Carol Heiss and The Three Stooges, 

THE BOTTOM of the SEA: CinemaScope, Color, Wllard Pidgeon, Joan Fontaine, Barbara Eden, Producer Robert Youngson. 

Science fiction story of the future.
January
GRASS IS GREENER, THE Technicolor, Technirama, Academy Awards. Producer-Director Stanley Donen. Comedy. 185 min. 1/12/60.

February
GOLD OF THE SEVEN SAINTS Cintel Walker, Roger Moore, Letizia Roma, Roman Leonid Freeman, Director. Technicolor, DeLuxe, Outdoor adventure drama. 69 min. 2/7/60.

March
WHITE WARRIOR, THE Technicolor. Steve Reeves, Georgia Molt, Director Richard Freda. From the novel by Leo Tolstoy. 88 min. 3/4/61.

April


May
STEEL CLAW, THE Technicolor, George Montgomery, Producer-Director George Montgomery. War drama. 96 min. 5/27/61.

June


November
CRAZY HORSE Technicolor, Color. Charles Booth, Director. 91 min. 11/4/61.

December

Coming


'LIFE' IN THE LOBBY.

As if to underscore Joe Levine's plaint that theatremen are underestimating the promotional values in their own lobbies, consider this interesting note: Time, Inc. now is featuring a cut-rate subscription deal display in 200 first-run theatre lobbies throughout the country. The exhibitor, of course, gets a slice of each subscription he sells. But how much greater would be his "commission" in boxoffice revenue if he directed this showmanship asset toward telling his patrons about the coming attractions.
Analysis of The Season's Schedule of Releases

Exploitation Winners
Fits either sex... and makes nothing but laughter!

The Honeymoon M

FUNNIEST COMEDY IDEA

STARRING STEVE CO-STARRING BRIGID JIM PAULA

MCQUEEN • BAZLEN • HUTTON • PRENTIS

In CinemaScope And METROCOLOR
Metro-Goldwyn-Mayer presents
An Avon Production

HiNE
ARS!

Based on the Play "THE GOLDEN FLEECING" by LORENZO SEMPLE, Jr.

DEAN GGER
miral Fitch

Jack WESTON
Jack MULLANEY

Screen Play by GEORGE WELLS
Directed by RICHARD THORPE
Produced by LAWRENCE WEINGARTEN

CONTACT YOUR M-G-M BRANCH NOW!

From the producer who made "DON'T GO NEAR THE WATER"
Summer Time Will Be Tammy Time For Those Money Time Grosses!
PRE-SOLD by Universal in National Magazines For That Vital Pre-Opening Know About”!

Placed in mass circulation magazines selected to cover every audience segment...the young in heart...the young in years...the whole family!

TAMMY INVADES THE CAMPUS...

and teaches a stuffy college town a lot of things it can't learn from books!

The New Tammy
Sandra DEE
John GAVIN

Co-starring
CHARLES DRAKE
VIRGINIA GREY
JULIA MEADE
with Cecil Kellaway
Beulah Bondi
Edgar Buchanan
Gigi Perreau
Juanita Moore

A ROSS HUNTER PRODUCTION

Tammy Tell Me True
in Eastman COLOR

Soon at motion picture theatres throughout

Parents' Magazine FAMILY MOVIE MEDAL AWARD!
PICKER ROLE AT UA. Some keen observers imply there is more than meets the eye in the appointment of Eugene Picker as vice president of United Artists. They connect the former Loew's Theatres executive with the possibility that the rumors about Max Youngstein might become reality. The latter, one of the founders of the new UA and packager of most of the company's product in the past couple years, has often been reported on the verge of exiting to set up his own inde production organization or to take over another top spot in the industry. It is the opinion of at least one insider that Picker has been brought in to soften the blow of Youngstein's departure—if and when.

LITTLE ROCK BRIEF. Climactic moves in the initial phase of the toll-TV battle in Little Rock will be made this week when opposing sides file their final briefs with the Arkansas Public Service Commission. Midwest Video Corp.'s petition seeking to have the PSC order Southwestern Bell Telephone Co. to furnish facilities for a Telemeter installation in Little Rock will have to meet the crucial issue of jurisdiction. Howard Cockrill, counsel for the anti-feevee forces, will contend in his brief that Midwest Video, as a private enterprise, cannot require a public utility to make its facilities and service available, and that the PSC lacks the jurisdiction to order the telephone company to do so.

A precedent for this contention recently was established in California. The ruling by the Commission is expected within a couple weeks, unless state politics make a delay expedient.

'NAVARONE' TITLE. With an apparent blockbuster on their hands, some Columbia executives nevertheless have experienced some apprehension about the title, "The Guns of Navarone". The impression prevails in a wide area that this is a western, and serious consideration was given several months ago to the question of changing the title. Since a vast publicity campaign had preceded and accompanied the film's production, this idea was discarded, and the Columbia promotion forces, under the direction of vice president Jonas Rosenfield, Jr. and Robert S. Ferguson, set about the task of creating the correct image of Carl Foreman's production. By the shrewd use of special art, Greek motif logotype, and effectively establishing the locale of the film, "The Guns of Navarone" is coming through to the public as an epic story of an heroic band of interpid war heroes on an amazing mission. (Opening days of the film of N. Y. dual openings at Criterion and art house Murray Hill indicated record grosses.)

WB STOCK SPLIT? The report of a pending split in Warner Bros. stock (revealed in Film BULLETIN Financial Round-up, June 12) is gaining wide circulation in Wall Street and in the industry, but drawing a blank stare from WB officials. They profess to know nothing about it, but the company's shares continue to climb, and it is likely that there is a hot blaze under the smoke. The split will probably be 3-for-1.

SUMMER BUSINESS. The traditional warm weather boom is rather slow arriving this year, a variety of reasons being suggested for its tardiness. The lateness of the school vacation break (snow "holidays" had to be made up in many areas), below-average Spring temperatures (hot weather drives many people into air-conditioned theatres), and the absence thus far of enough blockbuster product to stimulate audience excitement are the most widely heard explanations of the June doldrums. Theatremen look for things to start perking by July 4th, what with big ones like "Guns of Navarone" and "Fanny" breaking, plus a host of strong exploitation films like "Voyage to the Bottom of the Sea", "The Naked Edge", "Parrish" and "Morgan the Pirate".
Let's Talk Again about Business Building

On June 24, 1957, we discussed the potential values and the urgent need for an industrywide business-building campaign. Now four years later, it still remains a prime requisite for restoring movie business to full bloom, and we believe the observations bear repeating.

There are two kinds of selling in the movie business. The first kind is the selling of an individual picture or program. The second is the selling of the general idea of going to the movies.

The distributors are as interested as the exhibitors in getting as many people as possible to buy movie tickets, but, let's face it, there is a certain degree of running with the tide. The film companies think only in terms of their own pictures, how best to exploit them, how most profitably to distribute them. If summer is when more people go to the movies, then most distributors save their big attractions for the two mid-summer months. But business building, unlike individual picture selling, isn't a job where you can pick your own spots on the calendar. You have to keep at it the year 'round.

Just plain horse sense would seem to dictate that the film distributors have at least as much to gain as the exhibitors in creating a stouter, firmer patronage basis for movies of every stripe. The film companies, then, as well as the exhibitors, must start thinking in terms of re-stimulating the moviegoing urge in millions of latent moviegoers. They must be convinced—and they can be—that a visit to the movie theatre is a desirable, pleasurable experience—not just for the outstanding film, but even for the modestly entertaining one. In brief, the public must be motivated to moviegoing.

The scale must be broad, national. The campaign must be strong, persistent. The aim must be to reeducate the public to the kind of creature comfort, escape, aesthetic satisfaction and general pleasure that regular theatre-going can mean for the average American man, woman and/or child. The encouragement of the weekly movie-going habit is the first essential of our present-day promotional task. Any and every argument or persuasion the industry can muster is worth consideration as part of this vital effort. Studies and statements by psychiatrists and sociologists as to the value of movie-going as relaxation for the housewife, the worker, the businessman should be assembled and used. A direct, persuasive sales pitch that spells out the need for going out to a movie must be devised and hammered across to the public. Intelligent national advertising and publicity campaigns should be—to use a favorite upper-echelon word—implemented via mass communications.

How is the job to be done? The industry must have a cohesive working organization (whether COMPO or some other) which can supply the material and govern the operations of the whole effort. The actual designers of the institutional program should be advertising and public relations experts with a knowledge of the business, but free of direct entanglements with any of the components of the central organization. Provided with ample funds—and that means dollars in the millions—our governing organization would approve the most effective campaign and let 'er go.

What do we have to sell, as an industry and as individual businessmen? There's no great mystery about it. We sell pleasure. Our stock in trade is pleasing the public. We sell the idea that it is a pleasure to go to the movies—whether it is a pleasure because it gets us out of the house, because we satisfy a gregarious urge, because the pictures are so wonderful, or because the theatre offers a change from day-to-day life.

Not every theatre has exactly the same individual sales points to make; the all-industry campaign makes the general points that are applicable to all theatres. The individual theatre must advertise and promote its own institutional appeal, its status in the community.

There is one tremendously important point in this connection that must be made vigorously to the major distributors. The business building campaign is far too important to be made a junior partner to standard picture promotion. The business building campaign should buy its own space, have its own advertising and promotional material; it should never go the way of previous industry efforts, ending up with a little "Go to the movies" slogan thrown in as a P.S. in the individual picture advertising.

In the old days the travelling salesman was ready with a whole battery of answers when a potential customer asked him, "What are you selling?" And we had better not wait for the question to be asked. If American business waited for the customers to ask, instead of whetting the customers' interest, we would still be the country cousins. What are we selling? Let's add Moviegoing to our stock in trade.
That Talent Problem

The major theme of our times, it seems to me, is one which is being brought sharply into focus throughout the entertainment industries. It is the question of talent and of taste.

There is a school of thought rampant among the so-called creative talents of our world which blames the low common denominator of the entertainment arts on the business men. This school of thought suggests that Hollywood is deliberately making poor pictures, television is inserting sex and violence, night clubs are going—at least at Vegas—for more nudity and the Broadway stage is fasciated by perversion, because this is the easy road to riches. Even among those who defend the entertainment world the basis of the defense is often that the public wants the shoddy and the dirty, and anything better won't succeed. I would like to devote this column to those words, "anything better." Here is where the basic problem exists.

There is no question but that in any entertainment medium bad programming can drag good programming down. To paraphrase Gresham's Law, a cheap buck can make an honest buck harder to earn. But I reject completely the idea that the lack of better pictures or more good television programs or nicer plays is basically due to the shoddy goods in the market place.

The real reason for the shortage of the worthwhile is that there is a shortage of outstanding creative talents. And the reason for the shortage of creative talents traces to factors quite basic to the world in which we live. (I might add that Russian artistic creativity appears to be, at optimum, no higher and possibly a good deal lower than our own.)

If you were to take the minority of motion pictures and stage plays and television shows and novels which were commercially successful while still managing to be outstanding artistically, you would have a total which compared favorably with any previous period in history. The trouble is that in every previous period of history there were less media for entertainment. William Shakespeare didn't have to compete for an audience that was inclined to stay home and watch "Gunsmoke." Even as recently as "Death of A Salesman" on the Broadway stage the play was not in competition with perhaps a dozen different television programs per night.

Why don't we have more writers who can combine popular appeal with fine writing and good staying power, regardless of the medium? Here again, the answer lies in the times.

In the past decade, the emphasis in our colleges has all been on technology and pure science. The humanities have been sadly neglected. College graduates emerge from the campus cocoon unable to write proper English. Talented writers find the immediate rewards of job security and fringe benefits in writing advertising copy or journalism and do their creative dramatic or novel writing on the side. Those few who come up with hits feel no great economic compulsion to turn out any great volume of further work, and there is something to be said for the saying that the greatest writing is hungry writing.

It is, of course, harder to write good material than ordinary run-of-the-mill stuff. It is often harder to sell good material. This is not a post-war development. "Porgy & Bess" was a commercial failure when it was first presented. Yet it is a classic of our times. Obviously, as "Porgy & Bess" indicates, at least some of the responsibility for the standards of entertainment devolves upon the buying public. Nevertheless, the basic problem is to fluid worthwhile material, and get it produced; then and only then does the public stand in judgment.

The other day at FCC hearings a college professor cited the ban on block booking and blind selling as a model for television. His point was that by pinning the responsibility for program selection on the local station we would be encouraging an improvement of program standards. Yet, interestingly, the programs that get the greatest rejection from stations are not those which are most notably in the public interest. Indeed, the FCC itself has obliquely indicated it wants the local stations to accept more of the documentary and public service programs which now are the hardest to sell.

The fact that a movie is written by an exciting and famous author can make it a better movie all along the line—absolutely better stars to agree to appear in it, persuade the producer to spend more money on it. But in the last analysis the quality of the movie depends on its content, not its personnel. And we apparently do not have sufficient people to provide high content for films and stage and television and books in our era. We are making less movies; but we are turning out more television programs, more books than ever. To take the time to write one good manuscript means the author sacrifices the steady income from ten routine jobs. That's asking a lot of him. And there aren't enough writers of whom we can ask it.

himself to the economic and physical limitations of the stage of his time; and every author has had to do the same.

But I believe that our writers are largely lacking in a knowledge of public taste. The finest work of art is worthless if you cannot get people to look at it. "All the Way Home" is the Pulitzer Prize play, somehow it does not seem to have the same appeal for the public as less worthy plays. I do not believe that this is necessarily the fault of the public or of the publicity. I believe it is a defect in the play. I believe that the playwright's first job must be to find a theme which has a natural affinity for the audience. "Death of A Salesman," to go back a bit, was such. Its very title told what the story was about. It came at a time when the decline of the traveling salesman was beginning to be noted. It struck a note of contemporary interest.

Another point is that we are in what might be called the "one-shot" age. How many authors can you think of who have written one or two or possibly as many as three fine books and then a load of junk? We are told, for example, that the reason there isn't more good drama on television is because all the good authors have given up in disgust. Where then have they gone? Where is the stream of hits they should be producing in other media?

Why don't we have more writers who can combine popular appeal with fine writing and good staying power, regardless of the medium? Here again, the answer lies in the times.

In the past decade, the emphasis in our colleges has all been on technology and pure science. The humanities have been sadly neglected. College graduates emerge from the campus cocoon unable to write proper English. Talented writers find the immediate rewards of job security and fringe benefits in writing advertising copy or journalism and do their creative dramatic or novel writing on the side. Those few who come up with hits feel no great economic compulsion to turn out any great volume of further work, and there is something to be said for the saying that the greatest writing is hungry writing.

It is, of course, harder to write good material than ordinary run-of-the-mill stuff. It is often harder to sell good material. This is not a post-war development. "Porgy & Bess" was a commercial failure when it was first presented. Yet it is a classic of our times. Obviously, as "Porgy & Bess" indicates, at least some of the responsibility for the standards of entertainment devolves upon the buying public. Nevertheless, the basic problem is to fluid worthwhile material, and get it produced; then and only then does the public stand in judgment.

The other day at FCC hearings a college professor cited the ban on block booking and blind selling as a model for television. His point was that by pinning the responsibility for program selection on the local station we would be encouraging an improvement of program standards. Yet, interestingly, the programs that get the greatest rejection from stations are not those which are most notably in the public interest. Indeed, the FCC itself has obliquely indicated it wants the local stations to accept more of the documentary and public service programs which now are the hardest to sell.

The fact that a movie is written by an exciting and famous author can make it a better movie all along the line—absolutely better stars to agree to appear in it, persuade the producer to spend more money on it. But in the last analysis the quality of the movie depends on its content, not its personnel. And we apparently do not have sufficient people to provide high content for films and stage and television and books in our era. We are making less movies; but we are turning out more television programs, more books than ever. To take the time to write one good manuscript means the author sacrifices the steady income from ten routine jobs. That's asking a lot of him. And there aren't enough writers of whom we can ask it.
THE BOOM HAS LOWERED both in — and on — movie stocks. Whether or not filmdom is in the throes of a slump, a temporary adjustment, or simply is in a period of breath-catching, is something that will not become clear until a trend can be more clearly discerned. But this much looks certain: from boxoffice to ticker tape, filmdom appears confronted with a summer of mild discontent. This is the private thesis of a number of industry officials who view the warm weather product potential as several notches below the calibre of other seasons.

This is not to say that we are in parlous times. The Film BULLETIN Cinema Aggregate has descended rather sharply of late, from 360 about May 1 to 325 on June 20—but so has the Dow Jones as well. The significant finding is that the big joyride, filmdom's royal status as a prime defensive issue, is clearly over, pending evidence of some new factors that might rekindle public interest.

Approximately one year ago, the speculative gentry began cottoning to movie shares as the market went on a bird-dogging prowl for the scent of specialty growth issues that could function independently of the averages. In movies they sensed fair game. The underlying doctrine dealt with the curious secondary recovery attribute of the medium, the marvelous afterlife of a motion picture library in the Valhalla of TV following its ordinary rounds in the secular world of theatres. As the dogma took hold, stock prices bounded to uncharacteristic heights.

Contributing mightily to the boom was Wall Street. Investment firm literature was infused with the glowing cash potential of the backlogs, with diversification activities of film producers, with realty dealings, and about every conceivable facet of activity—almost except film production. To this one-time imperative of movie business scant heed was paid, except in surveys dealing with M-G-M. Here mighty verbal trumpets were played in honor of "Ben Hur." Otherwise, the core of film company income—the movies—played second fiddle. Now, the point has been reached where most of the discountable factors have been discounted, and then some. The market has paid court to the non-operational virtues. It finds itself down to the bedrock of the business: the basic theatrical films.

When new cars are not selling, Detroit is in hot water. Filmdom has been luckier. It retains title to the vehicles it produces for ever and ever, and through the fortuity of TV it has inherited a secondary market that is capable of regenerating income on old models, thereby camouflaging to a degree the inadequacies of current operations. This windfall has created a delaying action. To overemphasize its relevance is unsustainable. Sooner or later, basic necessities assert themselves. This is such a time. Backlog income can no more sustain the film industry than the used car market can justify Detroit. It can, however, keep the industry afloat far longer than would ordinarily be true. This is the value of the film libraries in its accurate perspective.

It is unfortunate that in the conversion of its key asset into cash, filmdom has not employed its resources more judiciously. At the very time TV is losing unprecedented status—in terms of both audience and prestige—the film industry is failing to exploit maximally. Recent statistics dealing with theatre attendance reveal that filmdom is failing even minimally. The popular audience is not deserting one medium for the next. It is averring a disenchantment with popular entertainment at large. The public is turning to new pursuits.

Now these findings could augur alarm if it were not true even now that a picture of true distinction or of undoubted exploitation values is capable of greater returns than at any time in the medium's history. But films of this stripe come only too occasionally.

The question must be put: Why filmdom did not strive to the utmost to make capital in the Summer of 1961, at a low ebb in TV affairs and at a high tide in the disposition and mobility of the public? If ever the time was golden, it was—and is—this summer. The question must be asked why the major companies have not time-tabled their stellar product for hot weather release, imposing attractions that are now being reserved for chilblain and hot toddies. True, there are on hand "Guns of Navarone", "Fanny", two or three additionally solid attractions and a spare number of exploitable films headed perhaps by "Homicidal", "Snow White and the Three Stooges" and "The Naked Edge". Yeoman work will be demanded of these. Filmdom is failing to fill the most inviting showcase to be accorded its wares in a long, long time.

BOOST FOR M-G-M. In harmony with most other movie stocks, and with the market in general, Metro-Goldwyn-Mayer has taken its bumps in recent weeks. During the bearing swing of the past Spring, the stock skidded off close to 20 points below its year's high, and James Dines, analyst of A. M. Kidder & Co., who had been stoutly pushing M-G-M, with a "target" price of 100, dropped the company last week from his "fast movers" list.

While Metro shares are still some 14 points under the 1961 high (closed 6/23 at 561/2), Financial Bulletin still recommends it very highly. No other film company has a product potential to match M-G-M's for the next two years, what with films of the calibre of "King of Kings", "Mutiny on the Bounty" and "Four Horsemen of the Apocalypse" in various stages of preparation. Each of these three specials appear to have grossing capacity in excess of $20 million, and there still remain "Ben Hur" to be played in thousands of theatres.
Only Col. Goes Up as Film Shares Dip

Movie stocks continued to plummet in the past fortnight, with every film company issue down except Columbia, which rose 1½ points, possibly on the strength of anticipated heavy returns from its Summer blockbuster, "Guns of Navarone."

Some of the glamour of film and theatre stocks seemed to dim in the public eye, as evidenced by the extremely light trading, although the small turnover seemed to follow the general pattern in an iffy overall market. Of the 19 movie stocks covered, 17 suffered drops ranging as high as 8½ points. Deepest descent was that of M-G-M, while 20th Century-Fox shares moved further down (4½ points), approaching the year's low, as the impact of poor earnings performance in production continued to make itself felt. AB-PT also was down sharply (5½ points).

UA First Quarter Net Up 11.6%

United Artists' net earnings for the first quarter of 1961 jumped 11.6 per cent to $879,000 ($5.51 per share), from $788,000 ($4.46 per share) a year ago, chairman of the board Robert S. Benjamin reported at the annual stockholders meeting. In addition, UA's gross worldwide income for the year's first period totaled $26,965,000, compared to $23,188,000 for the similar 1960 span.

President Arthur B. Krim revealed that all divisions of the company were operating profitably, with future growth anticipated. Krim also announced a three-year program of completed pictures, and those in production, which he termed "unprecedented" in the history of UA and the industry.

Replying to a question about "The Alamo," Benjamin predicted that it would gross $16,000,000, adding that the firm's investment in the film is $2,000,000, "not $12,000,000, as reported." The picture's initial roadshow engagements, he admitted, were "not as exciting by a large measure as we had hoped, but served a purpose. When it went into regular release it was a tremendous success, here and abroad."

U First Half Off Sharply

Universal Pictures' consolidated net earnings for the 26 weeks ended April 29, 1961, dipped sharply from those of last year's similar period. U reported $1,685,000 ($1.98 per share), compared to $3,695,194 ($4.04 per share) a year ago. Previously, president Milton R. Rackmil had predicted that first-half figures would be down, but that the second half production performance would bring earnings back up to at least as high as in 1960.

Columbia Declares Dividend


Famous Players Net Drops

Famous Players Canadian Corp., Ltd., subsidiary of Paramount Pictures and parent firm of Trans-Canada Telemeter (pay-TV experimenters), reported net income of $545,742 ($3.51 per share) for the three months ended March 31, a drop from the $595,518 ($3.34 per share) for last year's similar span.

AB-PT Theatres vs. Other Interests

Cooley & Co., NYSE investment firm, in a report on American Broadcasting-Paramount Theatres, calls it a "soundly based and rapidly growing company (that) offers the investor an attractive medium for long term capital gains and appreciation." According to Cooley researcher Andre de Selency, "although profits for the first quarter increased only slightly to 81c per share vs. 79c per share, earnings are estimated to reach a record of $3.00 a share for the year vs. $2.50 in 1960."

But, as far as the theatre end of the business is concerned, the brokerage house seemed more interested in the declining role movie houses have been playing in AB-PT affairs than in any upbeat aspects. Notes de Selency, "By reversing a persistent earnings downturn three years ago which was due to its formerly dominant theatre business, profit gains have shown a 30 per cent per share annual increase. A steady program of high overhead theatre divestment has decreased the number from 550 in 1956 to 472 at the end of 1960, while providing extra capital funds for profitable investments. Where theatre operations accounted for 50 per cent of revenues three years ago, less than 26 per cent of 1960 income was derived from this source."

Wometco Expands

Wometco Enterprises, of Miami, continues to expand in diversified fields. It was announced recently that Louis Wolfson, vice president of the firm, had been appointed director of Wometco's broadcast interests. All radio and TV executives of the company are to report to the board of directors and the president through Wolfson, thereby increasing efficiency, centralizing responsibility and speeding the flow of communications. In addition, Wometco purchased the business and assets of the L. & H. Vending Co., of Orlando. This was a further step in the announced plan to expand the vending division.

S & P Report Sees Higher Attendance

Standard & Poor's Current Analysis and Outlook on the entertainment industry has this to say of movies: "Feature film distribution activities will reflect higher attendance at U.S. theatres, rising boxoffice prices, and the generally high-quality product, although the number of first-run releases probably will show some further decline . . . Television activities of major movie companies, including both the production of television film series and leasing of post-1948 features to the medium, will make an increasing contribution to revenues and earnings."

<table>
<thead>
<tr>
<th>FILM &amp; THEATRE STOCKS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Film Companies</strong></td>
</tr>
<tr>
<td>ALLIED ARTISTS</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
</tr>
<tr>
<td>COLUMBIA</td>
</tr>
<tr>
<td>COLUMBIA (Pfd.)</td>
</tr>
<tr>
<td>DECCA</td>
</tr>
<tr>
<td>DISNEY</td>
</tr>
<tr>
<td>M-G-M</td>
</tr>
<tr>
<td>PARAMOUNT</td>
</tr>
<tr>
<td>20TH-FOX</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
</tr>
<tr>
<td>UNIVERSAL</td>
</tr>
<tr>
<td>UNIVERSAL (Pfd.)</td>
</tr>
<tr>
<td>WARNER BROS.</td>
</tr>
</tbody>
</table>

(Allied Artists, Trans-Lux American Exchange, others NYSE)
Hottest thing
This Summer
is 20th’s
BALLYHOO!
SHOWMAN SEMINARS
Point-by-Point selling by producer-director Irwin Allen on his 11-city, cross-country tour. Screenings and showman seminars take exhibitors on an exciting promotional voyage.

BIG DISC CAMPAIGN
Chancellor Records will give Frankie Avalon's recording of the title tune a big push. Record sleeve will feature "Voyage" logo.

COMIC BOOK PLUGS FILM
"Voyage" comic book entices youngsters, will be great aid as opening-day giveaway, advance gifts for press and general plug for picture.

SKIN-DIVING TIE-IN
Voit Co., manufacturers of skin diving equipment, going all out to promote tie-in with "Voyage." 4,000 window cards to be distributed throughout the country—film played up in national advertising and department store displays. Voit will supply theatre-men with suits and diving gear for lobby displays.

“Voyage" producer-director Irwin Allen addresses the opening-gun luncheon (in Phila.) of his cross-country tour to plug the film. Seated on the dais are 20th-Fox executives, while in the foreground, exhibitors listen to the details of the comprehensive drive.
Highlights of THE CAMPAIGN

WORLDWIDE PREMIERES
Premieres all around the world will be kicked off by a fabulous San Francisco bow, July 12. The theme of faith will be played up in openings in Europe, Australia, Asia and Africa.

SELL THE SYMBOL
The sword and cross symbol has been made an integral part of the ad campaign. Continuous appearances will hammer "Francis" home to the public.

MUSIC PUSH
Big music drive for the film, via recordings of the soundtrack, main theme and a popular song, "Hills of Assisi."

TWO SHORTS
Unique promotion short subject narrated by star Bradford Dillman details making of "Francis" and shows unusual off-stage shots of producer and director. It’s available in 16mm for community and church groups, local TV stations. Regular travelogue short, "Hills of Assisi," plugs picture, too.

20th Century-Fox presents FRANCIS of ASSISI • A Perseus Production starring BRADFORD DILLMAN • DOLORES HART • STUART WHITMAN and PEDRO ARMENDARIZ as The Sultan • Produced by PLATO A. SKOURAS • Directed by MICHAEL CURTIZ • Screenplay by EUGENE VALE, JAMES FORSYTH and JACK THOMAS
COLOR by DE LUXE CINEMASCOPE

Fox vice president Charles Einfeld (left) and producer Plato Skouras outline plans for extensive "Francis of Assisi" push at high-level planning session of executives from the international, sales and promotion departments, at the N. Y. home office.
Highlights of THE CAMPAIGN

TWO BILLION IMPRESSIONS

20th-Fox is making two billion viewer impressions via a national TV saturation drive. Publicity shorts will tie-in perfectly with programs featuring old Three Stooges comedies. Two sets of regular video advertising will follow.

RCA VICTOR ALBUM

RCA Victor has released a soundtrack album backed by a huge campaign aimed at disc jockey use and store window space. A number of single records also will work for the film.

COMIC STRIP

Special, four-color comic strip ad highlighting beauty, excitement and fun of "Snow White" will get nationwide exposure just before release. It will be aimed at the kids via newspapers subscribing to Puck Comic Weekly.

MAGAZINE ADS

National magazine ad push features space in McCall's simultaneous with opening.

Snow White and the Three Stooges

Introducing CAROL HEISS as Snow White • also starring EDSON STROLL • PETRICIA MEDINA • GUY ROLFE • MICHAEL DAVID • Produced by CHARLES WICK • Directed by WALTER LANG • Screenplay by NOEL LANGLEY and ELWOOD ULLMAN • Based on a story by CHARLES WICK • Produced by Chanford Productions, Inc.

LOVELY NEW FACE

20th Century-Fox, always active in the search for new faces, scores a new "beat" with the discovery of delightful Carol Heiss.
Highlights of THE CAMPAIGN

RAVE REVIEWS

Attention regional ad-pub managers and local theatremen! "Misty" has garnered a raft of rave notices in national magazines—all of which should be employed to promote its openings. Life, Newsweek and McCall's are just a few.

SPECIAL SCREENINGS

Hold special screenings for children of local opinion-shapers. Writers, critics, TV and radio personalities, the press and social leaders all should be invited—but only if they bring a child.

SATURATION TIE-INS

Area saturations are being kicked off by tie-ins with super markets, variety stores, drug chains, etc. Included are toys and books developed by World Toy House, Inc., which has 150 distributors throughout the country.

"I would like to tell you about a new motion picture I have just seen . . .

It isn't very often that a film comes along that you know the whole family is going to love . . . but this is one of them. Most of you probably know the book. It's been a number one family best-seller for the last ten years.

It's a warm book . . . and the picture is filled with all of the excitement, adventure and wonderful beauty that we've all dreamed about at one time or another.

I believe that "Misty" is the kind of picture families the world over have been waiting to see."

PAT BOONE

The small town of Chincoteague, Va., (Pop. 4,000) was swelled to 20,000 strong by visitors from surrounding states attending the world premiere of "Misty." The picture was shot in the village, and many of the townspeople celebrated the big night by riding horses in the grand parade. Thanks to the hoopla, the Island Theatre rolled up a record first-night gross, and drew a host of youngsters.
Highlights of THE CAMPAIGN

SELL THE TITLE

No matter what the promotional activity, stress the title. "Marines, Let's Go" tells the whole rip-roaring story of the battling Leathernecks—their lives and loves. The newspaper campaign puts the emphasis on the title. It'll be big and bold, surrounded by scenes of action, romance and motion.

TITLE TUNE

Same tunesmiths who penned "Sink the Bismarck" and "North to Alaska" have come up with a title song for "Marines, Let's Go." Popular record artist Rex Allen has recorded it for Mercury, and it's being given a full-fledged promotional push.

TV SPOTS

Plenty of TV sell on this one. Two sets of video spots—60, 20 and 10-second trailers—will feature the song and all the action.

"MARINES, LET'S GO!"

Starring Tom Tryon, David Hedison, Tom Reese, Linda Hutchins. Produced and directed by Raoul Walsh. Screenplay by John Twist. Story by Raoul Walsh.

HARD-FIGHTING, HARD-LOVING YARN

"Marines, Let's Go", in the spirited tradition of the Corps, tells the blood-guts-romance story of a group of battling Leathernecks caught up in the Korean struggle. How they battle tooth and nail for every inch of ground for weeks on end, how they woo their girls when and where they find them, how they live and die—that is the excitement, drama and laughter that will spell big grosses for exhibitors this Summer. A war story with a heart.

EAST & WEST

Inter-racial barriers bow to the pressures of war, as the Back Bay aristocrat breaks his ties with the past and falls for the lovely Korean girl with the courage of a lioness, the face of a doll.
20th Will Sizzle in the Fall!

Robert Rossen's
THE HUSTLER
starring
PAUL NEWMAN
JACKIE GLEASON

SEPTEMBER

DEBORAH KERR
in
THE INNOCENTS
Produced and directed by
JACK CLAYTON
of "Room at the Top" fame

SEPTEMBER

DEBBIE REYNOLDS
ANDY GRIFFITH  JULIET PROWSE
STEVE FORREST  THELMA RITTER
in
The Second Time Around
Produced by Jack Cummings
Directed by Vincent Sherman

OCTOBER

—turn for more of the same...
...and to keep the boxoffice warm

**OCTOBER**

**BACHELOR FLAT**
With TUESDAY WELD  RICHARD BEYMER  SELESTE HOLM and TERRY-THOMAS
Produced by Jack Cummings  
Directed by Frank Tashlin

**NOVEMBER**

**JOHN WAYNE**
in
**The COMANCHEROS**
Produced by George Sherman  
Directed by Michael Curtiz

**NOVEMBER**

F. Scott Fitzgerald's
**Tender is the Night**
starring JENNIFER JONES  
JASON ROBARDS, JR.  JOAN FONTAINE  
Produced by Henry Weinstein  
Directed by Henry King

**DECEMBER**

**WILLIAM HOLDEN**
in
**Satan Never Sleeps**
with CLIFTON WEBB  FRANCE NUYEN  
Produced & Directed by Leo McCarey

**DECEMBER**

The Two Little Bears
—about two little boys who want to become bears—and do!

with EDDIE ALBERT  JANE WYATT  
and introducing BRENDA LEE

**plus—**
This Cutie for
**DECEMBER**
Having weathered one of the most severe winters ever experienced in many sectors of the nation, with millions of prospective filmgoers confined to television for weeks on end, the movie industry is wearing its rose-colored glasses as it awaits the bounties of Summer. Now that the warm season is here, theatremen are scanning the release charts, hopeful that the pictures issued by the film studios of the world will gratify the public taste for out-of-home entertainment. The function of this annual Summer Product Survey is to appraise the product qualitatively, quantitatively, and on the basis of boxoffice potential.

Our analysis, in summary, reveals the following: qualitatively, the Summer, 1961, product leaves something to be desired, the number of unquestionable artistic accomplishments being limited to a mere handful; the number of releases offered by the principal distribution companies for the months of June, July, August, September (as presently recorded) is some 25 below last year's total of 85; the season's most sanguine note rises from the strong boxoffice potential in the raft of exploitation pictures being released to lure the vast fancy-free younger audience into theatres. If this Summer can be described succinctly, it is as The Showmanship Season.
Analysis of the
SUMMER PRODUCT

20th Century-Fox

The keynote for Summer, 1961, at 20th Century-Fox is promotion. Eight pictures are arrayed for the June-September period, and each possesses saleable potential that the firm's aggressive boxoffices are exploiting to the fullest. Look for a thunderous barrage of showmanship fire from Fox aimed at the b.o. target.

The sign of the sword and the cross on all 20th advertising symbolizes the conversion of a fighting man to a man of the cloth in Plato Skouras' "Francis of Assisi." This one, the company hopes, will follow in the highly successful footsteps of a previous religious hit, "The Robe."

Cast in the role of Francis is Bradford Dillman, whose performance, they say, will bring him stardom. Stuart Whitman (as the more worldly Paolo) and Dolores Hart (as Clare) round out the trio of fresh faces. Fox has its choice of a number of facets of "Francis" to stress to the public, and it appears to be making the most of all of them. The family-binding aspects of religion, of course, are uppermost in touting this one, but 20th's campaign puts even more emphasis on the action elements—Francis' switch from fighter to holy man. This change of pace that is being played to the hilt via such lines as: "How a Lusty, Fighting Young Adventurer Turned into a Saintly Man of God."

In Color and CinemaScope, "Francis of Assisi" promises to bring out family patronage in large numbers when it is released in August.

Also possessing a raft of exploitables is 20th's big July entry, "Voyage to the Bottom of the Sea." This Irwin Allen production appears to have just as much promise as "Journey to the Center of the Earth," a Fox picture with similar production values which smashed a host of boxoffice records a couple seasons back.

It's loaded with the undersea monsters and other special effects (in color and CinemaScope) that pack the house with kids and science fiction fans. And the storyline, from the pen of Allen, who also served as director, spells first-class excitement: a handful of men and two women defy the world and set out in a huge, glass-nosed atomic sub to blow up a belt of radiation that is about to burn the earth to a crisp. Cast is a blend of experience (Walter Pidgeon, Joan Fontaine, Peter Lorre, Robert Sterling) and new faces (Barbara Eden, Michael Ansara, Frankie Avalon).

According to our reviewer: "'Voyage' adds up to a big chunk of summer boxoffice power. The kids will come in droves, but this is great fun for adults, as well."

Another exploitation release on tap for June is "Snow White and the Three Stooges." The title indicates the promotional veins to be tapped for this one, and there are plenty more, to paraphrase an old slogan, behind it.

Producer Charles Wick has retold the fairy tale in terms of real people with fresh, new faces, against a series of lush special-effects backdrops in color and CinemaScope. That—and the lure of those looney comics, The Three Stooges—should be enough to keep the kid lines long (of course, many of them will talk their parents into coming, too). But Fox has added a heaping dose of video promotion, just to make

(Continued on Page 32)
INGRID BERGMAN
YVES MONTAND
ANTHONY PERKINS

IN EXTRAORDINARY CAST...A MUST EXTRAORDINARY LOVE STORY
“GOODBYE

AN ANATOLE LITVAI
AGAIN

PRODUCTION
INGRID YVES ANTHONY BERGMAN · MONTAND · PERKINS
IN THE ANATOLE LITVAK PRODUCTION
“GOODBYE AGAIN”
WITH JESSIE ROYCE LANDIS · SCREENPLAY BY SAMUEL TAYLOR
BASED UPON THE NOVEL “AIMEZ-VOUS BRAHMS” BY FRANCOISE SAGAN
PRODUCED AND DIRECTED BY ANATOLE LITVAK

THRU UA
Printed in U.S.A.
United Artists

United Artists has a smart Summer lineup of six releases, three of which could wind up making some of the loudest boxoffice noises of the next three months. Overall, there appears to be something of interest for almost every type of movie fan. The entire season’s program will be backed with the familiar UA promotion muscle.

One big one a month, starting in July, is the formula. First on tap is the much-ballyhooed “The Naked Edge,” a hot topic for a number of reasons: it’s being backed by one of the firm’s most dynamic campaigns in some time (“living” press book, flashing red light, etc.); it boasts a top star cast (Gary Cooper and Deborah Kerr), and it was Cooper’s last picture. Much suspense surrounds this thriller, with UA planting it pretty much along straight “Psycho” lines (no one to be seated during the last 13 minutes, and, whatever you do, don’t reveal the surprise ending).

A Walter Seltzer-George Glass production, with a script by Joseph Stefano, who penned “Psycho,” this spine-tinger has Cooper mixed up in some shady business dealings and a case of murder, Miss Kerr as his wife beset by doubts of his proclaimed innocence. A final bathroom scene, in which a shadowy figure seizes her and waves Cooper’s old-fashioned razor in front of her face is all that UA will reveal of the highly-charged plot. This one shapes up as a really solid money-maker in all markets.

For August, the big United Artists item is S-E-X, as dramatized in “Goodbye Again,” a cinematization of François Sagan’s story of a strange triangle, “Aimez-Vous Brahms?”

The cast is stellar Ingrid Bergman, Yves Montand and Anthony Perkins, but once word become widespread about the storyline, they will have to share the spotlight with this extremely adult tale of a beautiful, middle-aged woman and the two men in her life:

one, an unfaithful lover her own age; the other, a starry-eyed lad of 25. Casting seems first-rate, with Miss Bergman the sophisticated interior decorator in love with the dashing Montand, but not adverse to having an affair with a young and mixed-up Perkins.

“Goodbye Again” has the ingredients to become a big grosser. It may have to overcome objections to the frankness of the European theme, but from all indications the latter has been handled tastefully enough to offset any deleterious effect the do-gooders may have. It should score most heavily in the metropolitan market, with a really telling effect on the fems.

September should find “The Young Doctors” ringing up solid business. It has been some time since the screen has concentrated so fully on the struggle to save lives that is waged daily in hospitals everywhere, and there is a hunch here that the public will buy with a mixture of curiosity and a desire to watch other people’s problems this close-up look at doctors and their patients.

The cast—as well as the plot—has that oft-misnamed quality, something for everybody. Fredric March and Eddie Albert represent the established names, while Ben Gazzara, Dick Clark (an obvious lure for the teen set) and Ina Balin inject the spark of youth. Based on Arthur Hailey’s “The Final Diagnosis,” “Doctors” delves into the problems of a hospital not as up-to-date as it might be, and the conflict between the men who want to bring it apace of present-day methods and those who resist any change. A couple of heart-tugging dramas with human life hanging in the balance promise to be the highlights of the film that stir plenty of word-of-mouth. It can be sold heavily to all classes of patronage.

Already in release and apparently holding its own is the firm’s Summer service comedy, “The Last Time I Saw Archie.” Films that poke fun with and at the military life have a habit of performing well at the boxoffice, and “Archie,” the story of the Army’s prize gold brick, should be no exception.

Robert Mitchum, Jack Webb (also producer-director), Martha Hyer and France Nuyen are featured, with Mitchum coming off rather well in the title role as the niftiest con-man of them all, who divides his Army time between gold-bricking and chasing after beautiful women. For the TV fans, there are comics Louis Nye and Don Knotts. “Archie’s” being promoted extensively, and as the Film BULLETIN review notes: “Boxoffice returns should be above-average.”

Exploitation entry aimed strictly at the younger set is “Teenage Millionaire,” for August. Record star Jimmy Clanton, in the title role, and former

(Continued on Page 12)
Metro-Goldwyn-Mayer

Metro-Goldwyn-Mayer has one eye peeled on the normal hot weather boom, the other looking forward to the Fall and Winter, when some of its big blockbusters are expected to hit first-run theatres all across the country with a "Ben-Hur" impact that should send profits soaring.

But this is Summer, and as solid insurance the business-wise Metro brass has nine pictures at the ready, one bearing all the earmarks of a solid hit, and at least two others hot exploitation naturals for the torrid season at hand.

Topping the list is "Ada," a cinema treatment of Wirt Williams' best-seller "Ada Dallas" that appears to have the essential ingredients to power it to really outstanding Summer returns when it gets the green light in July. Take two big star names (Academy Award winner Susan Hayward and Dean Martin); add a sizzling plot centering around a beautiful, ambitious woman who drives her husband to the governorship of the state; stir in a skilled director like Daniel Mann, whose most recent credit was "Butterfield 8," which won an Oscar for Elizabeth Taylor, then season with a slick Cinemascope, MetroColor setting, and voila! —you have Metro's tastiest dish of the season. Thanks to its varied plus factors, it should prove a strong drawing card in almost all situations.

Also ready for July will be MGM's biggest exploitation attraction, "Morgan the Pirate," another imported Steve Reeves-starer via Joseph E. Levine's showmanship-minded Embassy Pictures. The production values of this exciting Color-Cinemascope tale of the fabulous Henry Morgan are first-rate, with loads of action and hand-to-hand pirate combat to lure the kids, while Reeves in the title role is a welcome change from his stereotyped strongman. Look for a shipload of promotion-swashbuckling style—from Levine to help power this one to strong grosses in the kid and action markets. In fact, there is an outside chance it may emerge as MGM's number one Summer money-maker.

Apparently, Reeves has decided to trade in his loincloth for more decorative attire, and if "Morgan" — and Metro's August exploitation entry, "The Thief of Baghdad"—live up to advance b.o. expectations, the wisdom of the change will have been proved conclusively. In "Baghdad" (an Embassy import) Reeves essays the title role, creating the famous chief and his fabled adventures, once again in Color and Cinemascope. The story appears to be an actionful one, and the youngsters should find Reeves' crossing of the mystical Seven Gates and his ride on a winged, white horse overflowing with excitement. Backed by the Levine brand of hard-sell, it could ring a merry tune at the boxoffice; in fact, Mr. Reeves might well turn out to be the toast of Metro before the Summer is out.

The balance of the August list is comprised of two pictures at opposite ends of the cinema spectrum. One, "The Honeyymoon Machine," is a light-hearted comedy based on a Broadway spoof; the other, "Bridge to the Sun," is a serious story of inter-racial marriage patterned after an autobiographical novel.

Of the two, "Honeyymoon" appears to possess more potential, although both will require plenty of promotion. Plot, based on "The Golden Fleece," is tailor-made for yokks (a U.S. Navy lieutenant teams up with a fellow officer and a civilian electronics engineer in a scheme to use the computer of a missiles cruiser to beat a roulette wheel in a Venice casino). There is the love interest, too, as per the title, and the cute goings-on are offered in Color and Cinemascope. Metro certainly has gone all out on the new faces limb for this one, having lined up four virtual unknowns for the lead roles: Steve McQueen (known for his "Wanted Dead or Alive" TV show), Bridgid Bazlen, Jim Hatton and Paula Prentiss (the latter two having received good notices for their comedy roles in "Where the Boys Are"). While opening the door to new talent is a commendable practice, in this case, it leaves the company without a single well-known name on the marquee. Obviously, a strong campaign will have to be an adjunct if the "Honeyymoon" is to last.

"Bridge to the Sun" must be tabbed a possible sleeper: if its controversial aspects are sold properly, it could ring up some smart grosses; if not, it will have to be relegated to the bottom half of dual bills in most situations. Based on a true story, "Bridge" is about a girl from Tennessee who was married to a Japanese diplomat and lived with him in Japan during World War II. Here again, new faces are top-cast. Carroll ("Baby Doll") Baker and James Shigeta portray the storm-tossed couple.

A quartet of exploitation items—all set for June — round out the MGM card. None figures to draw them in droves, but sold with a flair, they could hold their own as supporting dwellers.

Best of the lot seems to be "Ring of Fire," another actionful melodrama from the Stones (Andrew and Virginia). TV personality David Janssen is the rugged sheriff in this manhunt drama climaxcd by a spectacular forest fire in MetroColor. Our reviewer had this to say about its b.o. chances: "If (Continued on Page 32)
Universal

Universal is continuing its highly successful policy of turning out big, slick, expensive entertainments—films which transport moviegoers from their humdrum existence to the magic land of the sumptuously rich and/or joyously carefree. The Summer program from the vital organization is headed by two such attractions, both of which hold promise of bringing in plenty of profits. To back them up, there are a trio of exploitation items with solid promotional values, and a couple of pictures that could turn out to be big grossers. All in all, a schedule to make any film company happy.

U's top show of the warm weather season appears to be "Come September," a large-scale comedy for August, with a star-filled cast, that has the earmarks of an attraction to follow in the money-strung paths of "Operation Petticoat" and "Pillow Talk." And from all advance indications, "September" gives every sign of being able to fulfill those ambitious aspirations. First off, it was written by Stanley Shapiro and Maurice Richlin, the same team who penned both "Petticoat" and "Pillow Talk." The cast in this one is explosive. Rock ("Pillow Talk") Hudson and Gina Lollobrigida should draw them in droves, and Sandra Dee and Bobby Darin (the nation's most publicized young marrieds, who met and fell in love while making the film) spell b.o. magic for the younger set. Walter Slezak lends solidity and a strong following of his own.

A CinemaScope-Technicolor production, it's the story of a wealthy, handsome American (Hudson) and his beautiful Roman playmate (Lollo), who, during one of their annual romps, run into budding young love (Dee and Darin). Each learns something from the other as a series of wildly funny happenings unfolds against a lush Italian-villa backdrop. Slezak promises to be side-splitting as Hudson's suave major domo, who sneakily runs the American's villa as a fancy tourist hotel, and pockets the profits.

September will see Ross Hunter try to emulate his glittering record of money-makers over the past two years ("Imitation of Life," "Pillow Talk," "Portrait in Black" and "Midnight Lace"). That's when his "Back Street," another melodrama with glamorous settings and powerful fem appeal, makes its bow. Look for a romantic star triangle of Susan Hayward, John Gavin and Vera Miles to stir up its share of marquee excitement; a bold plot, featuring an adulterous husband, a beautiful "other woman," an alcoholic wife and two children caught in the middle, to create hefty word-of-mouth, especially among the females; ditto the fact that Miss Hayward plays a fashion designer, which allows her to wear and be seen with the eye-catching fashions that have become somewhat of a traditional—and audience-attracting—fillip in each Hunter production. This one has strong possibilities.

Already making a fast run at the big dough is "The Last Sunset." This rather unusual outdoor (Eastman Color) drama, packing a potent marquee wallop with Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotton and Carol Lynley, has rung up really smart returns in its opening situations, and figures to follow that pattern further when it is placed in general release next month.

Added to a tense conflict between outlaw murderer Douglas and Hudson, the lawman determined to bring him in, is a definitely offbeat man-woman twist: Miss Malone is involved with three men—drunkard husband Cotton and both Hudson and Douglas, the latter her old flame. When Douglas sees Hudson is gaining the upper hand, he becomes attracted to Miss Malone's daughter (Miss Lynley). Only when she discovers that the pair plan to run off together does Miss Malone tell Douglas the startling truth: Miss Lynley is their daughter. Completely disheartened, Douglas then allows Hudson to kill him.

A recent Film BULLETIN review predicted "big returns for 'The Last Sunset' in all situations."

Now doing socko business at a New York art house is Universal's amusing June release, "Romanoff and Juliet." It's all Peter Ustinov (he wrote it, produced and directed it and stars in it, along with Sandra Dee and John Gavin), and a cinch click in the art house market. But in the general class, this adaptation of the bearded Academy Award-winner's successful stage play will require strong selling.

Plot revolves around what happens when Concordia, which cannot be found on any map, finds itself with the deciding vote in a vital U.S.-Russian deadlock in the UN—and how the two great powers vie for Concordia president Ustinov's favor. It's all done tongue-in-cheek, with love (via a romance between Gavin, son of the Russian ambassador, and Miss Dee, daughter of his American counterpart) the not-so-secret ingredient that eventually conquers all international problems.

Exploitation-wise, U is pretty well fixed, with three entries (two combined (Continued on Page 30)
Columbia

Columbia’s prolonged hunger for boxoffice product could be satiated this Summer. The firm has on tap for June through September a feast of nine features, topped by one that is already labeled the choicest boxoffice morsel of the season, another that has all the elements to make it a smash hit, and a garnishing of several good exploitation tidbits.

Number one attraction—and one the firm expects to be one of the biggest grossers of the year—is Carl Foreman’s "The Guns of Navarone." From all indications, this July release has practically everything a film needs to rise to the major leagues of money-makers. The cast is excellent: Gregory Peck, David Niven, Anthony Quinn, and support from Stanley Baker, Anthony Quayle, Irene Papas, Gina Scala and James Darren. This Eastman Color-CinemaScope production was given Film of Distinction rank in The BULLETIN and our highest boxoffice rating.

The plot, based on Alastair MacLean’s best-seller, is strikingly similar to that of "Bridge on the River Kwai," and while "Guns" will have to do some fancy grossing to match that historic record-breaker, it has the same dramatic quality and filmic sweep that spells boxoffice magic. Essentially, it is the story of six valiant men, all trained and tested saboteurs, faced with the heroic task of saving 2,000 British and Greek soldiers by destroying the Nazi-held fortress on the Aegean island of Navarone. It is they, split by hatreds and bitterly marked by years of war, who must blow up the Guns of Navarone.

A skilled blending of scope and taut direction by J. Lee Thompson add up to heroic adventure, in the fabled Greek tradition, complemented by edge-of-seat suspense that should stimulate highly favorable word-of-mouth. The latter, incidentally, should serve to overcome the obvious misleading character of the title. Top it off with a monumental promotional campaign begun long in advance of filming, and you have potentially one of the year’s smash hits.

Oddly, Columbia has another picture in the wings whose storyline is being compared to "Kwai." Said the London Daily Cinema, of "The Devil at Four O’Clock": "It is so superlatively filmic as to be a potential companion piece to ‘The Bridge on the River Kwai.’” Couple this crackling script with a star-studded cast headed by Frank Sinatra and Spencer Tracy, and the superb directorial talents of Mervyn LeRoy, and "The Devil at Four O’Clock" (September) emerges as a potential blockbuster that could rival "Guns" for top Summer honors, although the majority of its bookings probably will run into the Fall.

Against an authentic, on-location, Eastman Color backdrop is played out the story of the last agonizing hours of life on a small Pacific island before it is blown into the sky one morning by a volcanic blast. Three criminals—led by Sinatra—and a priest, Tracy, work feverishly to rescue the children and staff from a leper hospital in the mountains. They fight landslides, streams of molten lava and raging forest fires in a hair-raising escape that promises to build audience tension to a fever pitch.

The title—taken from an old Spanish proverb, "It is hard for a man to be brave when he knows he is going to meet the devil at 4 o’clock”—should stir plenty of public interest, as should the unforgettable ending, and for the women, there is, of course, romantic interest supplied by a Sinatra love affair.

Also for July is "Two Rode Together," a western that, while reportedly too talky and lacking in action, appears to have the horses (no pun intended) to hold its own in the general market. The cast is the film’s strong suit—James Stewart, Richard Widmark and Shirley Jones (off her Academy Award-winning role in "Elmer Gantry"). Then, too, it has the important John Ford stamp of direction. Plot centers around the attempted rescue of white prisoners a band of Comanches have captured in the past 15 years, but indications are that there is not enough good old fashioned excitement to sustain it throughout.

Topping the exploitation list is William Castle’s "Homicidal," gimmick picture for June that will get the usually strong Castle sell. This tale of a maudlin young woman is bound to draw heavily in the mass market on the strength of the ballyhooed suspense the redoubtable Mr. Castle will conjure from his bag of showman tricks.

Columbia’s exploitation for July is "Gidget Goes Hawaiian," a follow-up to the successful "Gidget" of two seasons ago—with a plot every bit as thin, but with the same ingredients that figure to draw the teen-age moviegoers. The entry will depend on a number of factors: the strength of the promotional backing; the popularity of the tunes, and the avidity with which the boxoffice buyers buy the youthful cast, composed of Deborah Walley, in the title role, and James Darren and Michael Callan, as her suitors. The kids figure to buy, and "Hawaiian" figures to ring up some nice grosses this Summer.

A couple of other, minor league exploitation entries—"The Most Dangerous Man Alive" (June) and "Scream of Fear" (September)—will be rele-

(Continued on Page 29)
At Warner Bros., which has a sparse (four), but quite impressive, warm weather schedule, the word for the Summer—make that the entire year—is simply “Fanny.” To many who have been employed at previews of Joshua Logan’s moving adaptation of Marcel Pagnol classic, “Fanny” shapes up as one of the big blockbusters of 1961. And the firm has backed it with some highly exploitable product that should keep the turnstiles clicking.

The warmth and charm and human drama that have made “Fanny” the toast of France for 30 years running, and boosted it to success on the Broadway stage blend into a throbbing, vibrant element that runs throughout the screen version and holds audiences fast. Few should be the moviegoers who are not moved by this heart-tugging tale of a boy’s love for a girl and the sea. As one hard-nosed newspaperman said upon emerging from a screening of the film at the recent Warner Bros. Jubilee: “You know, there wasn’t a dry eye in the house.”

Surely, “Fanny” must be rated best for class audiences, but it does appear to have the elements to win the heart of the mass audience as well. The acting is first-rate. Leslie Caron is gay and gamin-like as a teen-ager in love, warm and understanding as the unwed mother forced to marry an aging, wealthy widower because she is poor and her lover has given her up for a life at sea. Handsome, young Horst Buchholz is excellent as the lad torn between Fanny and the romance of the ocean. And mark well the two veteran stars, Maurice Chevalier and Charles Boyer; they turn in what may well be the best performances of their illustrious careers. Boyer comes across with impact as Buchholz’s barkeep father, while Chevalier, without warbling a single tune, is tremendous as the widower with an eye for Fanny. The color and photography are tops, too, capturing Marseilles in all its native charm.

Warners appears to have concentrated its big guns in July. Also slated for release then is “Parrish,” a sexy, sentimental, but very commercial soap-opera with distinct boxoffice possibilities in the general and teen-age markets. In fact, in many respects this Technicolor offering is reminiscent of “A Summer Place,” which was one of last year’s b.o. surprises.

Tall, blond Troy Donahue, who opened youthful eyes in “Summer Place,” is a handsome, 19-year-old out to learn tobacco farming in a Connecticut valley. The three girls he romances, quite fervently, include Connie Stevens, of video’s “Hawaiian Eye,” as a naughty field hand; and Diane McBain and Sharon Hugueny, both fresh, young faces, as a spoiled miss who worships money, and the kind, understanding girl Donahue winds up with, respectively. These names will satisfy the coke set, while for the adults, there’s Claudette Colbert, as Donahue’s mother; Karl Malden, a tyrannical tobacco farmer, and Dean Jagger, a field owner who defies Malden.

In what amounted to a special pre-run, “Parrish” recently rang up four big weeks at New York’s Radio City Music Hall, and backed by a strong sell aimed at the proper markets, it should perform profitably elsewhere.

For June, the firm is banking on a pair of Joseph E. Levine exploitation entries to stir up plenty of business, especially among the action-adventure fans and the out-of-school children. To be issued as a dual bill are “The Fabulous World of Jules Verne” and “Bimbo the Great.” The former, a novel adventure-fantasy that combines live and animated scenes, will top the bill. It relates the story of a professor, working on a powerful explosive, who struggles to foil a band of pirates’ plan to conquer the world. Set against the fascinating backdrop of the imaginative Verne’s world, this English-dubbed, Brussels Film Festival award-winner could turn out to be a solid money-maker. According to our reviewer, the picture “appears certain to make a profitable financial splash on this side of the ocean. Showman Levine is backing it with one of his colorful audience-inducing campaigns, and it portends big profits wherever shown.”

“Bimbo the Great” is a routine circus melodrama. A German-made, dubbed entry, its strength will lie solely with the kid set.

COLUMBIA
(Continued from Page 28)
gated to lower half billing on duals. In the same class is “Five Golden Hours,” a British-made comedy, starring Ernie Kovacs and Cyd Charisse, already in release and doing nothing fast.

A rather subdued little British import titled, “The Greengage Summer,” is due in September. The story of an innocent young girl’s awakening to love and jealousy during a summer holiday at a French chateau-hotel, it features Kenneth More and Danielle Darrieux, familiar, perhaps, art-house names. A questionable item.
American-International, still moving ahead to better quality product, relies heavily on exploitation-type pictures, although of the more carefully-made variety. No fools they, the AIP brass recognize the need for product with built-in selling angles, and they have lined up four warm-weather exploitations, three of which loom as potentially solid money-makers.

The gimmick trend, according to some movie taste-testers, is away from the horror fare and to either lighter, more fanciful stuff, or science-fiction-outter-space storylines, and AIP seems to have supplied the public want with two of its "big three"—"Master of the World" and "Alakazam the Great". But just to be on the safe side, so to speak, the firm has a real chiller, "The Pit and the Pendulum," waiting in the wings to equal or better last year's "House of Usher."

All set to hit the general market—especially the kid trade, out of school and in search of excitement—is "Master of the World." Personally produced by president James H. Nicholson, and termed AIP's most expensive film to date, this June entry is being counted on to roll up hefty returns in the mass market. Based on two novels by the master science-fictioner Jules Verne, this sweeping color production stars Vincent Price as the deranged captain of a flying ship bent upon reforming the world, even if it means having to destroy it. Charles Bronson, Henry Hull, Mary Webster and David Frankham are taken for a wild ride as Price's intended victims. The Film BULLETIN reviewer has this to say: "AIP's most ambitious undertaking to date, it should pay off big at the boxoffice . . . has the elements of imagination, fantasy and adventure that will delight youngsters and the young in heart."

Also pretty much out of this world is AIP's July offering, "Alakazam the Great," a full-length cartoon feature, in color, that should prove to be cute enough to click with the coke set. The story of a little monkey and his 13 miracles is replete with fire-spewing monsters, lovely queens, bold knights, snorting bulls and assorted funny animals. In the course of his adventures, Alakazam journeys far to learn secrets of magic from Merlin; battles Goliath with a magic wand; makes a freedom march across a desert, and wins the hand of his beloved by passing a test of his courage.

The company figures to focus plenty of attention on the "starring" voices in the film: Frankie Avalon, Dodie Stevens, Jonathan Winters, Arnold Stang and Sterling Holloway. At least the first two are considered passwords to the pocketbooks of the pre and early-teens. Having succeeded handsomely last Summer with an Edgar Allen Poe classic, "House of Usher," American-International decided to turn to the mystery writer's works for its August release. The result: Roger Cormân's "The Pit and the Pendulum", which promises to be every bit as spine-tingling as its predecessor. Mounted in color and CinemaScope, with stalwart Mr. Price once again providing the major portion of the thrills, "Pit" could surprise by reaching out beyond its expected horror market to attract some of the art house devotees with a taste for Poe and his tales of the super-natural. Certainly, this is more than the stock scare offering: settings appear to be lavishly lurid in the grandest style of the author, with a castle-full of terrors to frighten even the most jaded of horror fans.

Supporting Price are a group of youthful performers: John Kerr, (little seen since his acclaimed role in "Tea and Sympathy"), who seeks to learn more of the mysterious death of his sister, played by Barbara Steele, and Luana Anders, Price's sister, who suffers as her brother is slowly driven out of his mind by a fantastically wicked plot.

For September, AIP has a rather routine dualler, "Lost Battalion," a war story billed thusly: "200 men and one girl trapped in a ring of steel!" It figures to merely round out the Summer chart.

UNIVERSAL

(Continued from Page 27) in a double bill) capable of bringing out the horror fans and vacationing children in large numbers.

Teamed as a chilling June entry are "Curse of the Werewolf" and "Shadow of the Cat." "Werewolf," a well-made shocker from Hammer Films, of England, is the topper, and, according to our reviewer: "Universal has a money winner in this werewolf chiller . . . Backed by a powerful promotion campaign during the Summer months, it figures to roll up good grosses in the action-ballyhoo market and in drive-ins." It boasts an imaginative Eastman Color background and some really terrifying moments. "Cat," low-budget, black-and-white story of a vengeful tabby, is an only fair running mate.

The company is hoping b.o.lightning strikes twice in August, when "Tammy Tell Me True" arrives on the scene. This Ross Hunter production, patterned after his "Tammy and the Bachelor" hit of 1959, appears to have the same cuteness of plot, and boasts fair marquee strength via Sandra Dee and John Gavin (fast becoming a familiar romantic duo). With the right promotion, this story of a riverboat gal who falls for her handsome, young teacher could equal its forerunner.

"Trouble in the Sky," a July drama with a commercial aircraft background, and "Blast of Silence," a low-budget, independent picture about a killer-for-hire, set for August, shape up a routine duallers to round out Universal's Summer schedule.
ANALYSIS OF SUMMER PRODUCT

Paramount

It's a cinch Paramount has nothing this season to match last Summer's "Psycho". The company's meager program of four features (no releases are yet set for September) offers nothing approaching blockbuster calibre. Summer '61 shapes up as a season of mediocrity for this company.

Topping the tepid Paramount list is Jerry Lewis' latest slapstick venture, "The Ladies' Man," for June release. This is the one Paramount hopes will brighten a drab Summer, and it is heard that the company will forego first-runs in favor of saturation release, in an effort to reach directly the youngsters who make up so much of the Lewis set. This one finds Lewis mugging as usual, a woman-hater who forgets a jilt by his college sweetheart by working as houseboy in a boarding-house inhabited by 31 beautiful women.

Our reviewer liked the production features ("a top-drawer compilation of inventiveness and color"), but indicated that the Lewis material is wearing thinner and thinner ("Hire yourself a couple writers, Jerry.") "Ladies' Man" is in Technicolor and features opera star Helen Traubel as the landlady and Pat Stanley as the girl Lewis woos and wins.

"On the Double", listed for July release, (but already in and out of some first-runs) leans heavily on its star, Danny Kaye. Without him, it would be low-grade comedy; with him, it's an overlong World War II spoof with one old-hat plot twist too many. The inimitable comedian tries his best as an American G.I. selected by British Intelligence to impersonate one of their hard-nosed generals, but he can't do it all by himself. Neither the direction of Melville Shavelson, who doubled as scriptor with producer Jack Rose, nor the support of Dana Wynter and Wilfrid Hyde White help this Technicolor offering to any great degree.

Listed for August, but also in and out of some first-runs, is "The Pleasure of His Company," an airy, talky adaptation of the Samuel Taylor-Cornelia Otis Skinner stage play. It has a well-balanced cast — Fred Astaire, Debbie Reynolds, Lilli Palmer, Tab Hunter—and it should find fair favor with cosmopolitan movie-goers, but the general audience probably will find it too slow and wordy for its taste. A William Perlberg-George Seaton production in Technicolor, "Pleasure" plays it strictly for that with clever dialogue, divided mainly between Astaire (worldly playboy who returns home after 20 years of play to try and break up the pending marriage of his daughter) and Miss Palmer (his keen and suspicious wife). Miss Reynolds is adequate as the daughter, but Hunter is his usually wooden self. Unfortunately, the plot sags in mid-stream, and from that point, it becomes merely a matter of finishing up. No big grosses from this one.

A minor league offering, "Love in a Goldfish Bowl," was slated for June release, but has been pushed back to later in the Summer. It is aimed strictly at the teen-agers. Tommy Sands and Fabian are the popular record names Paramount hopes will attract the younger set, but a rather far-fetched plot should keep this one from rising above the lower-half-dualler level in most situations.

Buena Vista

The Walt Disney organization is in the throes of one of its most successful seasons. Of the two releases coming via Buena Vista this Summer, "The Parent Trap," shapes up as a potential family blockbuster. The other, "Nikki, Wild Dog of the North," is a new Disney animal adventure set against an outdoor nature background, and should perform adequately in the juvenile markets.

Then, of course, BV's two big grossers, "101 Dalmations" and "The Absent-Minded Professor," currently in release, will be ringing a merry tone at the turnstiles all through the Summer.

Slated for July release, "Parent Trap" may very well rank as the most adult Disney film ever made — yet retaining the producer's great talent for entertaining youngsters. The plot centers around two 14-year-old twin sisters, parted since infancy by their parents' separation. Most of the hilarity involves dad's new love and the daughters' successful attempts to thwart his romance and get him back with mom. All proceedings are, of course, carried off on a wholesome plane. Hayley ("Pollyanna") Mills does it again, this time portraying both daughters, one a prim Bostonian, the other a California tomboy. The versatile young miss emotes handsomely for the same director David Swift, who steered her skillfully through "Pollyanna," and his performance should serve to enhance her reputation as one of the best juvenile actresses extant. Maureen O'Hara and Brian Keith are the couple.

As for the picture's boxoffice potential, this from the recent Film BULLETIN review: "Audiences everywhere are going to fall in love with "The Parent Trap," and exhibitors can count on it becoming one of the big moneymakers of the year."

"Nikki, Wild Dog of the North" also is a July release. Based on James Oliver Curwood's novel, "Nomads of the North," it's a heart-and-action yarn about a Malemute named Nikki, a bear named Newwa and the dog's owner, played by Jean Conzo. Natural mortal enemies, the dog and bear are thrown together by fate and a cruel villain (Emile Genest), who separates Nikki from his master. After many trials and tribulations calculated to keep the younger set on the edge of their seats, dog and master are re-united.
20th CENTURY-FOX
(Continued from Page 20)

certain that no one overlooks “Snow White.” Lovely skating champ Carol Heiss, making her movie debut, is stunning as Snow White, especially in two numbers that highlight her specialty: a birthday ballet and a dream sequence on black ice. The Stooges are—well, they’re the same clowning trio that keep the youngsters entranced before the little livingroom screen. ‘Naif said?’

Film BULLETIN’S prediction: “Ex-

ture’ can be highly entertaining. Grosses should be above average in the neighborhood situations and very good in the hinterlands.”

“Marines, Let’s Go,” another merchandise film for August, is a brawling, sprawling saga of the hard-fighting, hard-loving U.S. Marines, produced and directed by Raoul Walsh. From the looks of the plot, there have been more poignant screen treatments of men in battle (including Walsh’s “What Price Glory”), but for what it is intended, this tale of the lives and loves of Leathernecks during the Korean action is a solid exploitation entry that could ring up good grosses, if sold properly.

Cast is composed entirely of new faces, including Tom Tryon, David Hedison, Tom Reese and Linda Hutchins, so the stress has to be on the sex and action to draw the mass of general patronage.

For September, 20th has a serious, offbeat drama, “The Hustler.” Title refers not to the obvious, but to a hustling pool shark with one driving ambition: to climb to the top of the heap by beating the champ. How he does it, and the people he uses and disgraces in the process, form the nucleus of the plot.

This film has a very interesting cast, with Paul Newman in the title role and Jackie Gleason (in what could prove to be a casting coup) as the legendary pool champion, Minnesota Fats, who finally loses his crown to the Hustler. Piper Laurie plays Newman’s lame girlfriend who sacrifices her honor and integrity for a sordid affair, and George C. Scott is a ruthless big-time money-man who exploits pool room talent.

Another September release will be “The Innocents,” based on Henry James’ famous novel, “Turn of the Screw.” Little information is available on this one, beyond the star, Deborah Kerr, and the producer-director, Jack Clayton, who turned out the widely-acclaimed “Room at the Top.” These names are, of course, big plus factors. The rest remains to be seen.

Already in release is the Elvis Presley-starrer, “Wild in the Country.” This Jerry Wald production boasts a number of audience-attracting angles: unbridled sex, small-town gossip, a young man-old woman affair and the climactic murder trial. But the rock-and-roller’s name may prove to have a deterrent effect on audiences outside the teen-age sphere. And as for the coke set, the crooner limits himself to a couple of ballads, which may prove something of a disappointment to that element. Hope Lange, Tuesday Weld and Millie Perkins balance off the cast as the three females in Presley’s love life.

UNITED ARTISTS
(Continued from Page 25)
middleweight boxing champ Rocky Graziano, as the bodyguard hired to keep him out of trouble, and away from those anxious to exploit him, may attract some fan interest, but the music—via heavy plugging of the dozen or so songs in the picture—holds the key to this one. It looks like a satisfactory dualler in most situations.

Slated for July release is “By Love Possessed,” a slow-moving, superficial version of James Gould Cozzens’ best-seller about infidelity and the varied ways of love. It has been received with only lukewarm notices, and figures to rely heavily on the marque strength of its cast—headed by Lana Turner, and backed by Efrem Zimbalist, Jr., Jason Robards, Jr., George Hamilton, Susan Kohner and Barbara Bel Geddes—and the infidelity theme to gain favor with the general patronage.

M-G-M
(Continued from Page 26)
MGM and exhibitors back it with a strong promotional drive, it should do above-average in the action market. “The Secret of Monte Cristo,” revolving around the search for the fabulous treasure of the rather overworked Count; “Invasion Quartet,” a comedy-romance about the British armed forces, and “Magic Boy,” a feature-length, animated cartoon about a little boy who employs magic to defeat the forces of evil, are the other three June entries.
Allied Artists is riding with a small Summer schedule of exploitation items while awaiting its hoped-for blockbuster, "El Ci." in the Fall. While striving to meet president Steve Broidy's announced plans for a step-up in quality, AA has turned out four medium-budget pictures for the period of June through September, each with built-in qualities that should attract separate segments of the moviegoing audience.

Taking all factors into consideration, "King of the Roaring '20s—The Story of Arnold Rothstein" looks the most promising. Recognizing the Prohibition-era craze that has enveloped the public, and obviously employing a pre-sold (video) title, producers Samuel Bischoff and David Diamond have whipped up a silver screen biography of the late gambling king that could ride the popular bandwagon to nice grosses—especially in action houses—if sold with gusto. Fresh faces combined with veteran talent highlight the casting in this June release, with David Janssen in the title role and Dianne Foster as his wife, and Keenan Wynn and Mickey Rooney providing a pair of familiar names.

"Twenty Plus Two" (a tentative title) features a sometimes sordid, sometimes bizarre, mystery plot and a better-than-average cast. Sold to the same—rather large—audience that buys the detective yarns on TV, this August entry should carry its own weight, at the very least. Once again, David Janssen heads the cast, this time in the familiar, to him, role of private detective (he played private eye Richard Diamond on TV): Jeanne Crain, Dina Merrill and Agnes Moorehead should help the marquee. Janssen, as a specialist in finding missing heirs, weaves his way through the questionable and mysteriously pasts of a beautiful woman (Miss Merrill) and a shrewd and deadly confidence man before he closes the case.

Allied Artists has something for the arc house patrons, too, in its June release titled, "Brainwashed." Co-starring Curt Jurgens and Claire Bloom—both names that ring a bell with the intelligentsia—this engrossing tale of a man who would not be beaten down by the Nazis is taken from Stefan Sweig's acclaimed novel, "The Royal Game." Thrown into prison by the Gestapo, brilliant Austrian aristocrat Jurgens calls on every ounce of his mental agility to resist the pit of madness, turning to chess (entirely new to him) to occupy his faculties. With him at his moment of triumph, when, having been released, he holds a world's chess champion to a draw, is beautiful ballerina Miss Bloom, who has won her own personal victory over Nazi domination. By its very nature a film for selective audiences, "Brainwashed" is doubtful outside the coffee-house limits, but in its own stamping ground, it should perform handsomely.

Action fans should go for AA's July entry, "Armored Command." Howard Keel is a U.S. Army colonel beleaguered by a spy among his front-line troops during World War II. Curvaceous Tina Louise, supposedly a victim of Nazi gunfire, is the guilty party, discovered in the nick of time—just as the Nazi troops are attacking the command post.
THE NAKED EDGE

The exhibitors in the photo below are looking at what may prove to be the cleverest exploitation stunt of the entire year. It’s United Artists’ flashing red light, being used to signal the final 13 minutes of the suspense thriller, “The Naked Edge,” during which time no one will be seated.

This gimmick—being employed in all advertising copy, from radio-TV to newspapers—is the major part of UA’s unique “living” press book (sales and ad-publicity-exploitation personnel take over a theatre for part of a day and equip the house with the entire, explosive “Naked Edge” campaign, then graphically demonstrate the use of all promotional materials on the local level to exhibitors invited from surrounding areas).

GIDGET GOES HAWAIIAN

Columbia is taking advantage of the multitude of natural merchandising advantages inherent in “Gidget Goes Hawaiian” to extract every ounce of Summer business from this happy, get-away-from-it-all entry.

THIEF OF BAGHDAD

One look at the mammoth press book Joseph E. Levine and his Embassy showmen have whipped up for “Thief of Baghdad,” and it’s obvious that this swashbuckling M-G-M release is enjoying another of the Boston Barnum’s eye-opening campaigns.

The lavish—but highly practical—Levine touch is indelibly stamped on all the selling aids for “Thief,” which means—to paraphrase a line from the Embassy kit—that the latter will steal into the hearts and minds of the movie-going public. Here are just a few of the ways he’ll be able to do it: national television saturation (a series of exciting spots are aimed at the mass audience); a colorful, spectacular production trailer; a free teaser-trailer perfect for cross-plugging weeks in advance of playdate, and a national radio saturation (market-by-market throughout the U.S. and Canada).

The advertising for “Gidget Goes Hawaiian” stresses the sun and surf storyline, with hip-swinging gals and guitar-strumming guys dominating the art.

Potentially profitable tie-ins abound for this one, chief one of which—a contest, staged by Columbia and two of the largest food chains in the land, featuring a host of fabulous prizes—is pictured in a poster “rough” on this page. The lines of merchants seeking a connection with this fun-filled picture will be long, indeed; already signed and delivered by the film firm is this impressive list of nationally-famous names: the American Society of Travel Agents, United Airlines, Coca-Cola, Rose Marie Reid, Arthur Murray and Sheraton Hotels.

This sword and cross drawing is the official symbol devised by 20th-Fox for “Francis of Assisi.” It is being incorporated in all advertising for the film and should, through repeated use, immediately bring “Francis” to the public mind, whenever it is seen.
Showmanship Season

Summer of 1961 will truly be the Showmanship Season, for the most notable aspect of the season's product is the preponderance of exploitation pictures. Seldom has any like period seen so many releases designed to capture boxoffice laurels largely on the basis of promotional qualifications.

This being the semester when ballyhoo pays off in a big way, most of the distributors have concentrated their exploitation product in the June to September period. They figure this is the time to make hay. The younger fans are out of school, TV is slipping into the re-run doldrums, the multitude is out on the streets and in their cars in search of entertainment. The industry's boxofficers see this surging mass of humanity as live prospects for every type of flashy, eye-catching merchandising device. On these pages are itemized the high points of some of the outstanding Summer showmanship entries. The list is much longer.

VOYAGE TO THE BOTTOM OF THE SEA

Having sent producer-director Irwin Allen out to spread the word across the country about "Voyage to the Bottom of the Sea," 20th-Fox now is bending to the task of translating its ambitious campaign into big boxoffice business. Rather than concentrate the push in any one media, the firm's promotion department is delivering the message via a number of media.

As was the case with last Summer's Allen science-fiction thriller, "The Lost World," the airwaves sell will be big. The thrills and chills of the deep will share top billing with record star Frankie Avalon, and his title tune.

Plenty of other aids will be put to work for the film. For the kid audience, which, along with the action fans, will comprise the great slice of patronage, there is a comic book, featuring the "Voyage" logo. A paperback for the s.f. devotees, issued by Pyramid Books, will do its share, with a minimum of 3,000,000 copies guaranteed for the first printing. Credits to the picture are on the front, back and inside covers. Merchandising tie-ins with the Voit Co., skin diving equipment makers, and the Revell Toy Co., and a Boy Scouts endorsement are plus promotional factors. The ad art, featuring the logo, is spiced with exciting underwater scenes.

TAMMY TELL ME TRUE

The music plays a major role in the "Tammy Tell Me True" campaign. Star and singer Sandra Dee's Decca recording of the title tune should help power the film to hefty returns, especially in the children's market, while Percy Faith's new Columbia LP, which also features the song, should prove a solid stimulant.

Universal, of course, is backing Ross Hunter's sequel to his original "Tammy" smash with its patented presell—topped by a large-scale national and fan magazine advertising drive. Publications like Life, Look, Seventeen and Photoplay all will feature cute, eye-catching display ads that show Tammy playing up to a shy, young professor.

Universal also suggests a long line of audience-attracting stunts and showman ventures, all calculated to provide a warm welcome for "Tammy" when she hits the local situations. Included are special screenings for teen-agers, baby-sitters, civic and service clubs, etc.; a contest to discover the local "Miss Tammy," backed of course, by the town newspaper and neighborhood merchants.

(Continued on Page 38)
# Calendar of Summer Releases

## June

<table>
<thead>
<tr>
<th>Allied Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRAINWASHED</td>
</tr>
<tr>
<td>KING OF THE ROARING 20’S</td>
</tr>
<tr>
<td>MASTER OF THE WORLD</td>
</tr>
<tr>
<td>Columbia</td>
</tr>
<tr>
<td>THE MOST DANGEROUS MAN ALIVE</td>
</tr>
<tr>
<td>FIVE GOLDEN HOURS</td>
</tr>
<tr>
<td>M-G-M</td>
</tr>
<tr>
<td>INVASION QUARTET</td>
</tr>
<tr>
<td>RING OF FIRE</td>
</tr>
<tr>
<td>Paramount</td>
</tr>
<tr>
<td>THE LADIES’ MAN</td>
</tr>
<tr>
<td>20th Century-Fox</td>
</tr>
<tr>
<td>SNOW WHITE AND THE THREE STOOGES</td>
</tr>
<tr>
<td>WILD IN THE COUNTRY</td>
</tr>
<tr>
<td>United Artists</td>
</tr>
<tr>
<td>THE LAST TIME I SAW ARCHIE</td>
</tr>
<tr>
<td>Universal</td>
</tr>
<tr>
<td>CURSE OF WEREWOLF—SHADOW OF CAT</td>
</tr>
<tr>
<td>ROMANOFF AND JULIET</td>
</tr>
<tr>
<td>Warner Bros.</td>
</tr>
<tr>
<td>BIMBO THE GREAT</td>
</tr>
<tr>
<td>THE FABULOUS WORLD OF JULES VERNE</td>
</tr>
</tbody>
</table>

## July

<table>
<thead>
<tr>
<th>Allied Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARMORED COMMAND</td>
</tr>
<tr>
<td>ALAKAZAM THE GREAT</td>
</tr>
<tr>
<td>NIKKI, WILD DOG OF THE NORTH</td>
</tr>
<tr>
<td>THE PARENT TRAP</td>
</tr>
<tr>
<td>Columbia</td>
</tr>
<tr>
<td>GIDGET GOES HAWAIIAN</td>
</tr>
<tr>
<td>THE GUNS OF NAVARONE</td>
</tr>
<tr>
<td>TWO RODE TOGETHER</td>
</tr>
<tr>
<td>ADA</td>
</tr>
<tr>
<td>Paramount</td>
</tr>
<tr>
<td>ON THE DOUBLE</td>
</tr>
<tr>
<td>20th Century-Fox</td>
</tr>
<tr>
<td>MISTY</td>
</tr>
<tr>
<td>VOYAGE TO THE BOTTOM OF THE SEA</td>
</tr>
<tr>
<td>United Artists</td>
</tr>
<tr>
<td>BY LOVE POSSESSED</td>
</tr>
<tr>
<td>THE NAKED EDGE</td>
</tr>
<tr>
<td>Universal</td>
</tr>
<tr>
<td>THE LAST SUNSET</td>
</tr>
<tr>
<td>Warner Bros.</td>
</tr>
<tr>
<td>FANNY</td>
</tr>
</tbody>
</table>

## August

<table>
<thead>
<tr>
<th>Allied Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>TWENTY PLUS TWO</td>
</tr>
<tr>
<td>THE PIT AND THE PENDULUM</td>
</tr>
<tr>
<td>BRIDGE TO THE SUN</td>
</tr>
<tr>
<td>THE HONEYMOON MACHINE</td>
</tr>
<tr>
<td>Paramount</td>
</tr>
<tr>
<td>THE PLEASURE OF HIS COMPANY</td>
</tr>
<tr>
<td>20th Century-Fox</td>
</tr>
<tr>
<td>FRANCIS OF ASSISI</td>
</tr>
<tr>
<td>United Artists</td>
</tr>
<tr>
<td>GOODBYE AGAIN</td>
</tr>
<tr>
<td>Universal</td>
</tr>
<tr>
<td>COME SEPTEMBER</td>
</tr>
<tr>
<td>TAMMY TELL ME TRUE</td>
</tr>
</tbody>
</table>

## September

<table>
<thead>
<tr>
<th>American International</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOST BATTALION</td>
</tr>
<tr>
<td>Columbia</td>
</tr>
<tr>
<td>THE DEVIL AT FOUR O’CLOCK</td>
</tr>
<tr>
<td>THE GREENGAGE SUMMER</td>
</tr>
<tr>
<td>SCREAM OF FEAR</td>
</tr>
<tr>
<td>Paramount</td>
</tr>
<tr>
<td>LOVE IN A GOLDFISH BOWL</td>
</tr>
<tr>
<td>THE HUSTLER</td>
</tr>
<tr>
<td>United Artists</td>
</tr>
<tr>
<td>THE YOUNG DOCTORS</td>
</tr>
<tr>
<td>BACK STREET</td>
</tr>
</tbody>
</table>
Best
of the
Summer
from
Columbia

The Year's
Epic
Drama
of
High
Adventure!

CARL FOREMAN'S
THE GUNS OF NAVARONE
starring GREGORY PECK  DAVID NIVEN  ANTHONY QUINN
Written and Produced by Carl Foreman
Directed by J. Lee Thompson
Eastman Color—CinemaScope
Released by Columbia Pictures in July
THE CURSE OF
THE WEREWOLF

Blood-curdling art designed to send chills down the spines of even the most hardened horror fans highlights the intensive advertising drive Universal has created for "The Curse of the Werewolf." And that's only one of the kit-full of angles being explored by the showmanship-minded company.

A set of three effective photo-feature layouts offers shocking scenes from the picture that tell the story while playing up the factors that make "Werewolf"

and its dual-bill partner, "Shadow of the Cat") a "unique experience in moviegoing excitement." U also emphasizes that an effectively prepared theatre front is essential for a screamer like this one. The front suggested in the manual is a hair-raising combination of murderous monsters and luscious females.

To draw the younger set, try a "Rock and Shock Record Hop," say the U promotioneers, while to catch the eyes of the grown-up fright fans, teaser stickers figure to stop plenty of traffic.

THE LAST TIME
I SAW ARCHIE

Stunts, stunts, stunts. That's the way United Artists is selling "The Last Time I Saw Archie." A rollicking service comedy about an arch goldbrick who divides his time between sleeping and chasing women, the film is ideally suited for local-level shenanigans concocted by enterprising exhibitors.

UA has issued an Army-type manual that stands as a perfect guide-line from which to pattern "Archie" drives. One of the most effective weapons in the war to win the patrons is a day-by-day campaign designed to make the community extremely "Archie"-conscious. Everything is described in terms of military talk, and, to join in the spirit of things, by zero hour the film should be right on target.

THE FABULOUS WORLD
OF JULES VERNE

Joe Levine's showmanship magic is being put to work on "The Fabulous World of Jules Verne," and this Warner Bros. release (teamed with "Bimbo the Great") should profit handsomely by his conjuring.

Filling the giant, multi-color press book are a world of selling devices, and topping the list is Levine's favorite method of hitting the public en masse — radio-TV saturation. Hard-hitting, double-barreled video spots; two special production trailers; a smart teaser trailer; full-fledged radio coverage—all these promise to translate Verne's world of fantasy into the realistic sound of clicking turnstiles this Summer.

The ads are, literally, out of this world, with weird underwater and airborne contraptions lending an aura of excitement and fascination to the art.

NIKKI—WILD DOG
OF THE NORTH

The wild grandeur of nature at its fiercest—in the Canadian Rockies—is the advertising keynote for "Nikki—Wild Dog of the North," a Disney release via Buena Vista. The copy, too, is both dramatic and to the point.
What the Showmen Are Doing!

TWO RODE TOGETHER

Big, bold advertising, featuring the two stars of the picture (James Stewart and Richard Widmark) squaring off jaw to jaw is the advertising tack Columbia has selected for its big western, "Two Rode Together." What copy there is is hard-hitting and direct, in the manner of the Old West: "Land of the Comanche where the white women captives face a fate worse than death... land of the angry men where the gun was law and the lynch rope was justice."

The exploitation push for "Two Rode" will be heavy, with plenty of emphasis on possible co-operative promotions with local representatives of the Curtis Publishing Co., in whose Saturday Evening Post the story first appeared, under the title, "Comanche Captives."

MASTER OF THE WORLD

The fabulous warship with which Vincent Price's madman hopes to conquer the world in Jules Verne's "Master of the World" forms the centerpiece in the attractive set of ads American International has turned out for the science-fiction thriller.

And to back up the ads, AIP showmen have come up with a press kit chock full of promotional ideas, such as: tie-ins with local libraries on the strength of Verne's name; advertising tie-ins with businesses, using the catchline, "Jones' Department Store is "Master of the World" in Values"; and a number of special screenings.

More Exploitations for Summer

HOMICIDAL will get producer William Castle's patented shock-sell, with audience-fright effects. Columbia (July).

MORGAN THE PIRATE will arrive with a radio-TV saturation blast in the Joe Levine manner. M-G-M (July).

PIT AND THE PENDULUM campaign will stress the horrific aspects of Poe's tale of the supernatural. AIP (August).

RING OF FIRE, the Stones' latest suspense thriller, is a rouser that invites a variety of fire gimmicks. M-G-M (June).

KING OF THE ROARING 20'S re-creates "Untouchables" era, perfect for cashing in on craze. Allied Artists (June).

ALAKAZAM THE GREAT, cartoon feature, has 13 "hilarious miracles" and voices of popular stars to sell. AIP (July).

MISTY

Twentieth-Fox has concocted an all-inclusive campaign for "Misty," but, as much as anything else it will be that magic word—toys—that makes the film a hit in the toy market.

Literally, a world of games and toys, all bearing the "Misty" trademark, will be selling the picture before it opens in July. The tie-in is courtesy of the World Toy House, Inc., and covers almost everything imaginable (including the balloon shown above) to keep the juveniles happy, while implanting "Misty" in their minds. Other plays slated for extensive use: a Pat Boone endorsement trailer and material stressing the rave reviews.
“Gidget Goes Hawaiian”
**Business Rating: 99 Plus**

Fluffy, romantic follow-up to “Gidget” should attract teenage audience. Colorful backgrounds, tunes, youthful cast b.o. aids.

Jerry Bresler’s fluffy, romantic follow-up to the successful “Gidget” offering of two season’s back should attract the same teenage support. Despite the thin Ruth Brooks Flippen plot, “Hawaiian” has a number of boxoffice plusses going for it. It will be released during prime summer playing time, backed by an aggressive promotion campaign; it’s been put together in a smart, on-location Eastman Color mounting, spiced with a couple of peppy tunes and colorful production numbers, and it stars two of the younger set’s favorite males, James Darren (a “Gidget” hold-over) and Michael Callan. Deborah Walley makes her screen debut as the love-complicated Gidget, and she receives stiff competition from raven-haired newcomer Vicki Trickett, while veterans Carl Reiner, Eddie Foy, Jr. and Peggy Cass help out with some solid comic support. Director Paul Wendkos applies a polished and knowing hand to the day and night beach festivities, and to the complications arising out of youthful and adult misunderstandings. Yarn opens with Miss Walley’s father (Reiner) informing the family they are going to Hawaii for a vacation. Misunderstanding boyfriend Darren’s enthusiasm over her departure, Miss Walley unhappily boards the plane. Enroute, she becomes friendly with Miss Trickett, self-centered daughter of Foy and Miss Cass, and TV dancer Callan, but her refusal to enter into any of the group fun forces Reiner to send secretly for Darren. He arrives in time to see Miss Walley kissing Callan, and storms off. Miss Walley incurs Miss Trickett’s wrath by showing her up on the surf board and dance floor, and Miss Trickett strikes back by playing up to Darren and spreading vicious rumors about Miss Walley’s sex life. Dissension arises among the group and between the two sets of parents, but all ends happily.


“Beware of Children”
**Business Rating: 99**

“Carry On - - -” producer delivers another amusing British comedy. Should get support in class market, as well as arties.

Here is another of those complications-unlimited British comedies that have been received so well on these shores. Its producer, Peter Rogers, was responsible for the successful “Carry On - - -” series, and there’s a possibility that this American-International release will find some popular support in the U. S. class market, as well as in art houses. Child care is the springboard for Norman Hudis and Robin Estridge’s fulfilled script, and though the humor tends to run a bit thin now and then, director Gerald Thomas manages to stir up plenty of chuckles for all. Leslie Phillips (a Peter Rogers regular) gives a delightful delineation as a man who having previously failed at running a nightclub and a chicken farm, now decides to turn his run-down family estate into a holiday home for children of the rich. Geraldine McEwan, an extremely talented young lady, rounds off the screwy happenings as his don’t-frustrate-the-little-darlings spouse. Character portrayals are deftly handled by Julia Lockwood, a man-hungry vicar’s daughter with a yen for fabrication (she arrives in an ambulance complaining of starvation and maltreatment at home); Noel Purcell and Joan Hickson, the bottle-happy gardener and cook; Irene Handl, a local Alderman who wants the house for a home for under-privileged children; and June Jago, the stuffy matron. And of course there are the children, an odd mixture that includes a spoiled American brother and sister whose parents are on a safari, two sons of a Middle Eastern king, two African girls, and the shy by-product of a recent divorce. Miss Handl, who hopes to find some evidence of neglect, is gratified to see Miss Lockwood chasing Purcell’s handsome grandson. Phillips’ life is soon turned into a nightmare as the children take advantage of Miss McEwan’s freedom crusade: they chop down trees, use the curtains for gowns, and steal the station wagon to sneak into town. But they save the day for Phillips and Miss McEwan when Miss Hand and the Chairman of the Council arrive. When their parents arrive at summer’s end, the children refuse to leave until their parents promise them love and affection in the future.


“Stop Me Before I Kill”
**Business Rating: 99 Plus**

Well-made British import, psychological thriller has good suspense, but lacks names. Solid supporting item for duals.

A deftly developed psychological-suspense thriller, this British import for Columbia release will have to settle for the lower slot on dual bills because it lacks marquee strength. The exploitable title will be an aid in the action market. Some scissoring of its 105 minutes running time would have intensified the mood producer-director Val Guest set out to accomplish, but he still manages to stir up plenty of intriguing red- herrings before the surprise ending is revealed. And he’s filmed it against effective French Riviera backgrounds. The Guest-Ronald Scott Thorn script deals with a famous auto racing ace who becomes involved in an automobile accident on his honeymoon. Despite a fast physical recovery, he is left emotionally unstable and he and his attractive French wife fall into the hands of a brilliant but mentally unbalanced psychiatrist. Ronald Lewis is convincing as the driver who finds himself attempting to strangle his wife whenever he tries to make love to her, Diane Cilento is an eyeful as his wife, and Claude Dauphin is sauvie and sinister as the doctor. Dauphin meets the couple, falls in love with Miss Cilento, learns of Lewis’ trouble and decides to use his psychological powers to get him out of the way. Aided by drugs, auto-suggestion, and his own persuasive personality, Dauphin convinces Lewis he has murdered Miss Cilento. Lewis flees, but discovers Miss Cilento and Dauphin together on the Riviera, where she is living in the villa of Dauphin’s mother, believing Lewis is undergoing treatment in the doctor’s London asylum. Lewis forces Dauphin to admit his plot, and the latter is killed while attempting to escape in a disabled cable car.


**Film Bulletin Reviews**

provide the pertinent details and opinions to aid exhibitors in judging values of the new films
“Voyage to the Bottom of the Sea”

Business Rating 🌟🌟🌟


Producer-director Irwin Allen (“The Lost World”) has deftly put together a striking and imaginative DeLux Color-CinemaScope atomic era science fiction thriller. Backed by a 20th Century-Fox promotion campaign that fully capitalizes the film’s inherent exploitation possibilities, and aided by word-of-mouth, “Voyage” adds up to a big chunk of summer box-office power. The kids will come in droves, but this is great fun for adults, as well. Allen and co-scripter Charles Bennett have concocted a dramatic situation: the world is about to be burnt to a crisp because the Van Allen Belt of radiation (which circles the globe at a distance of about 300 miles) is raging out of control, steadily raising the earth’s temperature. Oceans are flooding due to rapid melting of the polar ice caps, drinking water is becoming scarce as the intense heat dries up lakes and reservoirs, hurricanes are beating down the coastal regions, and the Panama Canal is knocked out. A handful of men and two women defy world opinion and set out in a huge, glass-nosed experimental atomic submarine to launch an atomic missile into the burning belt, causing the belt to explode outward into space. This, naturally, leads to a number of thrilling and suspenseful adventures excitingly carried out by Allen, special effects man L. B. Abbott, cameraman Winston Hoch, and underwater cameraman John Lamb. Besides the tension among the sub’s passengers and the race against time, there are man-versus-giant squid and squid-versus-sub encounters, a perilous trip through a World War II mine field, attempts to stop the sub by internal sabotage and a UN underwater force, and the climactic firing of the missile into a blazing sky. The sub’s interior is a masterpiece of colorful gadget-filled ingenuity. A cast of diversified personalities include: Walter Pidgeon, the eccentric, brilliant Navy man who designed the sub and knows he can save the world; Joan Fontaine, the psychiatrist who sabotages his efforts; Barbara Eden, Pidgeon’s pert secretary; Robert Sterling, her boyfriend and the sub’s captain who becomes convinced Pidgeon is insane; Peter Lorre, a gifted physicist and expert on marine life; Michael Ansara, a religious fanatic, and youthful crooner Frankie Avalon, a brash young officer. Pidgeon finally manages to put out the fire without destroying the world.

Webb has wisely loaded his production with plenty of fast-moving gags, humorously concocted by Willian Bowers and played strictly for laughs by co-stars Mitchum and Webb, plus a score of top TV comics. This contingent is headed by Louis Nye, who cashes in on Mitchum’s con game; Don Knotts, an uneasy overnight captain; Harvey Lembeck, a bireable duty sergeant, and Robert Strauss, a tough, opportunistic master sergeant. The fem interest is sparked by Martha Hyer (for Webb) and France Nuyen (for Mitchum). Mitchum’s triumph over the military begins when, armed with a clipboard on which he jots down notes, he is given wide clearance by officers and non-coms because he looks like a man on a mission. When Strauss and Lembeck convince themselves he is really a G-2 general in disguise, unlimited passes begin flowing his way. With Webb, Mitchum spends most of his waking hours (equalled only by his sleeping ones) off the base in the company of beautiful women, while his companions are forced into KP, etc. Things are complicated when Mitchum and Webb become convinced that Miss Nuyen is a Japanese spy (she turns out to be the colonel’s ward). After Mitchum and Webb are discharged from the service, the goldbricker latches on to Hollywood writer Webb and lands a job at the same studio. Mitchum quickly rises to studio boss, with Strauss as his chauffeur. The fade-out shows a newspaper headline proclaiming Mitchum will run for governor.


“The Last Time I Saw Archie”

Business Rating 🌟🌟🌟

Plenty of laughs in service comedy about prize goldbrick. Mitchum, Webb head good cast of comics. Good summer grosser.

There are ample laughs in “Archie” to put summer filmgoers in a happy mood. This service comedy, courtesy of producer-director Jack Webb, and United Artists, never quite achieves its fun-making potential, but the mass audience should find the shenanigans amusing enough. Specifically, Webb centers his eyeful of merriment on Archie Hall, unquestionably the champion goldbrick of all time. Robert Mitchum turns in his familiar stone-faced portrayal in the role, and, oddly enough, he makes a believable con-man extraordinaire. Boxoffice returns should be above average, and UA has concocted a gimmick-loaded showman’s campaign that’s bound to stimulate plenty of healthy want-to-see, certainly among the millions of ex-serviceemen.

20th Century-Fox. 105 minutes. Walter Pidgeon, Joan Fontaine, Barbara Eden, Peter Lorre, Robert Sterling, Michael Ansara, Frankie Avalon. Produced and Directed by Irwin Allen.

“Misty”

Business Rating 🌟🌟🌟🌟

Appealing horse yarn will delight children and please their elders. Attractively played. Good entry for family market.

Producer Robert Radnitz proves once again (as he did with “A Dog of Flanders”) that he is well aware of what children want in a motion picture. In 20th Century-Fox’s “Misty,” he tells a simple, charming tale about two orphaned children living on the Virginia island for Chincoteague who fall in love with a wild mare who freely roams the island of Assateague with the other horses. How the children raise enough money to buy Phantom at the yearly roundup of ponies is the plot in a nutshell under James B. Clark’s uncomplicated and sensitive direction, and against the breathtaking DeLuxe locales of the islands, “Misty” emerges a first-rate example of family film fare. It will win the heart of every mopper who views it, and prove to the adults who bring them that a “kid’s picture” can be highly entertaining. Grosses should be above average in the neighborhood situations and very good in the hinterlands. Part of the film’s charm stems from an interesting history of how the ponies originally came to the island, some informative sequences on horse raising, and the unusual roundup where the animals are herded across the bay for auction, and the unsold ones are allowed to swim back to their grazing land. The other part is the result of a collection of winning and appealing performances. David Ladd and Pam Smith are splendid as the children; Arthur O’Connell and Anne Seymour, are warmly stern as the grandparents, and the pure portrayals of the Chincoteague inhabitants. Ted Sherden’s script has Ladd and Miss Smith finally buyng Phantom and her colt Misty after a number of set-backs. Ladd is convinced Phantom can win the annual roundup race, but he’s also bothered by Phantom’s desire to escape the human world and return to freedom. Finally, Ladd sets Phantom loose, but is rewarded when Misty decides to remain behind.


Film BULLETIN June 26, 1961 Page 41
"The Green Helmet"

**Business Rating O Plus**

Follows familiar course for auto racing meller.

Following all the familiar turns and twists of European sports car racing, this routine M-G-M import lacks both novelty and marquee strength and will be relegated to the bottom half of dual bills in the general market, although racing addicts should find it right up their speedway. Director Michael Forlong has gotten some exciting mileage out of France's gruelling Le Mans 24-hour race and Italy's dangerous mountain road Mille Miglia, especially since the cars are driven by champion racer Jack Brabham and other speed aces. John Cleary's screenplay concerns Bill Travers, one of Britain's ace racers who crashes at Le Mans, then goes to work for Ed Begley, American tire tycoon who is trying to compete with the majors; Sidney James, Travers' loyal mechanic and designer of a new type of racer; and Nancy Walters, Begley's daughter who disapproves of racing. A sub-plot deals with Travers' younger brother Sean Kelly, prevented from racing by his mother until Travers decides to retire. Begley's tires fail to hold up during a tryout, and only Travers' skill and experience prevent a serious crash. Travers falls in love with Miss Walters, who believes he will give up racing after they are married. Just before the start of the Mille Miglia, Travers and James go out for a test run in the latter's car. Later, he runs into a patch of oil on the road, the car overturns and James is killed. Kelly pushes aside his differences with Travers and goes along as the second driver. Accidents and death mark the race, but Travers wins. He announces that he is finished with racing and plans to marry Miss Walters.


"Five Golden Hours"

**Business Rating O Plus**

Attempted satire peters out into silly mishmash. Kovacs, Charisse, Sanders wasted. Dim boxoffice prospects.

This is a weak English-made entry from Columbia. Despite some worthy names in the cast—Ernie Kovacs, Cyd Charisse, George Sanders—the flimsy attempt at satire gives them little opportunity to display their talents. Boxoffice prospects are quite dim. There are but few bright moments when Kovacs' facial grinaces rise above Hans Wilhelm's script and producer-director Mario Zampi's stilted pacing, while the others are lost in the shuffling of the silly plot. Kovacs is cast as a professional mourner and pallbearer who charms his way into living off the generosity of wealthy widows. Then he falls madly in love with a beautiful and financially bankrupt widow (Cyd Charisse), promises to raise the money she needs to keep her mansion, and sets about swindling the money out of the greedy widows by telling them he can use the five hour time difference between Rome and New York to double their money on the stock exchange. By claiming to re-invest their profits, he passes the money from one widow to the other until he has the needed amount. Miss Charisse skips off with the money, Kovacs tries to murder the three widows, fails, then feigns insanity and allows himself to be committed to a mental home. Sanders appears briefly as another shamming inmate, and the three widows are played in scatterbrain fashion by Avice Landone, Kay Hammond and Clelia Mantania. The ending has Miss Hammond dying and leaving her fortune to Kovacs as long as he remains insane. If and when he is cured, it goes to a monastery. Kovacs makes a deal with the priests to allow him to keep half, Miss Charisse (again a widow), marries Kovacs, and ends up a widow for the seventh time.

Columbia, 90 minutes. Ernie Kovacs, Cyd Charisse, George Sanders. Produced and Directed by Mario Zampi.

"When the Clock Strikes"

**Business Rating O**

Confused melodramatic hodge-podge. B.O. value nil.

This quickie from United Artists is a hard-to-follow hodge-podge that merits little playing time. Confusingly executed, blandly acted and containing only a modicum of suspense and action, it can serve only to round out the bill in minor action houses and drive-ins. The participants in the contrived plot include James Brown, a conscience-stricken grocer whose testimony at a murder trial helps convict the accused to death; Merry Anders, an attractive blonde who claims to be the condemned man's wife; and Henry Corden, the sinister owner of a lodge near the prison. Director Edward L. Cahn lethargically unfolds his drama within the confines of Corden's lodge, prior to, and immediately following, the execution. Dallas Gaultois' script finds Brown and Miss Anders waiting at the lodge for the hour of her husband's execution. As the clock strikes midnight, the true culprit rushes in. Brown is so upset by all of this that he decides to forgo his hitherto honest life and conspire with Miss Anders to get a large sum of stolen money the dead man hid away. They devise a plan to have the money sent to the lodge, but then the dead man's real wife (Peggy Stewart) shows up. She eases Brown's conscience by telling him that her husband was guilty of having killed her father, Corden, wanting the money for himself, kills Miss Stewart and tries to convince Brown that Miss Anders has run off with the money. Brown finds Miss Anders locked in one of the rooms, and when the money finally arrives, Corden threatens to tell the sheriff that Brown killed Miss Stewart. Brown, realizing his only way out is to tell the truth, calls the sheriff and has Corden arrested for murder.


"Trouble in the Sky"

**Business Rating O**

Minor air melodrama for lower half booking.

This British melodrama (Universal release) about a commercial airline pilot who crashes a new jet during takeoff and kills his co-pilot works up only a modicum of suspense. It is strictly a secondary dualler for the action market. Erratic direction by Charles Frend and some sloppy editing causes the plot to lose coherency in a number of instances, placing the competent cast at a disadvantage. Bernard Lee is the pilot who follows the book and swears it was a defect in the plane that caused the crash; Michael Craig, the company test pilot who eventually believes Lee's story; Elizabeth ('Iurma Le Duce') Seal, Lee's daughter with whom Craig falls in love, and Peter Cushing, the flight supervisor who is jealous of Lee. George Sanders makes a brief appearance as the prosecutor at the inquiry. Robert Westerby's screenplay has Cushing accompanying Sanders on a flight, administering the take-off himself, then nervously taking over the auxiliary controls when Lee tries to bring it in. Part of a hedge is found in the wheel of the plane and Cushing tells the company it happened because Lee landed too suddenly. Craig can not understand how Lee managed to crack up since he carefully follows proper flight procedures. After Lee is killed during a take-off, Craig discovers that Cushing picked up the hedge on takeoff, and that many of the other pilots have been skirting the rules on take-off and not reporting trouble to the company. Lee eventually is vindicated when it is proven that there is a defect in the plane's construction.

Universal-International, 76 minutes. Michael Craig, Peter Cushing, Bernard Lee, Elizabeth Seal, George Sanders. Produced and Directed by Charles Frend.
Which trade paper has the most "DRAG" with exhibitors?
Wham! Bam! Here come the 13 fabulous, hilarious miracles of

ALAKAZAM

THE GREAT!

American International's full-length feature CARTOON in COLOR and MAGISCOPE

starring the voices of...

FRANKIE AVALON • DODIE STEVENS
JONATHAN WINTERS • ARNOLD STANG
STERLING HOLLOWAY • Music by LES BAXTER

A TOEI PRODUCTION

American International PICTURES

*NATIONAL RELEASE DATE JULY 26
THE LITTLE PICTURE:

Is It Dead
Or
Just Waiting
To Be Reborn?

A Reader Asks About
Balaban’s Tired Horse

Reviews

FANNY
COME SEPTEMBER
Films of Distinction

GOODBYE AGAIN
THIEF OF BAGHDAD
TAMMY TELL ME TRUE
THE HONEYMOON MACHINE
HOMICIDAL
TWO RODE TOGETHER
WHAT WAS THE TRUTH ABOUT Ada?

...The stories the headlines carried?
...The names her husband called her?
...The tape recording a lot of people wanted to hear?

Susan Hayward

Dean Martin

"Ada"

Starring

Wilfrid Hyde White • Ralph Meeker • Martin Balsam

Screen Play by Arthur Sheekman and William Driskill
Directed by Daniel Mann • Produced by Lawrence Weingarten

In CinemaScope And Metrocolor

CONTACT YOUR M·G·M BRANCH NOW!
In the tradition of "Battle Cry," "What Price Glory," "The Big Parade"...

here's 20th's Go-Go-Go Campaign on "Marines, Let's Go!"

ROUSING TITLE TUNE
by Creators of "North To Alaska" and "Sink The Bismarck!"... Huge Promotion by Mercury Records For Rex Allen Disc!

ROARING RADIO SPOTS
Emphasize Song to Greatest Potential Audience!

THUNDERING TV SPOTS
Stress The Loving, the Brawling, the Fighting Marines!

EYE-POPPING POSTERS
Guaranteed to Create Talk!

MARINES, LET'S GO!

REX ALLEN
Appearances On National TV Shows!

MARINE TIE-INS
Brass Band Premieres; Honor Marine Hero; Invite Local Personalities, Dignitaries, Opinion-Makers!

TINGLING THEATRE TRAILERS
Includes Every Angle to Attract Every Audience!

STARRING
TOM TRYON • DAVID HEDISON • TOM REESE
PRODUCED AND DIRECTED BY RAOUl WALSH • JOHN TWIST
SCREENPLAY BY
COLOR by DE LUXE CINEMASCOPE

Let's Go with Marines in August!
MGM, Warner Bros. Spark Rally

Sparked by handsome gains by M-G-M and Warner Bros., movie stocks in the past fortnight rallied somewhat from their downward slide.

Following the trend of the general market, cinema industry issues seemed to perk up, although trading remained on the light side. Of the 19 movie stocks covered, ten were up, and nine down, but the advances far outweighed the losses, thanks mainly to some bullish behavior by Metro (which regained its snappy stride after a brief sash by jumping 7 1/4 points on a turnover of 60,800 shares) and Warners' (up 8 points to approach the year’s high, as rumors of a stock split became more and more persistent). 20th Century-Fox was the most heavily traded (78,900 shares), as it halted a headlong slide by gaining a point. Loew's was up sharply, climbing 4 1/2 points on sales of $1,300 shares.

5W Doubles Profit for 3rd Quarter

Stanley Warner more than doubled its profit for the third quarter ended May 27, 1961, compared to last year’s similar period, president S. H. Fabian announced. For this year’s quarter, profit was $938,600 ($1.46 per share); last year it totaled $454,300 ($1.22 per share).

Profit for the nine months ended May 27 was $3,285,500 ($1.62 per share)—30 per cent more than the $2,350,300 $1.25 per share) recorded during the like span last year.

Theatre admissions, merchandise sales and other income for the quarter totaled $34,929,000, up over the comparable period's $31,799,400. Similar income for the nine months amounted to $99,796,600, compared to $95,320,900 the year before.

Films Fatten MGM — Shearson, Hammill

The Metro-Goldwyn-Mayer outlook is exceedingly bright, according to Shearson, Hammill & Co. researcher Fred Anschel, and in an advisory and follow-up report on the company, he tosses most of the kudos to its production-distribution activities.

Notes Anschel: "Sparked by record grosses from 'Ben-Hur' and by the highly successful reissue of 'Gone With the Wind,' Metro-Goldwyn-Mayer's earnings are continuing the upward trend that has marked the company's fortunes in the past three years . . . For the current fiscal year ending August 31, 1961, the company is expected to report record earnings in the neighborhood of $5.00 per share, and another advance to the $5.50 to $6.00 per share area appears a good possibility for fiscal 1962. This impressive earnings performance not only reflects Metro-Goldwyn-Mayer's ability to put its assets and financial resources to work profitably, but also presents clear evidence that the company has re-established itself among the leaders in the world of entertainment. At the present time the stock is down some 20% from its 1960 high and is still available at only around eleven times current earnings and at less than ten times next year's estimated earnings. We continue to regard MGM as an attractive speculative commitment for intermediate and long-term capital gains."

Profits for 1962 will be similarly influenced by the company's big-budget pictures, listed by Anschel as "King of Kings," "Four Horsemen of the Apocalypse" and "How the West Was Won."

As for Metro's assets, it stands solidly in the forefront on that count, too. Says the Wall Street report: "MGM is the only one of the major film companies which has sold none of its assets. The company's old pictures were not sold but leased to television; it has not sold any of its extensive real estate properties either in California or in England and its financial condition remains very strong."

Only 1/3 of Para.'s Earnings from New Films

Look for Paramount Pictures to be a misnomer in the future. At least that is the prediction of Ira Haupt & Co. In a recent report on the film company, the NYSE investment house had this interesting observation to make: "Today probably no more than one-third of earnings are directly attributable to current motion picture production. In the years ahead, Paramount should become better known as a leading factor in pay and color TV, as well as electronics."

Loew's Net Could Hit $4. Per Share in '63

By 1962-63, net income of Loew's Theatres could be four times the $1.00 per share expected for this fiscal year. That's the rosey prediction offered in a report on the Tisch-operated firm, by Charles S. Friedlander, of Ross & Hirsch.

"This year, ending August 31," notes the Loew's study, "cash and net income will approximate the 1960 results, when net income was $1.04 per share and cash flow was $2.20 per share. Fiscal 1961-62, starting September 1, should start to show increases in net and cash income with substantial gains anticipated in the following years. It is quite possible that by fiscal 1962-63 net income could approach $4.00 per share with cash flow of better than $7.00 per share, enabling management to consider the payment of a cash dividend. With earnings expected to show sizable increases over the coming years, Loew's Theatres appears to be a good speculation for capital gains."

WB 'Considering' Stock Split

Warner Bros. finally took official recognition of recurring rumors of a stock split by announcing that "the advisability of splitting the common stock of the company is being considered by management and their recommendations will be submitted to the Board of Directors at its next meeting, which will probably be held in September."

_____

FILM & THEATRE STOCKS

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Close 6/22/61</th>
<th>Close 7/16/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLIED ARTISTS</td>
<td>$5 1/4</td>
<td>5</td>
<td>- 1/4</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
<td>$12 1/2</td>
<td>11 1/4</td>
<td>- 3/4</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>28</td>
<td>27 1/2</td>
<td>- 1/2</td>
</tr>
<tr>
<td>COLUMBIA (Pfd.)</td>
<td>72 1/2</td>
<td>72 1/2</td>
<td>0</td>
</tr>
<tr>
<td>DECCA</td>
<td>37 1/2</td>
<td>37 1/2</td>
<td>0</td>
</tr>
<tr>
<td>DISNEY</td>
<td>37</td>
<td>39 1/2</td>
<td>+ 2 1/2</td>
</tr>
<tr>
<td>M-G-M</td>
<td>53 1/2</td>
<td>61</td>
<td>+ 7 1/2</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>76</td>
<td>75 1/4</td>
<td>- 1/4</td>
</tr>
<tr>
<td>20TH-FOX</td>
<td>41</td>
<td>42</td>
<td>+ 1</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>35</td>
<td>35 1/2</td>
<td>+ 1/2</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>54</td>
<td>55 1/2</td>
<td>+ 1 1/2</td>
</tr>
<tr>
<td>UNIVERSAL (Pfd.)</td>
<td>80 1/4</td>
<td>79</td>
<td>- 1/4</td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>71</td>
<td>79</td>
<td>+ 8</td>
</tr>
</tbody>
</table>

(Allied Artists, Trans-Lux American Exchange, others NYSE)

<table>
<thead>
<tr>
<th>Theatre Companies</th>
<th>Close 6/22/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB-PT</td>
<td>49</td>
<td>49 1/2</td>
</tr>
<tr>
<td>AB-PT (Pfd.)</td>
<td>20 1/4</td>
<td>20 1/4</td>
</tr>
<tr>
<td>LOCV'S</td>
<td>29</td>
<td>33 1/2</td>
</tr>
<tr>
<td>NATIONAL THEATRES</td>
<td>6 1/2</td>
<td>7 1/2</td>
</tr>
<tr>
<td>STANLEY WARNER</td>
<td>28 1/4</td>
<td>28 1/4</td>
</tr>
<tr>
<td>TRANS-LUX</td>
<td>23 1/4</td>
<td>22 3/4</td>
</tr>
</tbody>
</table>
What They're Talking About

In the Movie Business

SOFTER TICKET STIFFENS GROSS. Those who argue that the hard-ticket idea has been overextended acquired some valuable ammunition to support their position in the performance of "Spartacus" at the DeMille (N. Y.) since the roadshow policy was dropped in favor of 3-a-day at modified prices. After 36 weeks of 10 performances weekly on a $1.50 to $3.50 scale, the house announced a "summer policy" of 3 shows daily from 9c to $2.75. Weekly grosses in the latter stages of the hard-ticket engagement had dipped to an average $15,000; the new, continuous policy has been averaging $25,000 or better.

ZANUCK SWITCH. The announcement that Darryl Zanuck will make his first picture for a company other than 20th-Fox in some 27 years startled the industry. The sudden switch of "The Chapman Report" from 20th's schedule to Warner Bros. did not, however, wholly surprise those who were aware that Zanuck was miffed by the quizing he faced at a recent meeting of the operations committee of the Fox board. Having always functioned in the past with a completely free hand, DFZ did not relish the questioning about his future production plans, and, while the tenor of the meeting was amicable, the veteran producer apparently determined to declare his independence of the company he helped form in 1933. The decision to transfer the "Chapman" project to Warners was not directed at president Spyros Skouras, but, rather, at the investment firms which are exercising a degree of control over Fox operations these days. These new board members reportedly have been critical of the Zanuck product in recent years, claiming that it represents a loss to the company of over 5 million dollars. "The Chapman Report" is to be made under the aegis of Darryl F. Zanuck Productions, Inc., the unit supervised by his son, Richard. DFZ, himself, is under personal contract to produce exclusively for 20th, and will continue to do so—unless his relations with the company deteriorate further, in which event it is conceivable that he would ask to be released. Despite his recent performance, he is still one of the most highly regarded production men in the industry, and could write his own ticket with any company.

AD EXECUTIVE TO RESIGN. One of the industry's foremost advertising executives will announce his resignation by the end of the summer. He is mulling two propositions, one in movie business, one outside.

TOA ON CLASSIFICATION. The efforts by some TOA leaders to introduce a system of classification in the hope of taking the heat out of censorship drives throughout the country has led to some misunderstanding, which president Albert Pickus sought to clarify in a recent statement. He explained the organization's position thusly: "First, we don't like the word 'classification' itself, it connotes a form of regulation which we abhor. We would prefer something that would be advisory. Secondly, we are just as adamantly opposed to regulatory, statutory or 'outside' classification of our product, as we are against censorship. Third, we do not advocate voluntary rating of pictures by MPAA, the Production Code, TOA or any other organization. We believe that if the individual theatre owner feels that the voluntary rating of pictures is necessary in his own community, that is his decision to make. TOA's obligation to him is to help him compile the information that will enable him to intelligently rate his pictures, if he wishes to. I personally, in my own theatre, practice voluntary ratings—not because conditions dictate it but because I feel my patrons are entitled to it. I tell my patrons, through my newspaper ads and lobby displays, how the Motion Picture Association's Green Sheet rates the pictures I play. Many other circuits and individual theatre owners around the country are also voluntarily rating their pictures in the same manner... Until there is unanimity of thought on a self-administered voluntary rating program, neither TOA as an organization, nor I as its president, will advocate it."
The Little Picture

We are an industry avidly devoted to cliches, and none has wider currency today than this one: "The little picture is dead".

Seldom does one sit down at the luncheon table with a film man but this dish of warmed-over cabbage is served up as an inexorable part of his theorem on the state of movie business in these times. His postulation usually follows this familiar pattern: "You've got to spend a few million to make a buck. You've got to get the best and go with the best and, if necessary, prime the pump a bit, and then, maybe, you've got a chance." Thus runs the dictum, this latter day devotion to the ineffable, to the merely prestigious, to the glories of bulk and of out-and-out size. It is a view honored in its observance by those in command of the industry's production resources.

This fact does not, however, sustain the accuracy of the view, a position which takes its roots in an ancient film-domin malaise know as following the formula, an inbred weakness that broke the industry once and might again. The position that only big pictures succeed is no more supportable than the view that only big companies earn profits. One is on safer footing acknowledging that sound films, like sound businesses, succeed, while the shoddy, the commonplace, the careless—be it filmcraft or otherwise—fails. The vogue in heavy budgeted films springs from a careless interpretation of the fact that the best pictures in recent years have happened to be expensive ones. This is so only because of the emphasis on this class of film, because producers have redoubled their output of blockbusters—and have relegated, so to speak, the creative table leavings to the fashioning of low-dollar fare. Had comparable emphasis been invested in the development of fresh, keen, exciting lower bracket entertainment, this nature of product would today command a more esteemed status. This we do not doubt for a moment.

For proof we point to the surge of films from abroad, fisheshake ventures, comparatively, that have not only fared handsomely in first runs and art houses but are finding a Golconda in the neighborhoods. "Carry On Nurse," a blatant little offering beset by English dialect difficulties, swept through the U.S. in a manner that would have rocked George the Third.

"Never On Sunday" bids to top even this and even now is recording huge grosses in some non-arty situations. The Italian-made "Two Women", judging by its opening performances, will command a wide theatrical circulation in the U.S. and reward its backers not immodestly. These, to mention a few, embody attributes in common. They knife—sometimes amusingly, sometimes trenchantly, always discerningly — into the human condition. They see something real or fantastic, and say it well. They manage, without fiscal crude or highly illuminated names, to make a joke, convey a shock, transmit a thrill, produce a shiver, tell a story—and do it for the most part expertly. And somehow, despite the absences of the big money values we in America prize so highly, the public turns out and somebody makes a profit.

Lest some defender of the right assert that for every import that makes it big there are dozens and dozens of "dogs", we say, so what. If merely one offering of impoverished budget somehow managed to slip through the veil our curtailment of bigness, it would be justification enough to underscore the potential. Again and again one hears witness to merit being its own reward—given a half-way chance, given a vote of confidence by those responsible for the marketing and exploitation of the film. Make tight, little pictures. Endow them with a spark of life, with a breath of truth. Make them funny, make them sad. And then sell them hard. Give them the benefits of a campaign. Give them an angle; give them a gimmick. Give them a chance!

A chance they have not been given. Not really. Only in the sense that they have played third fiddle to the blockbusters can we honestly talk about "little" pictures, only as afterthoughts, as ventures required to lower unit studio overheads, as mere accounting necessities. Review the mortality tables of the big films, total the losses, and the addiction to the big budget theory somehow relaxes. Allocate a mere fraction of the write-off to a new, enlightened development of "little" picture activities and who knows—somebody may make a profit.

Balaban's Tired Horse

To the Editor

Dear Sir:

Reading the accounts of Paramount's recent stockholders' meeting prompts me to write you for verification of an impression I gather therefrom.

The papers reported that Barney Balaban devoted approximately half of his 12-page statement to Telemeter, his pay-TV enterprise, and a much lesser portion to his company's movie plans. Unless all the reports I have been hearing from Etobicoke are grossly incorrect, it seems to me that Paramount's president is whipping a very tired, if not dead, horse in order to convince his company's shareholders (and the bankers, perhaps) that he is not embarked on a quixotic adventure. He protests too much I say. And, heaven knows, his statement again reveals Mr. Balaban as the mortal enemy of every theateer in the world.

Do we read his remarks correctly?

J. E.

* * *

Ed. Note: You read correctly, sir.
"Fanny" Warm, Human, Delightful Comedy-Drama

Josh Logan's laughs-and-tears masterpiece, a treat for every audience. Firm, long-run b.o. entry.

Vive "Fanny!" a sweetheart of a motion picture that will light up boxoffice skies everywhere. In this warm and stirring Warner Bros. release, all of the colorful characters from Marcel Pagnol's Marseilles Trilogy ("Marius," "Fanny," "Cesar") are delightfully brought to life once again. Although producer-director Joshua Logan has based the film on his hit Broadway musical of several season's back, he has this time seen fit to unfold it in terms of a mirthful drama without a song being sung. What emerges is heartwarming entertainment overflowing with humor and pathos, a film destined to captivate audiences of every taste, every age.

The charm of "Fanny" lies largely in the way laughter and heart-break are intermingled, in the naturalness of the characters, and in the richly-hued Technicolor locales of the Marseilles waterfront. Visually, the mood is set by Jack Cardiff's outstanding lensing, while Julius J. Epstein's salty, Gallic-flavored dialogue gives the characters validity, and the performances of Leslie Caron, Maurice Chevalier, Charles Boyer and Horst Buchholz create dynamic, sympathetic and memorable human beings. This cast of popular international personalities, and the word-of-mouth this superb movie is certain to stimulate portends long runs and big grosses in all situations. Despite the fact that the heroine (Miss Caron) has an illegitimate child and gives herself in marriage to an aging and wealthy widower (Chevalier), there can be no objection to "Fanny" on this score, for the situation has been handled with the utmost of taste, reflecting not a plea for amorality, but a touching comment on youthful and honest love.

Miss Caron brings her wistful beauty and sincerity to the role of Fanny, daughter of a waterfront fishmonger, deeply in love with the handsome Marius (Buchholz), but willing to give him up because she believes he loves the sea and wants to escape from Marseilles more than to become her husband. Her growth from a love-struck teenager to a woman aware of many types of love and a responsible mother will win viewers everywhere. Boyer is superb as Cesar, Buchholz's hard-working barkeep father who is many men in one: a practical joker; a man of simple tastes but possessing deep understanding; a father saddened by the fact that his only son has run away to sea. Handsome young Buchholz proves that he could become one of the screen's leading romantic personalities. His finest scenes are with Miss Caron the night before he sails, when he returns and discovers that Chevalier's son is actually his, and when he is reunited with the boy (Joel Flateau) nine years later, the latter not knowing Buchholz really is his father. But the surprise of the film is Chevalier. He is outstanding as Panisse, the wealthy widower who loves Miss Caron and yearns for a son. Without once doming the familiar straw hat or singing one note, he proves himself an actor capable of projecting humor, warmth and compassion. His performance will be talked about as much as the picture itself. The support is excellent: Georgette Anys is Miss Caron's acid-tongued mother; Baccaloni, the lazy ferry boat captain; Lionel Jeffries, the Englishman who becomes an honorary member of the waterfront inner-circle; and Raymond Bussieres, a dotty oaf who helps Buchholz run away.

Logan has superbly combined his theatre knowledge with the cinema medium, maintaining a continuously flowing pace while unfolding the story in many striking close-ups. Nor does he once allow any situation to become mauldin. Chevalier's death bed scene is but one of many unforgettable scenes. There is Boyer vainly trying to show Buchholz how to mix a drink; Chevalier and the stupid Baccaloni cheating Boyer and Jefferies at cards; the flirtation sequence between Chevalier and Miss Caron, with the jealous Buchholz fuming; Chevalier's complete joy when the pregnant Miss Caron comes to accept his proposal of marriage. This skillful blending of clowning, crying, raging, thoroughly human people makes "Fanny" the winning picture it is.

Harold Rome's lilting background score is of vast value in setting the mood of many scenes, ditto Anne-Marie Marchand's colorful costumes and Robert Turlure's authentic sets.

When a horrified Mlle Anys discovers Buchholz and Miss Caron in bed together, she insists Boyer force Buchholz to marry her daughter. Miss Caron lies to Buchholz, knowing he loves the sea more, and tells him she'd rather marry the rich Chevalier. The latter turns out to be an excellent husband and father (aware that Miss Caron loves only Buchholz), and pacifies Boyer (who learns the truth about the child) by making him the baby's godfather. On the child's first birthday, Buchholz returns, but Boyer persuades him to leave Miss Caron and Chevalier alone. On the boy's ninth birthday, Baccaloni takes him to Buchholz, now a garage mechanic. Miss Caron finds them and tells them that Chevalier is dying. Chevalier's deathbed request is that Buchholz marry Miss Caron because he feels his son should have a father, even though it's his own.

Warner Bros. 133 minutes. Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz. Produced and Directed by Joshua Logan.
Quality of the Product

Bosley Crowther and Newton Minow are not a brother act. The critic of The New York Times and the Chairman of the Federal Communications Commission are of different generations, come from different parts of the country, work in different cities and cover different media of entertainment and information. But they seem to have reached a common verdict—and, if anything, it is the FCC chairman rather than the professional critic who has been the real viewer-with-alarm.

Mr. Minow's oft-quoted remark about the "vast wasteland" of television came in a speech which also recognized the considerable contributions of the industry as an informational medium. Mr. Crowther's recent Sunday columns have referred to a vast wasteland of Hollywood motion picture product without similar recognition of extenuating circumstances. Mr. Crowther's praise is largely reserved for imported pictures of the season.

There will be those who will regard the Times' critic as practically a foreign agent for his "disloyalty" to native American film product. There must also be those who feel that his verdict has been much too harsh. And there will also be those who, like the author of this column, believe that Mr. Crowther is putting a realistic problem in realistic perspective.

I am not interested in Mr. Sindlinger's audience statistics nor in the summer business boom at motion picture theatres. I believe that the boom has occurred despite the motion pictures, not because of them. It has occurred because the market is so potentially big that even a fraction of it is big.

You can compare the motion picture situation to that of Coney Island. Over the years the other, better beaches have grown up and many of the attractions at Coney Island have fallen by the wayside. But in that same period of years so many more people have been looking for recreation that Coney still attracts huge crowds. It is still a great grosser, but nobody would contend that it has any positive accomplishments of its own to maintain those grosses in the future.

The motion picture industry does have positive accomplishments. It has a batting average which, in terms of boxoffice results, has been a good one. But I am not now judging by boxoffice results. I believe that playing to current boxoffice standards can sometimes be a snare and a delusion.

I call to your attention the situation of the phonograph record industry. The industry's major product today is the adolescent world of overnight non-singing wonders. Precious few of the current favorites go on to anything like lasting success in the field. The phonograph record people, however, have another market which they have carefully developed. It is the adult world of stereophonic recordings, of fine music carefully recorded and sold often at premium prices. The same is true in the world of books. There is plenty of adolescent trash; but the adolescent can graduate to adult reading by easy stages.

When we hit the movies, however, the transition is not quite so easy. We have some good adult movies—not many, and certainly not enough to keep an adult in the habit of going regularly to his neighborhood theatre. We have children's pictures which most adults can't abide, and we have adolescent pictures which defy description.

Where are the transitions, the common grounds, the good family pictures, the wares that will keep our customers coming to the box office from childhood through to the golden age club?

It has become harder and harder for the average motion picture theatre to maintain a character of its own. Except for those theatres in big cities which can specialize in art house attractions, the average showman must take what he can get. And what he can get is most apt to be a picture geared for the biggest immediate market, the adolescents. But let's face it: adolescents pay their money at the boxoffice and they come in droves. But when they come, the rest of the family doesn't. And anybody in a home with adolescents as part of the family will understand just why the teen-agers can keep other patrons out of the theatre. And adolescents grow up, fast. They drop crazes as suddenly as they adopt them. An industry which uses the adolescent market as its primary market is in a risky environment not conducive to long term stability.

When Bosley Crowther writes that much of the recent Hollywood product has little merit, he speaks for a large potential audience of adults and families. This is an audience which, in terms of numbers, still dwarfs and will always dwarf the teen-age market. But it is an audience which, except for special high-budget attractions, is largely overlooked in today's product.

I am not speaking here of the few good pictures or the few extremely bad films, I am speaking of the general flow of product on which the neighborhood theatre depends for its support. The general flow of product, it seems to me, ignores the adult audience. Movie attendance goes up in the summer because the kids are out of school, not because so many more adults are buying tickets. (It also goes up because more drive-ins are open, of course.)

Nobody has ever contended that teen-agers or sub-teeners are a discriminating audience. Yet I find from the experience of my own family (one teen-ager) that they are greatly influenced by their moviegoing experiences, as far as going back to the movies is concerned. My youngest recently saw "Gone with the Wind." She wants to go to the movie again. The last picture she saw was one she did not like. So for about two or three months she did not go to the movies.

I greatly fear that a run of weak pictures can have a cumulative effect even on the teen-agers. Certainly there has already been created a damaging schism between adults and the children which has made the neighborhood movie house more and more of a children's playground. If the children start getting disenchanted, the subsequent runs will be in for serious trouble.

At the start of this column we paired Mr. Minow and Mr. Crowther. Mr. Minow is, of course, more than merely a critic. He is an officer of the Federal Government, with a say in the licensing of broadcasters. His opinions are therefore listened to and given careful consideration by broadcasters. Mr. Crowther has no such governmental fiat. He is an observer, a student of the movies. As a critic, he carries considerable influence with portions of the general public. He should also carry influence with the men who make the movies. Despite the instinctive dislike of some movie men for all critics, the truth is that when Bosley Crowther criticizes the level of Hollywood entertainment he speaks as a worried friend of the industry, and if he is worried the industry should be worried too.
"Come September" Lively Comedy with Solid B.O. Values

**Business Rating 3 3 3 Plus**

Hudson, Lollobrigida, Dee and Darin head gay cast in this lush Technicolor production. Fun and romance for all. Big boxoffice.

Producer Robert Arthur and screenwriters Stanley Shapiro and Maurice Richlin (the “Operation Petticoat” trio) have come up with a gay and colorful romantic comedy that is destined to become one of the season’s top grossers. If ever a motion picture had everything going for it, this Universal-International release is it. Besides a powerful marquee lineup consisting of Rock Hudson, Gina Lollobrigida, Sandra Dee and Bobby Darin, it’s been highly seasoned with saucy situations and spicy dialogue, luxurious sets, a chic wardrobe, and a lush villa-dotted Italian Riviera background smartly framed in CinemaScope and Technicolor. Stir all of these ingredients together and you come up with the kind of entertainment audiences go out of their way to see and exhibitors say “thank you” for.

U-I, confident that it will bring in returns of the “Pillow Talk,” “Petticoat” level, is planning to back their release with an aggressive showman-plus promotion campaign, and this, coupled with the appeal of its stars, and a strong word-of-mouth, portends a glowing financial future. It is on this commercial basis that “Come September” is named a Film of Distinction.

Critically, it falls short of being a truly first-rate comedy, but this is something that will bother the sophisticates, not the general public. Its initial premise is loaded with broad comic potential—wealthy American Hudson (who always spends September only at his Portofino villa) suddenly turns up in July and discovers that major domo Walter Slezak has been operating the villa for 11 months a year as the Hotel La Dolce Vista, pocketing the profits. Until Hudson makes this discovery, the film is packed with many fast and hilarious moments (Hudson questioning Slezak as to why there are strangers in his house; Slezak explaining to the befuddled guests that Hudson’s hallucinations about owning the villa stem from wartime shell shock). From this point on the script’s humor tends to run a bit thin as Hudson attempts to bed down with September mistress Gina while doubling as chaperone for a group of young American girls (guests at his “hotel”) who are being pursued by a quartet of vacationing American college boys. Nevertheless, there are still enough bright moments scattered throughout, coupled with a collection of excellent performances.

Much of the credit goes to director Robert Mulligan who manages to keep his cast and situations rolling in a breezy and, at times, rollocking manner. He is a man who obviously understands the art of visual entertainment. In his hands, the Riviera becomes a colorful playground for Hudson and Darin’s chasing of Gina and Miss Dee, and he succeeds in churning up mirthful situations between Hudson and Slezak and the Darin college troupe who want Hudson out of the way. There’s also a flashy nightclub sequence that gives Hudson a chance to outwit the boys in fine comic fashion, and Darin a chance to sing a catchy rock ‘n roll ditty called “Multiplication.”

With this film, Hudson again proves very much at home in the field of comedy. He handles his role with ease and charm and perfect timing. His scenes with Slezak are marvelous. Gina as his always-a-mistress-never-a-bride co-star is not only ravishing but also comes off as a deft and sparkling comedienne. Miss

---

Dee is pleasant enough as the student who wants something more than sexual advances from Darin, and the latter (her off-screen husband) makes a promising debut as leader of the male pack. Slezak’s scheming major domo is comic chicanery at its funniest. Excellent support comes from Brenda De Banzie, the girl’s official chaperone who becomes hospitalized after slipping on a champagne cork, Ronald Howard, a conservative Englishman who keeps trying to drag Gina to the altar.

Hudson forces Darin and friends to camp outside of the villa, and a shortage of rooms forces Gina to become Miss Dee’s roommate. The boys, under Darin’s guidance, set about trying to exhaust the watchful Hudson by outmotorcycling, outdancing and outdrinking him. Unfortunately, Hudson turns out the winner, although he runs into difficulty with Gina who now says "no" to bedtime activities and insists upon marriage. Miss Dee makes the same demands of Darin, and when he refuses, she leaves the villa. Gina goes with her, intent on marrying Howard. Hudson sets out after her, and when his car breaks down he steals a truck loaded with geeze. He is arrested and put into jail, and Slezak inveigles the police into arresting Gina as an accomplice. Glad in her wedding gown, Gina is carted off to the police station. When Hudson sees how she is dressed, he tells her he never wants to see her again. A freed Hudson heads for the train station and Naples. Gina (still in wedding gown) realizes she doesn’t want to lose him, steals Darin’s jeep, goes to the train station, borrows a baby, and forces the police to arrest Hudson as a wife-and-child deserter. Hudson finally gives in to Gina’s marriage plea, while Sandra lands her man.

---

GENTLEMEN!
The doors of your theatre MUST REMAIN CLOSED!
"Come September" Lively Comedy with Solid B.O. Values

**Business Rating 🟡 🟠 🟢 Plus**

_Hudson, Lollobrigida, Dee and Darin head gay cast in this lush Technicolor production. Fun and romance for all. Big boxoffice._

Producer Robert Arthur and scripters Stanley Shapiro and Maurice Richlin (the "Operation Petticoat" trio) have come up with a gay and colorful romantic comedy that is destined to become one of the season's top grossers. If ever a motion picture had everything going for it, this Universal-International release is it. Besides a powerful marquee lineup consisting of Rock Hudson, Gina Lollobrigida, Sandra Dee and Bobby Darin, it's been highly seasoned with saucy situations and spicy dialogue, luxurious sets, a chic wardrobe, and a lush villa-dotted Italian Riviera background smartly framed in CinemaScope and Technicolor. Stir all of these ingredients together and you come up with the kind of entertainment audiences go out of their way to see and exhibitors say "thank you" for.

U-I, confident that it will bring in returns of the "Pillow Talk." "Petticoat" level, is planning to back their release with an aggressive showman-plus promotion campaign, and this, coupled with the appeal of its stars, and a strong word-of-mouth, portends a glowing financial future. It is on this commercial basis that "Come September" is named a Film of Distinction.

Critically, it falls short of being a truly first-rate comedy, but this is something that will bother the sophisticates, not the general public. Its initial premise is loaded with broad comic potential—wealthy American Hudson (who always spends September only at his Portofino villa) suddenly turns up in July and discovers that major domo Walter Slezak has been operating the villa for 11 months a year as the Hotel La Dolce Vista, pocketing the profits. Until Hudson makes this discovery, the film is packed with many fast and hilarious moments (Hudson questioning Slezak as to why there are strangers in his house; Slezak explaining to the befuddled guests that Hudson's hallucinations about owning the villa stem from wartime shell shock). From this point on the script's humor tends to run a bit thin as Hudson attempts to bed down with September mistress Gina while doubling as chaperone for a group of young American girls (guests at his "hotel") who are being persuaded by a quartet of vacationing American college boys. Nevertheless, there are still enough bright moments scattered throughout, couped with a collection of excellent performances.

Much of the credit goes to director Robert Mulligan who manages to keep his cast and situations rolling in a breezy and, at times, rollicking manner. He is a man who obviously understands the art of visual entertainment. In his hands, the Riviera becomes a colorful playground for Hudson and Darin's chasing of Gina and Miss Dee, and he succeeds in churning up mirthful situations between Hudson and Slezak and the Darin college troupe who want Hudson out of the way. There's also a flashy nightclub scene that gives Hudson a chance to outwit the boys in fine comic fashion, and Darin a chance to sing a catchy rock 'n roll ditty called "Multiplication."

With this film, Hudson again proves very much at home in the field of comedy. He handles his role with ease and charm and perfect timing. His scenes with Slezak are marvelous. Gina as his always-a-mistress-never-a-bride co-star is not only ravishing but also comes off as a deft and sparkling comedienne. Miss Dee is pleasant enough as the student who wants something more than sexual advances from Darin, and the latter (her off-screen husband) makes a promising debut as leader of the male pack. Slezak's scheming major domo is comic chicanery at its funniest. Excellent support comes from Brenda De Banzie, the girl's official chaperone who becomes hospitalized after slipping on a champagne cork, Ronald Howard, a conservative Englishman who keeps trying to drag Gina to the altar. Hudson forces Darin and friends to camp outside of the villa, and a shortage of rooms forces Gina to become Miss Dee's roommate. The boys, under Darin's guidance, set about trying to exhaust the watchful Hudson by outmotorcycling, outdancing and outdrinking him. Unfortunately, Hudson turns out the winner, although he runs into difficulty with Gina who now says "no" to bedtime activities and insists upon marriage. Miss Dee makes the same demands of Darin, and when he refuses, she leaves the villa. Gina goes with her, intent on marrying Howard. Hudson sets out after her, and when his car breaks down he steals a truck loaded with geese. He is arrested and put into jail, and Slezak inveigles the police into arresting Gina as an accomplice. Clad in her wedding gown, Gina is carted off to the police station. When Hudson sees how she is dressed, he tells her he never wants to see her again. A freed Hudson heads for the train station and Naples. Gina (still in wedding gown) realizes she doesn't want to lose him, steals Darin's jeep, goes to the train station, borrows a baby, and forces the police to arrest Hudson as a wife-and-child deserter. Hudson finally gives in to Gina's marriage pleas, while Sandra lands her man.

DURING THE RED DANGER WARNING LIGHT will key the vigorous advertising, publicity and exploitation campaign which is being employed to make THE NAKED EDGE a sensational audience pleaser and, thereby, a sensational money-maker.

Everything we can do with this device to direct public attention to, curiosity in and discussion about this enormously intriguing shocker will be done, and no one surpasses United Artists when it comes to making the machinery of publicity pay.

We know we can do it! We respectfully solicit your help by asking you to close your doors to the public during the final 13 minutes of the picture. The Press Book will suggest to you how you can exploit this into highly satisfactory returns — in audience reaction, in word-of-mouth and in box-office results.

The campaign will not, of course, be limited to the warning device alone, because . . .

THE NAKED EDGE has everything it needs to make it one of the year's most powerful box-office contenders!

The screenplay is by JOSEPH STEFANO who brought PSYCHO to the screen!

Its magnificent cast is headed by GARY COOPER and DEBORAH KERR.

It was directed by MICHAEL ANDERSON who directed AROUND THE WORLD IN 80 DAYS.

Its impressive supporting cast includes ERIC PORTMAN, DIANE CILENTO, HERMIONE GINGOLD, PETER CUSHING and MICHAEL WILDING.

It is a WALTER SELTZER-GEORGE GLASS production, adapted from the Max Ehrlich best-seller First Train to Babylon.

It's a UNITED ARTISTS Release!

This Red Light Means
DANGER—UNBEARABLE SUSPENSE!

When it begins to blink in the lobby it means that the jolting, shocking final 13 minutes of THE NAKED EDGE has begun. No one — ABSOLUTELY NO ONE — will be admitted when the light is on!
May 19th, 1961

Glass-Seltzer Productions
1456 North Bronson
Hollywood 28, Calif.

Dear George and Walter:

I have just caught THE NAKED EDGE in the projection room and I can't wait to rush both of you my heartiest congratulations upon the production of one of the most suspenseful, gripping and thoroughly satisfying mystery-melodramas ever produced and because its climax is so downright shattering we are basing our entire approach to the public on the idea that "No one---but absolutely no one---will be seated during the final 13 climactic minutes" of this bombshell.

And just wait 'til you see how we're going to sell that!

Because of those 13 final dynamite minutes you gave this picture, I want to assure you again that we agree completely that the film will NOT BE SHOWN AT PREVIEWS OF ANY KIND, TO THE PRESS OR CRITICS--until it is shown in the nation's theatres.

My enthusiasm for THE NAKED EDGE is shared by everybody in UA advertising, publicity, exploitation and sales and you may be assured that we will all give it everything that's in us to make your picture the resounding success it deserves to be.

Again, my congratulations, best wishes and thanks for the delivery of a winner.

Sincerely,

WILLIAM J. HEINEMAN
"Goodbye Again"

Business Rating • • •


Producer-director Anatole Litvak has turned Francee Sagan's best-seller, "Aimez Vous Brahms," into a drama of some poignancy and emotional impact, albeit one that is over-long. If handled correctly—on an "adult's only" basis—it should attract good grosses in most situations. Its subject matter (a love affair between an unhappy Parisian woman of forty and a moon-struck American of twenty-five) makes it a natural for mature audiences in metropolitan areas, and with Ingrid Bergman, Yves Montand and Anthony Perkins providing strong marquee power and United Artists backing it with a strong promotional campaign, it should prove a sound attraction in other markets. If "Goodbye Again" is not as persuasive as it might have been, the fault is with Samuel Taylor's screenplay. While he has transferred Miss Sagan's characters to the screen in all their selfishness and vapidity, there simply are not enough varied situations to justify the film's two hour running time. Litvak, fortunately, has mounted a handsome on-location Parisian production, and kept his personalities generating sparks even when the plotline tends to run a bit thin. And in the hands of Miss Bergman, and as complexly delineated by Perkins (his Cannes Best Actor award is deserved), the two principals become people of depth and sympathy. Montand, on the other hand, is wooden and shallow as the Parisian playboy who takes advantage of Miss Bergman's love (they've been having a five-year affair) to carry on with every woman he meets. Impressive support comes from Jessica Royce Landis, Perkins' wealthy, eccentric mother, and Uta Taeger, Miss Bergman's youthful maid. The plot has interior decorator Miss Bergman going to work for Miss Landis. Perkins falls for her immediately and begins following her around Paris. He finally talks her into going to a Brahms concert with him after Miss Bergman learns that Montand is going off for the weekend with one of his girls. Perkins openly declares his love for her. Miss Bergman tries to explain her growing confusion and panic to Montand, and he almost convinces her he loves her before catching himself in one of his lies. When Montand refuses to take her with him on an authentic business trip, Miss Bergman gives herself to Perkins. She tries to believe Perkins will help her forget Montand, but it doesn't work, and Perkins begins drinking heavily. Montand returns, begs Miss Bergman to marry him, and she sends Perkins away. After they are married, Montand promptly starts deceiving Miss Bergman again.


"Tammy Tell Me True"

Business Rating • • •

Pleasant escapist fare for the warm and light-hearted season. Attractive young leads, color plus factors.

Audiences who relish sentimental films about the young and young at heart will be amply rewarded with this Universal Eastman Color sequel to the successful "Tammy and the Bachelor." This time the role of the shanty-boat bred backwoods Pollyanna is portrayed by the popular Sandra Dee, and, as her co-star, handsome John Gavin lends additional youthful appeal to the marquee. These attractive leads and the film's escapist quality make it a solid summertime attraction for the general market. Oscar Brodny's plot finds Tammy's boyfriend away at college but never answering her letters. She decides to get an education in order to compete with the worldly-wise college co-eds she is certain are captivating him. Before her first year rolls to an end, Tammy manages to straighten out the lives of many of the people she comes into contact with, and also finds true love with speech teacher Gavin. Director Harry Keller has done an excellent job of creating a pleasant and nostalgic mood, and bringing forth agreeable performances from his entire cast. Competent supporting performances are provided by Charles Drake, an artist who has lost the knack for good painting; Virginia Grey, Drake's Dean of Women wife; Beulah Bondi, an elderly and wealthy widow of whimsical behavior; Cecil Kellaway, skipper of a provision boat, and Julia Meade, Miss Bondi's scheming niece who wants to have her aunt committed to a mental institute. Tammy is accepted as a special student, and, to earn money, applies for the position of companion to Miss Bondi. When the latter learns Tammy lives on a shanty-boat, she sneaks out of her house and moves in. Meanwhile, Tammy is made the target of student ridicule because of her old-fashioned manner and dress, but Gavin helps bolster her confidence. Miss Meade finally tracks Miss Bondi down and brings charges of insanity against her. Tammy testifies in her defense and has the charges dismissed. Before Tammy realizes that it's Gavin she really loves, she helps put the Drake-Grey marriage back on solid ground.

United Artists. 120 minutes. Ingrid Bergman, Yves Montand, Anthony Perkins. Produced and Directed by Anatole Litvak.

"Thief of Baghdad"

Business Rating • • • Plus

Ample excitement and visual effects to keep youngsters and thrill fans enraptured. Good vacationtime fare.

Joseph E. Levine has poured his now-familiar ingredients into "Thief of Baghdad". Filmed on location in Tunis (it's dubbed) in CinemaScope and Eastman Color, it blends dare-devil thrills with fantasy, action with eye-filling special effects. Storywise, this is strictly for the kids, and this M-G-M release should roll up hefty returns in the action market and drive-ins during summer vacationtime. It will be supported with one of Levine's razzle-dazzle promotion campaigns, and Steve Reeves' name on the marquee will prove an additional boxoffice plus. The youngsters are going to have a ball thanks to Director Arthur Lubin's no-stops-barred compilation of exciting adventures and Thomas Howard's camera effects. Reeves as the Thief and pretty Georgia Moll as the Sultan's daughter are physically believable in their parts; their histrionics leave much to be desired. The characters and situations provide familiar Arabian Nights fare: a power-hungry Prince (Arturo Dominici) falls in love with Miss Moll, but she's in love with fearless Reeves. Dominici slips Miss Moll a love potion that makes her deathly ill. A mysterious magician (George Chamarat) explains that Miss Moll can only be saved by the man who crosses through the mystical Seven Gates and brings back a blue rose. At this point the film turns into a picnic of visual wonders. Reeves enters a strange forest and is attacked by trees whose branches turn into tentacles; he escapes from two walls of fire; outwits a deadly temptress who turns men into stone; defeats a hulking wrestler atop a roaring river; flies on a winged horse from a group of men with egg-like faces; finds the blue rose and returns to Baghdad. Reeves discovers that Dominici has taken Miss Moll to his desert camp. Using Chamarat's magic diamond, he creates a huge army, defeats Dominici's forces, revives Miss Moll and is proclaimed the next Sultan.


Film BULLETIN  July 10, 1961  Page 15
“The Honeymoon Machine”

Business Rating 3 3 3

Delightful surprise comedy, might prove the “sleeper” of this season. Talented young cast, handsome color production.

M-G-M’s “The Honeymoon Machine” is a mad and merry comedy that could easily become one of the Summer’s “sleepers.” Since it lacks marquee power, M-G-M will have to back it with the same strong promotional drive it gave “Where the Boys Are,” and if exhibitors follow through on the local level the grosses might prove quite surprising. Word-of-mouth will certainly play a major role in boosting profits. A troupe of talented young performers lend verve to a number of hilarious situations (encompassing all levels of humor) against a lavish and sparkling CinemaScope-Metrocolor background. Producer Lawrence Weingarten has really put together a first-rate package of entertainment. George Wells’ script, based on Broadway’s “The Golden Fleecing,” gleefully tells how a scheming Navy lieutenant entices a nervous fellow officer and a brilliant civilian computer expert into using an electronic brain named Max to break the bank at a Venice casino. Director Richard Thorpe has unfolded the complications at a laugh-a-minute pace. His youthful cast give promise of bigger things to come—Steve McQueen (of TV’s “Wanted Dead or Alive”) displays a rich sense of comic know-how as the money-happy officer; Brigid Bazlen makes a winning debut as the Admiral’s daughter he falls for; Jim Hutton and Paula Prentiss (from “Where the Boys Are”) are delightful as the electronic expert and a frankfurter heiress, respectively. Top support comes from veteran Dean Jagger, Miss Bazlen’s hard-as-nails father, Jack Weston, a whiskey-loving enlisted man who ends up fleeing from Martians, and Jack Mullaney, the frightened third leg of the McQueen-Hutton triangle. The plot has Hutton compiling winning roulette numbers at the casino, phoning them to his hotel suite where McQueen flashes them (via a blinker) to an accomplice on ship who feeds them to Max. While the boys are busy breaking the bank, Jagger intercepts the blinking messages and decides enemy agents are about to destroy his fleet. The Russian consulate gets into the act, McQueen’s scheme is disclosed, the boys lose all their earnings, Jagger is forced to accept McQueen as a son-in-law, and Hutton gets Miss Prentiss.

M-G-M. 100 minutes. Steve McQueen, Brigid Bazlen, Jim Hutton, Paula Prentiss, Dean Jagger. Produced by Lawrence Weingarten. Directed by Richard Thorpe.

“Homicidal”

Business Rating 3 3 3

First-rate shocker that will fascinate and freeze its viewers. B.O. will be stimulated by clever promotion gimmick.

William Castle’s latest venture into the realm of thrills and shocks is a frightmare of the first order, and it promises a big payoff in the mass market on the basis of Columbia’s appetitive-whetting promoting campaign highlighted by another Castle-type gimmick—just before the climax, all cowards are invited to leave the theatre and get their money back. Robb White’s script starts off on a mysterious note as attractive Jean Arless checks into a hotel and offers a handsome pineapple $2000 if he’ll marry her. The ceremony is performed by Justice of the Peace James Westerfield, but just before the latter kisses the bride, Miss Arless viciously and graphically stabs him to death with a surgical knife. What follows is a first-rate chiller by producer-director Castle, a compilation of suspense, tension and gore, plus a shocker ending slated to curl the hair on many a head. Also involved in the macabre happenings are Patricia Breslin, second in line to inherit millions if her strange brother Warren (name not revealed) fails to reach his 25th birthday, Eugenie Leontovich, the woman who raised the two children, now paralyzed and living in a gloomy house in constant fear of Miss Arless, her companion, and Glenn Corbett, a druggist in love with Miss Breslin. Miss Arless, by the way, gives one of the more chilling performances of recent years. Red-herrings, fits of violence, and Miss Arless’ decapitation of Miss Leontovich pave the way towards Warren’s 25th birthday. Miss Breslin accompanies Warren back to the house after Miss Arless is identified as Westerfield’s killer. He disappears, and Miss Breslin comes across Miss Leontovich’s body. Suddenly, Miss Arless appears, surgical knife in hand, and reveals herself as Warren. The reason: her father wanted a boy. When she was born, Westerfield and Miss Leontovich set about deceiving the father into believing he had a son. With the father’s death, Miss Arless had only to kill the two witnesses and Miss Breslin to get the money. Miss Arless is killed before she can do in Miss Breslin.


“Two Rode Together”

Business Rating 3 3 3 Plus

James Stewart, Richard Widmark top cast of John Ford western that has too much dialogue. Color production. OK for action market.

Where there is a market for rugged outdoor melodrama, this John Ford production should draw above-average grosses. “Two Rode Together” tells about an attempt by a U.S. marshal and a cavalry officer to buy back from the Comanches the white prisoners they have captured over fifteen years. James Stewart and Richard Widmark provide the marquee power for this Columbia release, and they are backed up by Oscar winner Shirley Jones and lovely Linda Cristal. In blending action with authentic outdoor Eastman Color locales, director Ford has not sacrificed storyline, although he occasionally has provided too much dialogue. The first portion of the film is devoted to colorful character development: Stewart, the marshal who believes in the physical comforts of life and disbelieves in matrimony; Widmark, the duty-directed army officer. Conversations concerning the differences in their individual lives and their aversion to marriage provide some moments of humor, albeit a slow pace. But the mood shifts when Stewart agrees to undertake the mission only for money, and Widmark condemns him for his callous and non-sympathetic treatment of the settlers who want their loved ones back. A moment of high drama occurs when a drunken Stewart bluntly tells Miss Jones what her teen-age brother will now be like after living as a Comanche for a dozen years. The trip to the Indian camp, the discovery that most of the white women are ashamed to rejoin their families, and the departure with only two of the captives—Miss Cristal and David Kent (a wild youth)—are developed with tension and suspense. Stewart and Widmark turn in their usual first-rate performances, with Miss Jones delivering an earthy portrayal as a tomboy who feels responsible for her brother’s abduction, and Miss Cristal appealing as a Mexican woman kidnapped by the Comanches while enroute to join her American fiancé. Andy Devine is humorous as Widmark’s corpulent sergeant, and John McIntire is appropriately cynical as the fort’s commanding officer who despises Stewart’s attitude. Frank Nugent’s screenplay has the fort’s women rejecting Miss Cristal, Stewart coming to her rescue, and Kent killing an emotionally disturbed woman who believes he is her son. Before Kent is hung by an angry mob, Miss Jones realizes he is her brother. Stewart rides off with Miss Cristal, and Widmark intends marrying Miss Jones.

Thank you, Sir —

"I wish to cancel my subscription to Film Bulletin because I am no longer active in the motion picture industry and do not have time to read trade papers. However, I wish to advise that in my opinion, Film Bulletin is the best trade paper that I have ever had the pleasure of reading during my long participation in the motion picture industry, which dates back to 1916."

Sidney Meyer
Miami, Florida.

"Comment..."

PHILIP F. HARLING (chairman, anti pay-TV committee of TOA): "We must continue to retain one of the best television lawyers in the country, Marcus Cohn, who has represented us during the past eight years. We must employ a public relations firm to place articles and suggest editorials for the nation's newspapers to create the image to oppose pay-TV, and arrange television and radio appearances for our speakers. We must have a featured writer who can seek placement of articles in magazines telling our side of the story. We need an economics expert who can guide us with facts and figures on the cost involved in pay-TV.

** **

LEROY COLLINS (president, National Association of Broadcasters): "I think if we had pay-TV, we would probably get about the same fare we get now and just have to pay for it. I want to see our regular commercial television developed to a point where there would be no clamor for pay-TV."

** **

NEWTON N. MINOW (chairman, Federal Communications Commission): "Our feeling on it (pay-TV) has been that it should be given a trial, that in this country the more alternatives, the more choices available to people, the better. If people want pay-TV, they'll have a chance to try it out. If they don't, they won't pay. So we're prepared to give it a test and see what happens."

(answering questions if more tests would follow a successful Hartford experiment): "Yes, of course. The Hartford test will involve an estimated investment of about 10 million dollars. So my guess is that other people will wait and see how that one goes before they try it out elsewhere."

** **

PRODUCER IRWIN ALLEN: "Motion picture audiences in this country are not looking for 'message' pictures...but are primarily interested in escape entertainment...without exception the exhibitors I have spoken with have reported that the patrons in their respective locales are fed up with symbolism, philosophical trite, and hammer-on-the-head messages. These people want entertainment to escape by."

** **

PRODUCER ANATOLE LITR-VAK: "Showmanship gimmicks will help for a while, but will fail in the long run unless the industry gets to the roots of the problem. It still is using the point of view of 12 years ago and more. Unless we face up and dare to be different, and not different just from a mechanical point of view, we will be in a lot of difficulty. People are getting tired of the old Hollywood movie. A new wave of intelligence is needed to vitalize the industry (But not) the 'new wave' which is mostly nonsense, but different with talent."

** **

RT. REV. MSGR. THOMAS F. LITTLE (executive secretary, National Legion of Decency): "While many movies circulating this summer are below entertainment standards set in previous years, there are a number of wholesome commendable attractions for the entire family...a ticket at the boxoffice is a vote for good or bad films."

** **

FATHER RICHARD T. PARISH (editor, Michigan Catholic, archdiocesan organ): "If we are to have the good, decent films we want, we must patronize them when they are shown. In the past two or three years good films have gone to movie limbo because of lack of patronage. Theatre owners frequently recall that they are trying to show only decent films. But when they do they have audiences ranging from 10 to 100; no one can long afford to follow this course and still stay in business. The owners immediately have a sufficient audience when they go back to the B and C categories. The Legion of Decency has done and is still doing an excellent job. We are the ones who seem to have fallen down on the job."
Columbia Pushes Open Doors
By In-the-Flesh Merchandising

Quick now, if you had your choice of promotional devices to deliver a motion picture message to the public, which one would you choose? Newspaper advertising? Space in magazines? Radio announcements? TV trailers? These all are, in their selected spots, excellent ways to beat the drums for a movie, but quite often they lack the one element capable of stirring public interest: the personal touch. And Columbia, for one, is stamping almost all of its current showmanship with the "personalized merchandising" brand.

20th Sending Promotion Rockets on Big 'Voyage'

Like a powerful military force fully prepared, 20th-Fox has an arsenal full of promotional rockets at the ready for its big Summer exploitation picture, "Voyage to the Bottom of the Sea." And, like sagacious shrewmen, they're firing steadily, but with a plan that leaves them always with more merchandising missiles on the pad.

First heavy shot was producer-director Irwin Allen's city-to-city voyages to map the campaign in depth for local exhibitors. Simultaneously, Fox promotionesters set three long-range components of the all-media drive into motion: the initial national distributions of Frankie Avalon's title song on Chancellor Records; the Dell comic book edition of "Voyage," and the first printing of Pyramid Books paperback edition of the science-fiction thriller.

Chancellor, in cooperation with 20th, not only is plugging the song with dee jays, in record stores and on juke boxes, but is joining in the print advertising that links the record to the film.

Dell is distributing the "Voyage" story in picture form through some 60,000 retail outlets. Initial printing was for 500,000 copies, with a second due this month, when the picture is released. Readership for the first batch is estimated by Dell at 3,000,000.

Pyramid Books backed the first printing of nearly 2,500,000 copies of "Voyage" with rack-cards, window streamers and special stickers—all bearing the "read the book-see the movie" message.

'Pirate' Seeks B.O. Treasure

Want to know all about the fabulous pirate, Sir Henry Morgan? Where to find some buried treasure? Just ask Robert Page; billed as America's foremost authority on Morgan, and an avid treasure seeker, he's currently touring the U.S. to drum up business for regional openings of Embassy's "Morgan the Pirate."

Page is on a 17-city jaunt participating in a full series of press, radio and TV interviews, addressing social and civic organizations and taking part in department store and theatre lobby promotions.

The tour is part of an extensive national merchandising campaign that includes a heavy co-op ad schedule, a radio-TV saturation push, several Dell book promotions and supermarket tie-ins.
Campaign Ideas Galore
In Schine 'Reel News' Manual

More often than not, a look at some of the campaign ideas cooked up on the local level by enterprising exhibitors will provide would-be showmen with a guideline for their own situations. A recent issue of "Reel News," issued by the Shine circuit's publicity department, was full of just such clever stunts and audience-building tie-ins, capable of being tailored to most playdates.

Abe Cohen and Bill Copley, of the Massena (N.Y.) Theatre, staged a contest to plug "Absent-Minded Professor" that had people guessing the closest day, month and year in which a particular Model T Ford came off the assembly line. Winning couple was driven to a local eatery in a 1961 Ford, treated to dinner, then transported to the Massena to see "Professor." The Model T was driven around town prior to the contest and parked for passers-by to ogle.

"Gone With the Wind," enjoyed an engagement at the Liberty Theatre (Herkimer, N.Y.) backed by some clever promotion from Jack Weber. Latter cooked up a contest over his local radio station whereby the first 15 listeners sending in the greatest number of words made from letters GWTW received a pair of guest tickets to the picture. He also had a girl dressed in a Civil War era costume walk around Herkimer with a sign reading, "I Am on My Way To See 'Gone With The Wind' at the Liberty Theatre."

Glove Theatre (Gloversville, N.Y.) manager Dewey Van Scoy arranged a tie-in with a local used car dealer to plug "Pepe." This resulted in a 3 column x 6 inch newspaper ad at no cost to the theatre. It showed a picture of Pepe announcing that he is a "Pepe" Used Car Dealer (Pleasing Everyone's Purse Expert). The ad also gave the starting date of the picture. The local Coca Cola Bottling Co. had the copy, "Any Size Coke Will Give You That 'Pepe' Feeling," on backs of their delivery trucks. It also announced theatre and playdate.

For the showing of "Tomboy and the Champ" at the Oswego Theatre, manager Bill Lavery tied-in with the local 4-H Club for a benefit. Radio tapes, window displays, cute girls in tomboy getup and a live call highlighted the drive.

Tabloid Sells Films in L.A.

National Theatres' Paul Lyday has come up with another excellent method of merchandising the habit of movie-going. First it was the "Something Wonderful Is About to Happen" ad series; now, along with Jack Case, of Pacific Drive-In Theatres, he has initiated the idea for a 12-page roso tabloid carrying news-publicity on new screen product from nine film companies.

Distribution in Los Angeles area theatres of 500,000 copies began late last month.

Waiting for Carol. Look what a little showmanship, plus person appearance of star Carol Lynley, did for premiere of Universal's "The Last Sunset" at Balaban and Katz State Lake Theatre, Chicago. Theatre front was appropriately decked out for festivities.
**ALLIED ARTISTS**

**January**

**March**

*LOOK IN ANY WINDOW* Paul Anka, Alex Nicol, Gilg Perreau, Ruth Roman. Producers William Alland, Lawrence E. Mascott. "Peeping Tom" gets in trouble. 85 min.

**April**

*TIME BOMB* Curt Jurgens, Mylena Demongnot, Alein Saury, Paul Merut. Plot to sink ship for ship money goes awry. 92 min.

**May**

*ANGEL BABY* George Hamilton, Mercedes McCambridge, Joanne Flatoll, Salome Jens. Drama in the deep south. 138 min.

**June**

*BRAINWASHED* Curt Jurgens, Claire Bloom, Jorg Felmly. Inner workings of a totalitarian regime. 102 min.

**July**

*ARMORED COMMAND* Howard Keel, Tina Louise, Producer Ron W. Alcorn. Story of the famous German spy, Alexander Bestereg. 105 min.

**August**

*TWENTY PLUS TWO* Producer Frank Gruber. David Janssen, Jeanne Cramer, Dana Merrill. Story of events in life of woman missing 22 years. 100 min.

**Coming**


*CONFessions OF An Opium EATER* Producer Albert Zugsmith.


*GEORGE RAFT STORY* THE, Ray Danton, Jayne Mansfield, Producer Ben Swabla.

*RECKLESS PRIDE OF THE MARINES* Producer Lester Sansom. Andrew George's book about a horse which served as an ammunition carrier in Korea. 84 min.

*REBUFF* Producers Millard Kaufman, A. Ronald Lubin. Film blog of Raoka, once sentenced to die in electric chair and reprieved after 19 years in Denneo Prisons.


*UNARmed IN PARADISE* Marie Schell, Producer Stuart Milhut.

*CARNIVAL KID* THE, David Kory, Producer Albert Zugsmith.

**AMERICAN INTERNATIONAL**

**February**

*BLACK SUNDAY* Barbara Steele, John Richardson, Director Mario Bava. An Italian-made film about a witch who, after 200 years in a tomb, returns for revenge. 84 min. 3/6/61.

*PORTRAIT OF A SINNER* Nadja Tiller, Tony Britton, Producer George Minter, Director Robert Sidle. Drama, based on the comic strip character. 90 min.


*KONGA* Color, Michael Gough, Margo Johns. Producers Herman Cohen, C. Elmo Cline. Monster gorilla rampages through Piccadilly Circus. 90 min. 3/20/61.

*BEWARE OF CHILDREN* Leslie Phillips, Geraldine McEwan, Julia Lockwood, Noel Purcell. Producer Peter Wynn. 80 min. 4/26/61.

*HOUSE OF FRIGHT* Color, MegaScope, Paul Mastie, Dawn Addams. Based on Robert Louis Stevenson horror classic, "Dr. Jekyll and Mr. Hyde." 80 min. 4/26/61.

*CAMEL* Nora Hayden, Louis Bernard, Carl Otto. Military comedy. 65 min.


*ALAKAZAM THE GREAT* Color, Magicscope. Cartoon feature starring the voices of Frankie Avalon, Dodie Stevens, Jonathan Winters, Sterling Holloway, Arnold Stang. 85 min.


*LOST FATAILTY* Leopold Salcedo, Diane Jergens, Johnny Monteiro. War drama.

*JOURNEY TO THE 7TH PLANET* Color, John Agar, Greyvethsen. Producer-Director Sidney Salk, Science Fiction.

*BUENA VISTA* December


*NIKKI, WILD DOG OF THE NORTH* Technicolor, Jean Coutu, Emile Genest, Producer Winstons Hipler. Directors Jack Couffer, Don Hately. Adventure drama based on James Oliver Curwood's "Nomads of the North." 73 min.

*GRAYFRIARS ROBY* Technicolor, Donald Cusick. Producer Walt Disney. Director Don Chaffey. True story of a dog that won the hearts of a town, 91 min.


*COMING* PINOCCHIO. Technicolor, Producer Walt Disney. Classic story of adventures of puppet hero, 87 min.

*MOON PILOT* Technicolor, Tom Tryon, Dany Saval, Producer Walt Disney. Director James Neelson. Comedy about first astronaut's trip to the moon.

**COLUMBIA**

**January**

*HAND IN HAND* John Gregson, Sybil Thorndike, Finlay Currie. Producer Helen Weston, Director Philip Leacock. Story of religious tolerance. 85 min. 1/7/61.


**February**


*PASSPORT TO CHINA* Richard Basehart, Eric Pohlmann, Liza Gaston, Producer-Director Michael Carrares. Espionage melodrama. 75 min. 1/14/61.

*PEPE* CINEMA SCOPE. Color, Cantinflas, Dan Dailey, Shirley Jones, Producer-director George Sidney, Musical-comedy. 195 min. 12/7/60.

*PLEASE TURN OVER* Ted Ray, Jean Kent, Leslie Phillips, Joan Sims, Producer-Peter Rogers, Director Gerald Thomas. A loss in literary circles. 86 min. 10/17/60.

*UNDERWORLD* U.S.A., C. Arthur Robinson, Daniel Morgan, Producer-Director Sam Fuller. Story of a hoodlum. 99 min. 7/20/61.

**May**

*MAD-DOG COLL* John Chandler, Producer Edward Schneider, Director-Director Mario Zampi. Comedy about con man who lives off wealthy widow. 90 min. 5/15/61.

*MEIN KAMPF* Producer Tony Sloberg. Documentation on rise and fall of Hitler's Third Reich. 121 min. 4/21/61.

*RAISIN IN THE SUN* Sidney Poitier, Claudia McNelly, Ruby Dee, Producer David Sirkind, Producer. Direct- or Daniel Patrick. Based on award-winning Broadway play. 126 min. 4/3/61.


**June**

*FIVE GOLDEN HOURS* Emir Koface, Cylt Charlست, Georgia Sand, Producer-director Mario Zampi. Comedy about con man who lives off wealthy widow. 90 min. 5/15/61.


**AUGUST SUMMARY**

The advance August release chart reveals only 13 pictures, although some of the companies figure to augment their schedules before the first of the month arrives. M-G-M and Universal are tied for top honors, each and United Artists share runup spot with two releases, while Allied Artists, American International and Director Welles have slated one apiece. Three films—Columbia, Warner Bros., and Buena Vista—have yet to announce any product for the coming month.

**MAGIC BOY** Magicolor. Animated cartoon depicting adventures of a little Japanese boy who uses magic to defeat the forces of evil. 73 min.


**MORGAN THE PIRATE** CinemaScope Color. Steve Reeves, Valerie Legranger. Director Andre Toth. Colorful drama of the swashbuckling adventures of Henry Morgan. 95 min. August


**KING OF KINGS** Technicolor. 70mm Super Techni-rama. Jeffrey Hunter. Siobhan McKenna, Robert Ryan. Producer Samuel Goldwyn. Based on the film of the same title by Elizabeth Short. 90 min.

**MOTHER OF WHO** A Terry Alexander, Alex Nicol, Rockets McCubbin. Director Don Chaffey. Suspenseful comedy about searching for a dead body. 87 min.

SAW NEW ALAMO, HOODLUM novel. Producer-director Doheny. St. problems Widow, the story of a flesh plot trying to survive in the wilderness, after a plane crash. 76 min. 5/22/61.

May

STEEL CLAW, the Technicolor, George Montgomery. War drama. 96 min. 5/22/61.

June


JUNO, the Technicolor, Walter Huston, Frances Bavier, John Ireland, Ida Lupino. Of a woman's periscope. 5/15/61.

MAJORITY OF ONE, a Technicolor, Rosalind Russell, Mark Stevens. Produced by Dore Schary. Directed by Roman Polanski. 5/15/61.


To Better Serve You...
Office & Terminal Combined At 1018-6 Wood St. New Jersey

New Jersey Messenger
Member National Film Carriers

DEPENDABLE SERVICE! CLARK TRANSFER Member National Film Carriers
Philadelphia, Pa.: (215) 434-850
Washington, D. C.: Dupont 7-7200
VARIETY'S EARLY RETURNS ARE IN FROM 6 KEY CITIES!...
TREND INDICATES WHAMMO SUCCESS!

NEW YORK [APRIL 12]
"SAT. NIGHT" HITS B.O. HEIGHT!
$19,821
FOR ALL TIME HIGH AT BARONET

WASHINGTON (APRIL 26)
"SAT. NIGHT" WHAM!
$13,650

BOSTON (MAY 24)
"SAT. NIGHT" WOW!
$15,714

LOS ANGELES (MAY 24)
"SAT. NIGHT" SOCK!
$11,878

Anytime on Monday... take it to the bank!

DETROIT (MAY 24)
"SAT. NIGHT" TRIM!
$7,698

SAN FRANCISCO (MAY 31)
"SAT. NIGHT" SOCKO!
$8,727

For early bookings contact your nearest Continental Distributing Inc. Rep.

BOSTON
60 Church St.
Liberty 2-2900

ATLANTA
36th & Walton St., N.W.
Jackson 3-3770

CHICAGO
1201 S. Wabash Ave.
Webster 7-6090

LOS ANGELES
1656 Candelero St.
Ripqri 3-0186

DALLAS
312 S. Harwood St.
Riverside 7-3442

SAN FRANCISCO
166 Golden Gate Ave.
Paloalto 3-7666

CINCINNATI
1716 Logan St.
Ralphway 1-4966

WASHINGTON
Stanley Warner Bldg.
13th and "E" Sts., N.W.
District 7-4058

1776 Broadway, New York 19, N. Y.
CO-OPERATION:

Key to Salvation

Viewpoint

- Reade's Pitch for Classification
  "Who's for Censorship?"

- Let's Throw a Rock!
  Roger H. Lewis on a "New Wave"

Reviews

ROCCO AND HIS BROTHERS
Film of Distinction

THE NAKED EDGE
FRANCIS OF ASSISI
ALAKAZAM THE GREAT
BATTLE AT BLOODY CREEK
FRANTIC
MAN IN THE MOON
Misty
SETS THE PACE
ACROSS THE COUNTRY

A Winner Wherever It Runs—Ask the Happy Exhibitors in:
WASHINGTON, D. C.
VIRGINIA
WYOMING
NORTH CAROLINA
IDAHO
SOUTH CAROLINA
MARYLAND
TENNESSEE
UTAH

20th IS ON THE MOVE—SO IS MISTY!

Starring
DAVID LADD-ARTHUR O'CONNELL

Produced by ROBERT B. RADNITZ
Directed by JAMES B. CLARK
Screenplay by TED SHEDMAN

Based on the book "MISTY OF CHINCOTEAGUE" by Marguerite Henry
FEEVEE’S PROGRAMMING PROBLEM. The expectations, and hopes, of toll-TV promoters that their audience would pay for specialized attractions not included in commercial television’s normal bill of fare are being shattered by the experience in Etobicoke. While the Trans-Canada Telemeter operators in the Toronto suburb remain close-mouthed about subscriber response to various offerings, indications gleaned from several sources point to a lack of audience enthusiasm for most of the special shows piped into the (5600, or thereabouts) Etobicoke homes wired for feeevee. The cool receptions reportedly accorded “The Consul” and “Hedda Gabler” now look warm by comparison with the frigid “boxoffice” showing of the recent “Second City Revue”. This taped version of an intimate, off-beat nite club satire, for which Telemeter asked subscribers to pay $1.25, brought only sparse coins tinkling into the coin boxes. Meanwhile, Trans-Canada is trying to beef up its summer feeevee programming with shows, single and double features, of old old and recently old movies at 50c for one picture, 75c for a double feature, and 25c for a Jerry Lewis matinee show.

FOX CLOUDS LIFTING. President Spyros Skouras’ prediction, made to the 20th-Fox stockholders at the May 16 meeting, that the company’s production-distribution operations in the second half of the year will offset first-half losses is not likely to be realized. But prospects are brightening for a banner 1962 for Fox. For the first time in two years this outfit has an impressive array of productions actually in work and on the drawing boards. The line-up of completed and currently shooting films includes: “The Hustler” (Paul Newman, Jackie Gleason), “The Comancheros” (John Wayne), “Satan Never Sleeps” (William Holden, France Nuyen), “Tender Is the Night” (Jennifer Jones, Jason Robards, Jr., Joan Fontaine), “Gigot” (Jackie Gleason), “The Inspector” (Stephen Boyd, Dolores Hart), “The Innocents” (Deborah Kerr), “The Second Time Around” (Debbie Reynolds, Andy Griffith, Juliet Prowse). Also in early phases of production are Zanuck’s war epic, “The Longest Day” and another William Holden vehicle, “The Lion”, while the ill-fated “Cleopatra” is being readied for a Sept. 18 start. This program is loaded with promise of boxoffice potential, but most of its fruit can hardly be harvested before mid-'62. Enough should be in by next May to firm up the Skouras posture when he faces the stockholders again.

DISNEY TO 50. While most of the film stocks are hitting the skids, our financial man sees Disney as one of the most neglected issues on the Big Board. Currently priced under $40, this stock has been gradually creeping back up toward Ward’s target of 50, which he predicts Disney will reach well within the second half of the year. Company’s third quarter report (to June 30) is due shortly, and it undoubtedly will show a sharp rise in profit over any period within the past year and a half. The final (July-Sept.) quarter looks even better on paper. An interesting factor in appraising Disney’s future prospects is this: the current year’s fine showing is being made almost entirely on theatrical films, without much help from the outfit’s normally important TV operations. Starting in the fall, Disney television shows will be back in full swing via the NBC network, and income figures to zoom to new heights.

BUSINESS. Hottest attraction so far this summer is “Guns of Navarone”, a boxoffice gasser. “Fanny” is robust in most first-runs. “Parent Trap” is a surprisingly sturdy hold-over item. “Naked Edge”, with its flashing red light gimmick, is showing strong returns in early runs. One of the big disappointments (based on an early report) is the new Jerry Lewis comedy, “Ladies Man”.
FINANCIAL ROUND-UP

Para., M-G-M Dip Sharply in Bearish Market

With M-G-M and Paramount suffering severe (7½-point) declines, movie stocks followed the overall market trend downward during the past fortnight, with trading on the light side, as the nation awaited President Kennedy's message (July 25) to the nation on the Berlin crisis.

In all, ten cinema issues dipped during the July 7-20 period. Metro's slump, on a turnover of 106,900 shares, obviously was affected to some degree by the drop in third-quarter earnings revealed in president Joseph R. Vogel's otherwise roseate three-quarters profit statement. Paramount's sharp decline is attributed by some observers to growing disillusionment in Wall Street circles about the company's Telemeter (pay-TV) prospects. Decca and American Broadcasting-Paramount each dipped 3¼ points. Warner Bros., with a pending stock split and a likely blockbuster in "Fanny," continued its spectacular ride upward, hitting a new year's high, then leveling off only slightly for a smart gain of 4½ points. National Theatres, along with Warners' the only heavily traded stock, had a turnover of 108,000 shares. Walt Disney created some excitement July 20 by topping the general market in activity. 37,300 shares were traded, including a single block of 26,000.

AA Activity Highlights Transactions

Activity in Allied Artists highlighted security transactions by officers and directors of film and theatre companies, as reported by the SEC for the period May 11 to June 10, 1961.

Albert Zagsmith continued to dispose of his AA holdings, selling 23,700 shares to leave 139,700. Director Roger W. Hurlock, on the other hand, kept on buying into the firm. He acquired 900 shares of common, giving him 24,000 and 100 shares of 5½ convertible cumulative preferred, making 1,450 in that department. W. Ray Johnstone, another director, sold 300 of his 301 shares. Columbia executive vice president Abraham Montague sold 200 shares, retaining 3,766. Metro-Goldwyn-Mayer vice president Howard Strickling exercised an option to purchase 600 shares, giving him a total of 1,425. There was plenty of action, too, in National Theatres & TV. President Eugene V. Klein purchased 6,400 shares to bring his total holdings to 50,223. Director Samuel Firsks sold 11,000 shares, leaving 39,164. A holding company headed by newly-elected director Leonard Davis bought 4,000 shares, lifting its total to 9,000. 20th Century-Fox controller-assistant treasurer C. Elwood McCarteney disposed of 200 shares, leaving 450, while assistant treasurer Francis T. Kelly sold 300 of his 450 shares. Loew's Theatres director Lewis Gruber bought 400 shares, increasing his total to 1,000.

M-G-M Nine Mos. Up 29%: Vogel Sees '61 High

Running according to expectations (which is to say in line with its theatrical product), Metro-Goldwyn-Mayer reported a 29 percent hike in its three-quarters net, albeit a drop in earnings for the third quarter. As for the rest of the year, president Joseph R. Vogel predicted that "fiscal 1961 will produce the highest earnings in 15 years," and Metro appears to have the pictures to back him up.

Earnings for the first three quarters, ended June 8, 1961, were $9,442,000 ($3.64 per share), a big jump from the $7,317,000 ($2.92 per share) for the same period last year. Gross revenues were up, too, from $97,137,000 to $110,112,000. Net for the third period was $2,758,000 ($1.09 per share), compared to $3,578,000 ($1.45 per share) a year earlier. An M-G-M spokesman attributed the third-quarter drop to the fact that the firm had fewer big-grossers this term than last year.

Vogel pointed out that net for the three quarters almost equaled the entire 1960 total ($3.83 per share), adding that "we expect this favorable trend will continue and that fiscal 1961 will produce the highest earnings in 15 years." In support of this prediction, the president said that the domestic release of "Gone With the Wind" has been a tremendous boxoffice success, and that "Ben-Hur" is continuing its record-setting performance in the drive-ins and subsequent runs.

Meanwhile, Metro made another investment in a film processing company by purchasing 50,000 shares of Panacolor, Inc. common at $4 per share. The movie firm also received an option to buy another 50,000 shares at $7.50, and 50,000 more at $10. According to an announcement by chairman Harry Harris, Panacolor has developed a new patented process to produce color film prints for the movie and TV industries.

Bache Suggests Caution on Movie Issues

While admitting that "the past year was a particularly exciting one for the amusement group, with most issues in our list up substantially," the mid-year edition of the Bache & Co. Selected List "offers a brief note of caution and suggests current prices already anticipate good earnings for 1961. As a result, higher prices for these stocks will depend upon new films for 1961, thus adding a greater measure of risk."

Bache also notes that motion picture stocks last year were in particular favor, especially those whose hard ticket blockbusters received excellent boxoffice reception," and that theatre revenues hit an all-time high, while attendance rose for the second straight year.

TV Crusade, Censors, Feeevee Affect Films—VL

The Value Line Investment Survey in its most recent analysis of the entertainment industry, dated July 17, contends that three (Continued on Page 23)
Co-operation: Key to Salvation

The problems besetting our industry hardly need recounting. Censorship, rising production costs, lack of sufficient product, need for new faces—all these have become bywords whenever the future of filmland is discussed.

What does need to be said is that no one of the problems is solely endemic to any particular branch of the business. In fact, each has its roots in and has spread to all areas of interest to such an extent that the problems themselves have become inextricably intertwined. In light of this interaction of effects and counter-effects, from which no one appears to be immune, there seems to be but one solution: co-operation. This is the key to salvation for the industry.

From two developments, of late, have emerged encouraging signs that slowly but surely production, distribution and exhibition are coming to view co-operation as essential to the industry's survival. If anything could be gleaned from last week's historic, but secretive, all-industry conference in Hollywood, it was a pervading spirit of mutual effort. Likewise, the cord binding together the film companies and local-level theatremen in the COMPO business-building project, slated for likely approval this week, is woven of the same resilient fiber of co-operation.

Uppermost on the agenda at the Hollywood meeting, it is reported, was the topic of censorship and the Production Code. Committees for the strengthening of the Code as a means of deterring the bluenose forces, and for other such all-industry purposes, will be formed in the near future, with more top-level conferences to follow. A similar meeting of cinema minds on other important subjects is most desirable—nay, imperative, as even a glance at the complexity of the situation will attest.

Take, for instance, the matter of new faces. On the surface, a necessity of both production and exhibition, this urgent need is linked inexorably by skyrocketing costs of film-making. The elite corps of big marquee names—some of them approaching retirement age—and their shrewd agents have inflicted inordinate costs and assumed unreasonable controls over various aspects of production and even distribution. The development of a batch of fresh stellar personalities (admittedly no small task, but an essential one) would make the established stars more amenable to sensible contract terms, and, at the same time, brighten the fading movie constellation. Production costs could be expected to reach a more economic level, resulting in a corresponding scale-down in theatre rentals, thereby reshaping the currently lopsided pyramid of profit into a better balanced, more equitable remunerative structure.

The responsibility for achieving this highly desirable state of affairs is similarly two-fold. Producers must give the new talent an opportunity to appear in important roles, and exhibitors must give these films adequate support.

The same theory of co-operation can be applied to the other movie problems. Even on the thorny question of lack of product production-distribution and exhibition should be able to arrive at a mutually satisfactory conclusion. For despite the fact that many view the constricted supply as giving the distributors a decided edge in dealings with their theatre customers, the importance of the survival of the latter to the over-all health and welfare of the business is undeniable. At conference tables and inter-branch meetings the threat to the subsequent-run houses inherent in an inadequate supply of product can—and should—be hammered home to distribution. Even in this era of hard-ticket attractions, the smaller theatres of the nation still represent a vital source of revenue for all films, and their passing from the scene would certainly cripple the rest of the industry.

The COMPO b.o. project, also hinging upon co-operative efforts, is another sign that the major film firms are becoming more aware of the theatremen's crying need for more means of promotion to build up audiences. Each of the companies is expected to donate one of its top executives to go out to the grass roots and, working hand-in-hand with local theatremen, ballyhoo the product of all of the companies to gatherings of the press, civic and other opinion-shaping organizations. This co-operation both among the distributors, and including theatremen, can only redound to the good of all concerned.

Another area in which theatremen can achieve co-operation among themselves, to strengthen their voice throughout the rest of the industry, is, of course, the American Congress of Exhibitors. This vital organization, now involved in setting up ACE Productions, to alleviate to some extent the product shortage, is capable of airing the intramural differences now engaging TOA and National Allied. Its offices should be sought to firm exhibition's front.

In almost every area of movie activity there is little troubling us that can not be improved by a measure of co-operation. And, happily, there are definite signs that mutual understanding and harmony of purpose are catching on in this long discordant industry.
Who's for Censorship?

Walter Reade, Jr., prominent theatreman and film distributor, carried this advertisement supporting classification in the New York Times of Sunday, July 9.

The word "censorship" is heard throughout the land these days. We are confronted with it each day in numerous ways. President Kennedy a short time ago requested of the American Newspaper Publishers Association that information detrimental to the National Interest be withheld from the American public. The newspapers and magazines you read scrutinize carefully the Advertising copy submitted for publication and reject that which is considered objectionable (I refer, of course, to those publications whose editors are discriminating enough to care). The broadcast media likewise police their advertising copy and have cut some of the biggest stars off the air without notice whenever they felt the subject matter might prove offensive to a portion of the audience.

What Is A Censor?

According to Webster, a censor is defined as "one who acts as an overseer of morals and conduct; an official empowered to examine written or printed matter, motion pictures, etc., in order to forbid publication if objectionable . . . a fault-finder; adverse critic." It often appears that while the first part of the definition is in line with the popular concept, too often the censor may be identified by the alternate definition. We find that many censorship groups represent minorities who wish to impose the will of that group upon the majority of the populace.

While the meaning of the word is clearly defined, there is often the problem of determining what is moral, what is proper conduct and what is objectionable. Many times we hear that European moral standards are different from our own; this may well be, but it does not explain the fact that New Jersey will accept what New York will reject. I recall an ad in The New York Times headlined "SEE IT IN CONNECTICUT" while the distributors of "La Ronde" were carrying their case to the United States Supreme Court in order to obtain a license to exhibit the film in New York. Even Madison Avenue cannot agree: our Advertising Agency tells us that a recent ad which was accepted "as is" by The New York Times, and "altered slightly" for use in Life, was rejected as "in bad taste" by The New Yorker. The Post Office banned "Lady Chatterley's Lover" from the mails; the Supreme Court ruled that the book was not obscene. And Brigitte Bardot in the nude was banned in New York but shown in all her glory (in color and Cinemascope!) on the motion picture screens of Boston! Indeed, it is a confusing matter. And while individual cases continue to be fought in the courts at great cost, we are no closer to a solution of the problem. Grove Press recently announced the publication of a novel which has been banned in this country for years. Motion Picture producers continue to produce films with an adult point of view, in the hope that audiences will find them worth seeing. Often this industry is criticized because much of its product caters to the immature mind. It is sad to relate that this is the only "safe" way to do business; otherwise we find ourselves up against censorship problems throughout the country. "It is art," says the producer, "It is obscenity," says the censor. And thus the struggle begins . . . or should I say, it resumes.

Two years ago, in Great Britain, I helped to produce "Room At The Top" and made arrangements to bring it to America. While we encountered some difficulty with censors we managed to convince many of them that this was a film devoid of obscenity. In order to show our good intentions, we offered to omit any of the "suggestive" (we prefer to call it "adult") dialogue from any and all of our advertising material—we would sell the picture to audiences only on the basis of its quality. We submitted the picture to all official governmental censorship bodies. The Legion of Decency also saw the picture.

"Room At The Top" was awarded a "B" rating, which means, in essence: "For adult audiences only. Our ads stated that this picture was not recommended for children. Those who were squeamish about partial immorality had been warned and might best stay away. More recently, we imported another British drama, "Saturday Night and Sunday Morning," and were advised by The Legion of Decency that it has earned a "C" rating which means Condemed, entirely objectionable for all audiences." While this picture has a frank and adult approach to its theme, it seems hardly likely that the morals of the record-breaking audiences at The Baronet have in any way been impaired. Quite conversely, audiences tell us they haven't found a film as satisfying and rewarding as this since "Room At The Top." And the critics agree. Where, then, is the logic by which the earlier film was classified as acceptable, to a degree, while this one is rated entirely objectionable? And why should any serious movie-goer be denied the privilege of seeing a motion picture described by a highly respected New York Film Critic as the best British picture of modern times?

Parents Are Aware

We describe these films as adult . . . we do not intend that children will be in the audience. The "Art" Theatres, as they are called, do not have a special price for children. There is no matron in attendance to care for unchaperoned youngsters. It is highly unlikely that any parent who selects "Saturday Night and Sunday Morning" as a film to see will bring his offspring. We pride ourselves that our audience is well aware of the subject matter of the film prior to entering the theatre; we find it impossible to believe that our patrons stumble into the theatre and are shocked to behold what they see and what they hear.

If, however, we are to bow to the will of the large group that subscribes, in effect, to the theory of Caveat Emptor—then by all means let us find a (Continued on Page 17)
Success thru Savvy

Amid the plush top-level trappings of Universal’s home office quarters, where last week the Summer sales executives conference held forth, there was one item missing from the usual optimistic hustle and bustle: a sign reading, "Success thru Savvy." This phrase would capsule precisely the commercial know-how president Milton R. Rackmil and his able aides have employed in building U into one of the most skillful operations in the movie business.

On the surface the production policy seems simple enough—big, slick, handsomely appointed "entertainments" illuminated by major-galaxy stars—but it is a formula that literally defies duplication in this high-pressure, agent-dominated cinema age. Nevertheless, U has managed to keep acquiring, and turning out, these large-scale, commercially popular films while maintaining an amazingly firm hold on a stable of some of the fanciest marquee names in Hollywood: Cary Grant, Rock Hudson, Doris Day, Tony Curtis, to name a few. The heady blend has led to one smash hit after another.

Head man Rackmil wasted no time at the opening sales session in displaying U’s heavy artillery of upcoming product. Declared the cool and confident chief of staff: "The amount of money we have committed in the pictures we have completed, in production and in preparation, represents the greatest investment in negative costs in our company's history and reflects our high confidence not only in the future of Universal but in the motion picture industry." These words, had they come from a less astute businessman, might easily have been dismissed as either trumped-up ballyhoo or an admission that the company was about to embark upon a highly risky film-making program. But coming from a calculating gambler (the former accountant operates with almost machine-like efficiency in making million-dollar decisions), Rackmil’s announcement assumed the significance it so obviously deserved.

To be sure, large-scale, commercial stories with big-name stars, while in themselves vital production factors, do not describe the borders within which boxoffice hits are made. And being the sagacious skipper that he is, Rackmil has surrounded himself with two top lieutenants—Henry H. Martin and David A. Lipton—who rank among the cream of the movie industry in distribution and promotion.

According to "Hi" Martin, vice president and general sales manager, who presided over the conference, U’s policy of placing quality above quantity will be followed throughout the year.

Making the right pictures and distributing them correctly is, of course, only half the battle. A well-oiled merchandising machine must be constantly operating on all cylinders to see that they are properly and attractively placed before the public. And in that field Universal's patented pre-sell has placed the firm among the showmanship leaders of the industry.

The formula, executed with a strange blend of precision and a flair for the unusual by Dave Lipton and his promotion department, is simple enough: start selling the attraction long in advance of release and follow up with local-level depth promotion. This strategy, mapped out so successfully for such mass boxoffice hits as "Imitation of Life," "Pillow Talk" and "Operation Petticoat," once again will be the official line during the 1961-62 selling year, according to Lipton.

The U vice president emphasized that there would be a "broadening and intensification" of advertising coverage and other promotional activities. Operating on the premise that more than ever in today’s market, pre-selling in all areas and in all media is "essential to the fulfillment of the boxoffice potential of deserving product," he declared that U intends to expand its activities in that area.

Milton Rackmil is sitting atop a modern-day film plant that has begun to match the movie empires of the past in glamour and boxoffice power. Thanks to the entertainment savvy and showmanship of the manpower he has marshalled, Universal promises to write a long chapter of success in this volatile business.
The Exhibitor's Role

The latest in a long, and probably still incomplete, list of abandoned magazines is Coronet, which has joined in limbo such erstwhile famous publications as Collier's, The American Magazine and Liberty, to mention only a few. The Saturday Evening Post is undergoing major changes designed, as its management frankly states, to recapture declining profits.

Now the magazine business is a kinetic sort of operation, and you can probably point to plenty of new magazines which have gained great success while some of the old giants were kissing the world goodbye, as witness a broad gamut of recent entries ranging from The Reporter to Playboy (which, incidentally, is quite a range). Merely citing a list of defunct magazines proves little or nothing.

There is one factor which most of the defunct magazines had in common, however, and this brings us to the point of proving something with a very real pertinence for the motion picture business. Most of the publications that went out of business went thataway despite the fact that their circulation was good. They were not short of readers, just short of advertisers.

It is not my purpose in this space to discuss why the advertisers failed to flock to distressed magazines. My purpose in bringing up the death of Coronet and the others is to point out that circulation isn't everything it seems to be to some people.

Circulation isn't everything in the publishing business because so much of the revenue comes from the advertisers (except of course in the book field, where circulation is just about the only revenue source till you sell the movie rights). Circulation isn't everything because The New York Times, with perhaps one third the circulation of the Daily News, is an infinitely more influential newspaper. And in the motion picture business circulation isn't everything because a million people seeing "Ben Hur" pay maybe twice or three times as much money as a million people seeing a Grade B quickie.

The important thing is that the product is geared to its circulation. The movies can make money with an average weekly audience of 45,000,000, or they can make money with an average weekly audience of 60,000,000—and the amount of money's not necessarily in ratio to the attendance.

Circulation is important in relation to costs. An audience of 1 million which pays $600,000 to see a movie on which exhibitors retain $450,000 can be more fruitful than an audience of two million on which, because of high rental terms, exhibitors end up with retention of only $300,000. (In case you are wondering how we arrived at these figures, here's the answer: the audience of one million, at an average ticket price of 60c, saw a minor film with a 25% rental; the audience of two million at an average ticket price of $1.50 saw a major film with a 90%—and guaranteed 10% to the exhibitor—film rental.)

This may be an extreme example, but it is a graphic one. You don't have to make only multi-million dollar epics in order to make money. You must make pictures whose costs match their circulation. You must be realistic about this relationship. You must realize that when you make expensive pictures you are asking the theatre man either to raise his price or to raise his total attendance. In either case, you are putting a burden on him.

It is commonly said in some movie circles that this is a business where the producer and the distributor do all the work and the theatre operator is just the man who makes change, rents the theatre and hitchhikes on other people's talents. I believe that if you view the motion picture industry from the circulation point of view, you will find that the theatre man is the very crux of the business.

The distributor sets his rental terms; the producer sets the basic "in the can" costs on which rental terms are often based. But it is the theatre operator who is concerned with delivering circulation—not just on a one-shot basis, but on a continuing basis throughout the year. It is the theatre owner who, in proper times, should be able to pick the pictures, dates and prices which will maintain a satisfactory basic "circulation" or attendance for his theatre.

In the magazine business there are two kinds of circulation—subscription and newsstand. Newsstand business is up and down. One cover sells twice as well as the next, for example. So the subscription circulation becomes the basic circulation of the magazine, the circulation they can count on for the year to come as their irreducible minimum. It never is enough to pay the costs, which is why magazines take money from advertisements; but it is the reason why advertisers buy magazine space.

Applying our parallel to the movie business again, we find ourselves in a situation where we cannot sell subscriptions. Each picture today is as much of a gamble as each issue of a magazine on the newsstand. We have little or no guaranteed circulation. This is because we have so little guaranteed flow of product, so little continuity of patronage. This is why a company like Fox can run into so much trouble in a single year with its theatre film operations.

If you can't build continuity of circulation, then you must cut costs. In the movie business, costs are going up and up and up. There has to be a squeeze some place, and that some place is almost always the small exhibitor, the man who can't afford the top rental or a new rise in his ticket price or who simply can't bid against more powerful competitors for the good product.

Now I don't wish to go looking for villains and make this out to be some sort of unwitting conspiracy against the little business man. Indeed, I am inclined to think that the little business man was responsible for a great deal of his present troubles, at least in the movie business.

I challenge anyone, for example, to prove to me that the enforced abolition of block booking—or even of blind selling—has benefited the small theatre. All that was accomplished by these "reforms" was to reduce the guaranteed circulation on which the producer and distributor could count.

More and more the exhibitor is dependent on sources other than motion pictures for his income. He has to find such other sources, just as, before him, magazines had to find other sources. So thousands of theatres show commercial advertisements; theatres make good money in the refreshment business. These things should be corollary sources of income. Instead, thanks to the squeeze, they became primary sources of income, and on many a picture the theatre man is willing to settle for breaking even.

I am glad to know that these sources of income exist. I think they should be explored and broadened. But I think they can be a snare and a delusion, if they divert attention from the primary fact of movie business life. The movie business must pay its way through its circulation income; it must get the right circulation for its films; it must have enough films to keep circulation at least seasonally constant.
A Story of The Christ—The Glory of His Spoken Words
The Exhibitor's Role

The latest in a long, and probably still incomplete, list of abandoned magazines is *Coronet*, which has joined in limbo such erstwhile famous publications as *Collier's*, *The American Magazine* and *Liberty*, to mention only a few. The *Saturday Evening Post* is undergoing major changes designed, as its management frankly states, to recapture declining profits.

Now the magazine business is a kinetic sort of operation, and you can probably point to plenty of new magazines which have gained great success while some of the old giants were kissing the world goodbye, as witness a broad gamut of recent entries ranging from *The Reporter* to *Playboy* (which, incidentally, is quite a range). Merely citing a list of defunct magazines proves little or nothing.

There is one factor which most of the defunct magazines had in common, however, and this brings us to the point of proving something with a very real pertinence for the motion picture business. Most of the publications that went out of business went thataway despite the fact that their circulation was good. They were not short of readers, just short of advertisers.

It is not my purpose in this space to discuss why the advertisers failed to flock to distressed magazines. My purpose in bringing up the death of *Coronet* and the others is to point out that circulation isn't everything it seems to be to some people.

Circulation isn't everything in the publishing business because so much of the revenue comes from the advertisers (except of course in the book field, where circulation is just about the only revenue source till you sell the movie rights). Circulation isn't everything because *The New York Times*, with perhaps one third the circulation of the *Daily News*, is an infinitely more influential newspaper. And in the motion picture business circulation isn't everything because a million people seeing "Ben Hur" pay maybe twice or three times as much money as a million people seeing a Grade B quickie.

The important thing is that the product is geared to its circulation. The movies can make money with an average weekly audience of 45,000,000, or they can make money with an average weekly audience of 60,000,000—and the amount of money is not necessarily in ratio to the attendance.

Circulation is important in relation to costs. An audience of 1 million which pays $600,000 to see a movie on which exhibitors retain $450,000 can be more fruitful than an audience of two million on which, because of high rental terms, exhibitors end up with retention of only $300,000. (In case you are wondering how we arrived at these figures, here's the answer: the audience of one million, at an average ticket price of 60c, saw a minor film with a 25% rental; the audience of two million at an average ticket price of $1.50 saw a major film with a 90% —and guaranteed 10% to the exhibitor—film rental.)

This may be an extreme example, but it is a graphic one. You don't have to make only multi-million dollar epics in order to make money. You must make pictures whose costs match their circulation. You must be realistic about this relationship. You must realize that when you make expensive pictures you are asking the theatre man either to raise his price or to raise his total attendance. In either case, you are putting a burden on him.

It is commonly said in some movie circles that this is a business where the producer and the distributor do all the work and the theatre operator is just the man who makes change, rents the theatre and hitchhikes on other people's talents. I believe that if you view the motion picture industry from the circulation point of view, you will find that the theatre man is the very crux of the business.

The distributor sets his rental terms; the producer sets the basic "in the can" costs on which rental terms are often based. But it is the theatre operator who is concerned with delivering circulation—not just on a one-shot basis, but on a continuing basis throughout the year. It is the theatre owner who, in proper times, should be able to pick the pictures, dates and prices which will maintain a satisfactory basic "circulation" or attendance for his theatre.

In the magazine business there are two kinds of circulation—subscription and newsstand. Newsstand business is up and down. One cover sells twice as well as the next, for example. So the subscription circulation becomes the basic circulation of the magazine, the circulation they can count on for the year to come as their irreducible minimum. It never is enough to pay the costs, which is why magazines take money from advertisers; but it is the reason why advertisers buy magazine space.

Applying our parallel to the movie business again, we find ourselves in a situation where we cannot sell subscriptions. Each picture today is as much of a gamble as each issue of a magazine on the newsstand. We have little or no guaranteed circulation. This is because we have so little guaranteed flow of product, so little continuity of patronage. This is why a company like Fox can run into so much trouble in a single year with its theatre film operations.

If you can't build continuity of circulation, then you must cut costs. In the movie business, costs are going up and up and up. There has to be a squeeze some place, and that some place is almost always the small exhibitor, the man who can't afford the top rental or a new rise in his ticket price or who simply can't bid against more powerful competitors for the good product.

Now I don't wish to go looking for villains and make this out to be some sort of unwitting conspiracy against the little business man. Indeed, I am inclined to think that the little business man was responsible for a great deal of his present troubles, at least in the movie business.

I challenge anyone, for example, to prove to me that the enforced abolition of block booking—or even of blind selling—has benefited the small theatre. All that was accomplished by these "reforms" was to reduce the guaranteed circulation on which the producer and distributor could count.

More and more the exhibitor is dependent on sources other than motion pictures for his income. He has to find such other sources, just as, before him, magazines had to find other sources. So thousands of theatres show commercial advertisements; theatres make good money in the refreshment business. These things should be corollary sources of income. Instead, thanks to the squeeze, they became primary sources of income, and on many a picture the theatre man is willing to settle for breaking even.

I am glad to know that these sources of income exist. I think they should be explored and broadened. But I think they can be a snare and a delusion, if they divert attention from the primary fact of movie business life. The movie business must pay its way through its circulation income; it must get the right circulation for its films; it must have enough films to keep circulation at least seasonally constant.
Metro-Goldwyn-Mayer presents Samuel Bronston's Production

THE POWER
THE PASSION
THE GREATNESS
THE GLORY

KING OF KINGS

FILMED IN
70MM SUPER TECHNIRAMA

TECHNICOLOR®
WORLD PREMIERE
OCTOBER 11
NEW YORK CITY LOEW’S STATE THEATRE

LOS ANGELES EGYPTIAN THEATRE
October 18

CHICAGO MICHAEL TODD THEATRE
October 18

BOSTON SAXON THEATRE
October 25

TORONTO UNIVERSITY THEATRE
October 25

SAN FRANCISCO CORONET THEATRE
November 1

DETROIT UNITED ARTISTS THEATRE
November 1

MONTREAL ALOUETTE THEATRE
November 1

WASHINGTON D.C. WARNER THEATRE
November 1

MINNEAPOLIS ACADEMY THEATRE
November 8

KANSAS CITY CAPRI THEATRE
November 8

PITTSBURGH WARNER THEATRE
November 8

DENVER DENHAM THEATRE
November 8

CLEVELAND OHIO THEATRE
November 15

BALTIMORE TOEWE THEATRE
December 20

SEATTLE BLUE MOUSE THEATRE
December 20

PORTLAND, ORE. MUSIC BOX THEATRE
December 20

ST. PETERSBURG, FLA. CENTRE THEATRE
December 20

INDIANAPOLIS LYRIC THEATRE
December 20

SALT LAKE CITY CENTER THEATRE
December 20

VANCOUVER, B.C. STANLEY THEATRE
December 20

BUFFALO TECK THEATRE
December 20

DALLAS TOWER THEATRE
November 15

MILWAUKEE STRAND THEATRE
December 20

HOUSTON TOWER THEATRE
December 20

PHILADELPHIA BOYD THEATRE
October 25

King of Kings will also open soon in the following cities:

CINCINNATI • ATLANTA • MIAMI BEACH
OKLAHOMA CITY • OMAHA
NEW ORLEANS • ST. LOUIS

EUROPEAN PREMIERE
LONDON, November 15

FAR EAST PREMIERE
TOKYO, November 22
Metro-Goldwyn-Mayer presents Samuel Bronston's Production

A STORY OF THE CHRIST
THE GLORY OF HIS SPOKEN WORDS

KING OF KINGS

Filmed in 70MM SUPER TECHNIRAMA

CO-STARRING
JEFFREY HUNTER • SIOBHAN MCKENNA • HURD HATFIELD • RON RANDELL • VIVECA LINDFORS
RITA GAM • CARMEN SEVILLA • BRIGID BAZLEN • HARRY GUARDINO • RIP TORN
FRANK THRING • GUY ROLFE • MAURICE MARSAC • GREGOIRE ASLAN • ROBERT RYAN
AS John the Baptist

Screen Play by PHILIP YORDAN • Directed by NICHOLAS RAY • Produced by SAMUEL BRONSTON

Music by MIKLOS ROZSA
Let’s Throw a Rock!

The following is by Roger H. Lewis, who recently resigned as United Artists vice president to enter independent production.

To the Editor:

I’d like to try to set down some thoughts about our mutual fixation—the motion picture industry.

Complete objectivity is not only impossible—it is highly undesirable. You can’t be objective about something you care about, and if you don’t care about something, then your opinion isn’t worth much.

So I’ll dispense with any pretense of objectivity herewith. I care a lot about the motion picture business—I’ve lived in and made my living in it for some twenty years now and, with any sort of luck, I should have another twenty.

And, besides, I have an axe to grind.

The axe is production. The twenty odd years I referred to were spent merchandising, or trying to, other people’s products. And now, suddenly, I’m on the other side of the fence...and, for the first time, seeing the whole scene from a different vantage point.

It would seem obvious that things would look different. Yet, if what I saw before was right the answers should be the same.

They aren’t. For instance:

Our is a shrinking industry. Regardless of the grosses on individual blockbusters there are fewer pictures, fewer customers, fewer theatres. Like it or not it’s a fact, a continuing, growing, unpleasant fact.

In the face of it, common sense, good business and self preservation dictate change, experiment, exploration.

We’re doing everything else but. We’re drilling for oil, selling real estate, building hotels; it’s called diversification. What few seem to note is that we are diversifying ourselves right out of the motion picture business.

Isn’t it time we practiced a little diversification where we eat?

Isn’t it time we tried, really tried new ideas instead of polishing and blowing up odd ones and pretending they’re new.

Look at the list of product from any or all of the companies. Can you honestly say that it presents anything new, experimental, daring.

A few years ago when Broadway, the theatre, was supposed to be moribund suddenly there began to emerge something called the “off Broadway theatre.” How many of the stars, directors, writers who are “on Broadway” emerged from that—yes, and how many of the present Hollywood crop came out of it?

What happened was simply that the theatre had become “big business.” It cost too much to “experiment,” it was chocking to death on its own rope. But the talent wouldn’t be held down. For pennies and a bucket of their own blood they put together shows in old churches, basements, bankrupt night clubs and, because there was talent, new, fresh, exciting, they built an audience.

“Off Broadway” is big business itself now, with some of the same problems, but the infusion of life it breathed into theatre will sustain it, in spite of itself, for a long time.

The motion picture industry is so much bigger than the theatre that even the smallest film production costs more than many Broadway shows. In spite of the “Shadows”, the “Savage Eve’s” the occasional off or on beat pictures made for a shoestring by a brave handful, we’re kidding ourselves if we really believe this kind of enterprise can do for us what “off Broadway” did for theatre.

The only way it can happen, the right way and in time, is if those with the biggest stake make it happen. One less cockamamie blockbuster a year from each of the big boys could finance the greatest explosion of new talent this industry has ever seen.

The exhibitor groups that are now putting up production coin and going down the same one way street trying to make better buttonholes than the buttonhole makers would do far more for themselves and the screen if they were to sponsor daring ideas. As it is, all they’re doing is underwriting pictures that will make little difference even if they come off.

Do they really only want another midweek second feature?

They have the most to lose—why not be brave and do something they can brag about.

Most of it’s “tax money” anyway.

I won’t even begin to get into the “public relations” value.

That’s another story.

You can’t start a “New Wave” with a pebble—let’s throw a rock!

Censorship

(Continued from Page 6)

system of informing the movie patron of what is in store for him. (As an aside, let me state that as recently as two years ago, The New York Times would not permit us to advertise “Adults Only” in its columns. The Times claimed this was discriminatory toward a segment of the audience; we argued that we were not advertising “family entertainment.” Imagine an ad for “Saturday Night and Sunday Morning” reading “Bring The Whole Family!” This would have been acceptable copy...for the newspaper, but not for us.) A ray of light was seen recently when “Room At The Top,” winner of three Academy Awards, could finally, after two years of litigation, be shown in Atlanta. Almost concurrently, the Supreme Court ruled against the film industry by upholding the city of Chicago vs. “Don Juan.” With such confusion all around us, our impulse made us look beyond the horizon for a possible answer. And the best we have found was in England, where each film is rated based on the type of audience for which it is intended. Perhaps the solution to the problem in America is a similar codification system self imposed and managed by the American motion picture industry. Films would be rated suitable for children, adults or family groups. Motion picture promotion, and advertising would display the appropriate code sign prominently in all media, and even on the front of the theatre, leaving no doubt in the patron’s mind as to exactly what type of film he was about to see.

Forty Censor Groups!

I make this suggestion as the best available. It would not eliminate the problem of censorship completely—but it would take the matter out of the hands, and free it from arbitrary judgments, of forty different censor groups! It would prevent a minority group opinion from influencing that of the whole nation. And, it would place the censorship burden squarely where it belongs—on the shoulders of the American motion picture industry!

This may not be the final solution to the censorship problem. Perhaps there will even come a time in America when censorship will cease to exist. But until this happens, I believe we should try this plan.

Walter Reade, Jr.
"The Naked Edge"

Promotion gimmick lifts b.o. prospects of this not wholly convincing chiller. Late Gary Cooper, Deborah Kerr head cast.

United Artists’ "The Naked Edge" is a suspense-thriller that should roll up above-average grosses in the general market. Although Joseph ("Psycho") Stefano’s script has some obvious motivational flaws and fails to provide with the kind of seat-gripping suspense one expects on a film of this sort, business prospects look good on the basis of several strong plus factors: it stars Gary Cooper, in his last film, and Deborah Kerr (a strong marquee combo), and it’s being backed with an aggressive and gimmick-oriented UA promotion campaign (don’t tell the ending; a flashing red light prohibiting patron-seating during the final 13 minutes). Audiences are put into a quandary almost immediately: did American business executive Cooper, living in London, murder his employer, get away with $168,000, give false testimony at the trial and send innocent Ray McAnally to prison for life? A number of red herrings begin to weaken Cooper’s protestations of innocence, and soon, even his faithful wife (Miss Kerr) becomes convinced of his guilt. Through the use of flashbacks and some moody on-location English lensing, director Michael Anderson manages to whip up a fair degree of suspense, but not enough to overcome the fact that Cooper is never really made to look guilty, or compensate for too many long and talky sequences. Only during the final 13 minutes does the film attain the level of an arresting spine-tingler: Miss Kerr, alone in her big deserted house, is suddenly attacked by a razor-wielding maniac. Miss Kerr manages to turn on the fright valve with chilling sincerity, but Cooper seems ill at ease in the role of the suspected murderer. Excellent support comes from Eric Portman, a disbarred attorney who tries to blackmail Cooper; Diane Cilento, wife of the condemned McAnally; Hermoine Gingold, a dizzv patron of the arts, and Michael Wilding, Cooper’s slick new business partner. At the last minute, Cooper saves Miss Kerr from the real murderer—Portman.


"Alakazam the Great!"

Cartoon feature will delight youngsters, amuse their elders. Japanese import Americanized with familiar voices. Big family show.

"Alakazam the Great!" is a fun-filled full-length cartoon feature abounding in sparkling visual inventiveness. Guaranteed to have the youngsters gaping with glee, and clever enough to entertain the adults who bring them, this AIP Color-MagiScope release shapes up as solid entertainment for family consumption. Japanese made, "Alakazam" has undergone a complete American overhauling: voices by teenage favorites Frankie Avalon and Dodie Stevens, comedians Jonathan Winters, Arnold Stang and Sterling Holloway, and a foot-tapping musical score composed by Les Baxter. The art work remains untouched, and although it smacks of early Disney, offers a joyous parade of eye-filling magics and highly imaginative adventures. Its hero, Alakazam (Avalon), is a little monkey with human qualities and magical powers who becomes king of the beasts of earth and is forced to undergo a series of grueling tests before he finally learns humility. There’s hardly a dull moment as he does battle with Hercules of the Universe, encounters a gigantic bull in the fiery crater of a volcano, engages a deadly scorpion, and is forced into an exciting contest with the King of Magic himself. In addition, there’s an unusual summit meeting of monsters, plus a duel to the death between two pre-historic beasts. The story has shy and timid Alakazam proving his bravery, becoming king of the beasts, then changing into a rude and arrogant individual. Bored with his life of luxury and the love of his girlfriend De De (Miss Stevens), he forces the great magician Merlin to teach him the secrets of the universe. Alakazam now becomes even more unmanageable. The king of the wizards decides to teach him a lesson in humility and orders him on a pilgrimage with his son. Alakazam saves the life of a pretty maiden, encounters a fumbling comical pig (Winters) caught in the clutches of two evil characters and persuades him to join the pilgrimage, turns a cannibal (Stang) into a meek member of the group, and destroys the chief ogre of the world. With his new-found wisdom, Alakazam is able to rule wisely and return the love of the faithful De De.


"Francis of Assisi"

Handsome production in De Luxe Color and C'Scope should attract religious audience. Plodding story will retard it in mass market.

20th Century-Fox has high boxoffice hopes for Plato Skouras’ lavish but intimate dramatization of the gay blade warrior who rejected a life of comfort to dedicate himself to the cloth. Lacking strong marquee power, "Francis" will need word-of-mouth support from religious groups. There is no question that this handsome DeLux Color-CinemaScope exploration of one man’s unyielding faith has been approached with a sincere devotion to theme, and it has been produced with good taste. Therefore, it should appeal strongly to family viewers who are attracted to films of a deeply religious nature and roll up some good grosses in predominantly Catholic markets. On the other hand, its prospects appear limited in the general market, despite the campaign’s emphasis on action and several thunderous sequences depicting the Crusades in all their colorful brutality. By stressing the religious approach, the Eugene Vale-James Forsyth-Jack Thomas script shapes up as a curious and, at times, plodding mixture of Church ritual, fanatical devotion, and personal conflicts. Michael Curtiz’s direction is sporadically effective, his use of costumes, sets, Gregorian chants and colorful Assisi backgrounds being outstanding, although few sequences ring true with the emotional power a film of this sort demands. Bradford Dillman is fairly convincing as Francis. He fails to make a persuasive transformation from roué to religious man, and tends to portray Francis on only one emotional level. Dolores Hart plays Clare, so devoted to Dillman she becomes a dedicated nun. Stuart Whitman is the man of war who turns against Dillman after he loses Miss Hart to the Church. A number of excellent character actors handle the supporting roles. Dillman saves Whitman’s life during the Crusades, then suddenly returns home after the Lord’s voice commands him to do so. He is denounced as a traitor and a coward, and thrown into prison. Whitman, on Miss Hart’s pleadings, has him freed. Dillman now takes the vows of poverty, starts his religious order with only 12 followers, and travels to Rome where he finally gets the Pope’s approval and blessing. His Franciscan order grows, and Dillman travels to the Holy Land to try and stop the Crusaders’ (led by Whitman) outrages against the Arabs. He fails to do so, but wins the Sultan’s respect. Tired, (Continued on Page 20)
“Rocco and His Brothers” Magnificent, Electric Drama

Business Rating 3 3 3 Plus

Powerful Italian import about widow, five sons. Big box-office potential in art, class houses.

It is with great pride that Film BULLETIN selects Luchino Visconti’s “Rocco and His Brothers” as the first foreign film ever to be made a Film of Distinction. We say with pride, and we mean it, because here is a magnificent motion picture bursting with impact, creativity and technical know-how. It will certainly stand in the front rank among screen greats, be the subject of conversation for some time to come, and amass a small fortune at the boxoffice.

Italian-made, “Rocco” is a powerful and disturbing drama about an impoverished rural widow and her five sons who migrate from a small farm in Southern Italy to Milan in search of a better life. Tragedy marks their arrival—the mother, unwilling to share her sons with anyone, breaks up the engagement of her eldest already living in the city—and continues to plague them until the once tightly-knit family begins to collapse and turn on each other with viciousness, cruelty and lack of understanding. It’s been a long time since the screen has produced such meaningful electricity.

Already blessed with 27 international awards, this Astor release (in both titled and dubbed versions) looms as a mighty moneymaker for art houses and class situations, and eventually, those areas of the general market where imports have become acceptable. Critical reception and word-of-mouth will boost profits. For Astor, “Rocco” symbolizes another bright feather in the company’s cap. Having skillfully launched “La Dolce Vita” into the blockbuster class, it is now supporting “Rocco” with the same aggressive showmanship.

Although “Rocco” runs for 176 minutes, director-co-scripter Visconti and his remarkable cast have produced a dynamic, stinging and stimulating journey into self-discovery; one certain to keep viewers spellbound and engrossed. As the Parondi family crumbles, the mother laments that none of this would have happened if they had stayed in the South. What Visconti is saying is that cities are not evil, merely the catalyst that brings out the evil lying dormant in certain individuals. There is a great deal of brutality here — several jarring boxing sequences, a murder and a horrendous rape; but it’s all for a purpose, and it’s been executed with a maximum of taste. Visconti’s use of the camera is superb, a moody, grainy tapestry of railroad stations, slum dwellings, bars and gymnasiums. In short, here is a man who knows how to tell a story visually, and with a potent, lingering effect.

But towering above everything else is a collection of performances that are gems of dramatic projection. Katina Paxinou is brilliant as the mother who moves from strength to despair without really understanding the world she lives in. Alain Delon emerges magnificently believable as the Christ-like Rocco who always turns the other cheek, is willing to forgive all forms of depravity, and believes in the dignity of man.

Without his sensitivity and multi-leveled approach, Rocco as a character, and the film as a whole, would not be the masterpiece it is. Renato Salvatori is chilling as the brother who changes from kind and loving to sadist, who succumbs to all forms of baseness because he has not the strength of character to reject them. Annie Girardot comes off compelling as the prostitute both brothers love. For a change, here is not a girl-of-the-streets with a heart-of-gold; rather, a cynical woman who attempts one last futile fling at living a life of decency.

The supporting performances are equally as effective: Spiros Focas, the eldest Milan-living son; Claudia Cardinale, the girl he eventually marries despite Miss Paxinou’s protests; Max Cartier, who finally finds good work and a girl to marry; and Rocco Vidolazzi, the baby of the family who becomes an unchirch of the streets.

The plot has the family moving into Milan’s slum section and forced to accept menial labor, Salvatori and Delon become boxers—the former loving the sport, Delon detesting it. Salvatore falls in love with Miss Girardot and becomes a thief to provide her with cash and baubles. She eventually leaves him, falls in love with Delon, and attempts a new life. An incensed Salvatori traps them one night in a park, brutally rapes her while his hoodlum friends force Delon to watch, then beats Delon unconscious when the latter refuses to raise his hands to his brother. Salvatori is caught stealing money and Delon agrees to pay it back from his boxing earnings. While Delon wins a championship fight, Salvatori seeks out Miss Girardot (back at her profession) and kills her. On the run, he crashes Delon’s celebration party and asks for money.

Against the wishes of all, Cartier turns him in. Miss Paxinou is crushed; Salvatori and Focas are gone from her forever; Delon is trapped in a career he detests, and Cartier is ostracized for turning in Salvatori (to save him from himself). It is in the boy Vidolazzi that the family now places hope for the future.

sick, and almost blind, Dillman returns to Assisi, refuses to accept the new rule abandoning poverty established during his absence, moves into a cave, and is blessed with the stigmata. Whitman, who now recognizes Dillman's greatness, receives Dillman's forgiveness before the latter dies.


"Frantic"

Business Rating 3 3 Plus

French import strong suspense item. Good art entry.

Suspense is the keynote of this prize-winning murder-thriller from France, initial directorial effort of Louis ("The Lovers") Malle. Tightly constructed, enhanced by an off-beat Miles Davis jazz score and starring Jeanne Moreau, this Times release figures to be a good entry for art houses. If Malle's name is exploited, "Frantic" could also show a profit in other situations. In taking a couple of murders and doing them up with an endless chain of frustrating ironies, Malle has created 90 minutes of attention-holding entertainment. And he's done so via a minimum of dialogue, excellent use of sound effects and some effective Parisian lensing. His story concentrates on (1) Maurice Ronet trapped in an elevator (the current is off for the weekend) after murdering his boss, the ruthless husband of mistress Mlle Moreau; (2) youthful beauty Yori Bertin and hot-rodder Georges Poujouly who steal Ronet's car, indulge in a wild spree, and kill two German tourists with Ronet's gun. The camera, acting as an hour glass, sifts away the time as Ronet frantically seeks to escape his hanging prison, Mlle Moreau searches for him through the city, and the police attempt to track him down for the murders he didn't commit. Two seat-gripping highlights occur after Ronet starts down the elevator cable only to have the current suddenly turned on; and during the methodical grilling of Ronet by the police. Ronet is arrested after finally freeing himself from the elevator and is unable to explain how he couldn't have killed the Germans. The final irony has one set of photographs proving Poujouly and Mlle Bertin to be the tourists' murderers, and another, showing Ronet and Mlle Moreau together, implicating them in her husband's murder.

Times Film. 90 minutes. Jeanne Moreau, Maurice Ronet, Produced by Irene Leriche. Directed by Louis Malle.

"Man in the Moon"

Business Rating 3 3

British comedy pokes good fun at astronaut bit.

This British import poking a merry and topical finger at training astronauts for a landing on the moon should roll up some pleasant grosses in the art houses, and could prove a profitable dueller in the general market. It lacks the outright hilarity of certain previous English imports, but thanks to a standout performance by Kenneth More as the perfect physical specimen—immune to worry, anger, illness and marriage—and some swiftly-paced tongue-in-cheek direction by Basil Dearden, "Man in the Moon" is good fun. The frothy screenplay by producer Michael Ralgh and Bryan Forbes has More attending astronaut school (unaware of a first-man-on-the-moon prize) and going through a series of humorous tests in high-temperature, gravity tolerance, speed and de-acceleration chambers, from which he emerges unscathed. In between he is trying to escape the marital clutches of strip-teaser Shirley Anne Field. The film opens with a delightful sight-gag—professional guinea pig More taking part in a cause-and-cure of the common cold experiment, asleep in a four poster bed in a meadow while Miss Field passes by. Charles Grey, one of More's fellow astronauts, wants the prize money for himself and sabotages More's test equipment, but is eventually brainwashed into loving More as a brother. More finally decides to chuck the project and marry Miss Field, but he learns about the prize money and hotfoots it back to the launching pad. Successfully put into orbit from an Australian missile range, he lands back where he started. It ends with More walking in (space suit and all) on the unsuspecting scientists and proclaiming, "I guess it's back to the drawing boards."


"Battle at Bloody Creek"

Business Rating 3 3

Plenty of action in Philippine guerilla melodrama. Audie Murphy, Gary Crosby lend marquee value. OK for action market.

This 20th Century-Fox release dealing with Philippine guerilla fighting during World War II is good dual fare for the action market. Audie Murphy and Gary Crosby's names provide a marquee lift, and director Herbert Coleman has kept the bullets and acts of bravery coming at a rate certain to satisfy devotees of this school of herodrama. There's the search of an heroic American civilian for the bride he was separated from when the Japanese attacked, the fanatical devotion to his cause of a tough guerilla leader, and a slam-bang finale when a handful of wounded and sick civilians hold off a horde of Japanese attackers. Murphy is the rugged civilian, Crosby, a happy-go-lucky American radio operator living on the islands, and Dolores Michaels, Murphy's wife who, believing him dead, has taken up with guerilla leader Alejandro Rey and become a fierce partisan fighter. Producer-co-scripter Richard Maibaum has Murphy smuggled onto Crosby's island to deliver supplies to the guerillas and help remove stranded civilians. He is introduced to Rey, and the latter's loyal follower Ivan Dixon, a Negro ex-prize fighter, and led to a group of stranded Americans. Miss Michaels, among them, tells Murphy she cannot return to the States with him. Murphy and the civilians make it back to the beach where they are to be evacuated, but they are surprised by the Japanese, and forced to take shelter in a wrecked boat. Crosby and a number of the civilians are killed before Dixon and the guerillas have the day. Murphy, vowing to continue his mission, wins back Miss Michaels, and Rey returns to his guerillas.

5 months and 2 days from today... a new motion picture will open!

107,593 people already have bought tickets to see Judgment at Nuremberg

Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Judy Garland, Maximilian Schell - Montgomery Clift

STANLEY KRAMER'S Judgment at Nuremberg

William Shatner, Edward Binns, Kenneth Mars, Mike Connell, Turner Smalley, Alan Baxter, Turhan Bey, Ray Walston, Martin Brandt, Virginia Christine, Ben Wright, Joseph Bernando, John Hargrave - Written by ABBEY MANN - Produced and Directed by STANLEY KRAMER - Released by UNITED ARTISTS

The Long-Range Sell Builds B. O. in Advance

A prominent East Coast circuit executive on the matter: "In the old days, with movies rolling out of Hollywood at the rate of 400 a year, nobody worried too much about it. If some films slipped into release without too much fanfare, there was always something new waiting to do better business. But now, every one counts; you can't afford not to keep the public informed."

A top-level distribution man has his say: "The time is rapidly approaching when only the hard-ticket attractions, but all the important releases on a company's schedule will, of necessity, enjoy this kind of campaign."

United Artists' national promotion chief Fred Goldberg talking: "It's the right way to sell any film today, but an absolute must for an important roadshow picture, especially when you're asking people to shell out $3.50 for a seat."

What are all three well-schooled industries talking about? The long-range sell, of course.

For a perfect example of one of the key elements in the long-range campaign, take a look at the ad reproduced at the left. The fruit of joint efforts by Goldberg's department of energetic showmen and producer-director Stanley Kramer's personal staff, this eye-opener served to alert the public to the fact that "Judgment at Nuremberg" would hit the motion picture scene in December, and that, in the meantime, they could join the 107,593 other people who already had reserved their seats for this momentous cinema event. Most important of all, however, transcending any possible ticket-buying upsurge of the moment, is the fact that an ad like this paves the promotional way for the picture. In short, it creates a ready patronage for the opening engagements five months hence. As Goldberg put it: "The return on the coupons printed in an ad usually represents about 20 per cent of the advance business the picture will do. But the main thing is to see that it gets the message across, imprints the title on the public mind."

All too seldom are movies endowed with this kind of long-term, deep-penetration sell that is given a new product in other fields of commerce, almost as a matter of course. Weeks, even months, in advance of the introduction of a new soap, a new cigarette, a new car, ads in newspapers and magazines will herald the advent of the new idea. To hit closer to home, the legitimate theatre makes certain the public is informed of a coming play, and is able to order tickets in advance. Common business sense dictates that the movie industry should advertise and publicize in similar fashion.

(Continued on Page 22)
The long-range sell.

Tales of the quick and the dead and of love, both sacred and profane.

Nevertheless, pictures more often than not appear suddenly, out of nowhere—and too often disappear just as rapidly without a trace of promotion before more than a small portion of the potential audience gets a chance to hear about them, to know about them, to experience them. How often have you heard someone reply to a query about a certain film in this manner: "Oh, is that playing in town?"

If United Artists and Stanley Kramer have their showmanship way, however, there won't be a soul who doesn't know about "Judgment at Nuremberg" by the time it opens at New York's RKO Palace in December. The first ad for the production appeared last February 5, before even major filming had begun. A full-page announcement in the New York Times appeared under the title, "Der Tag," (The Day), signifying the December 14 opening of the picture via a giant global press premiere in Nuremberg, Germany. The first ticket campaign ad was placed April 23 in most of Gotham's Sunday papers, inviting readers to make their reservations for the big N. Y. engagement. During May, attention-getting 22 x 40 cross-plug displays were at work for "Judgment" in some 60 RKO theatres. The ad on this page is actually the opening gun in the second stage of the drive. To follow it up, the UA-Kramer forces now are developing the basic ad campaign, which will be largely pictorial in nature, as opposed to the copy content of the announcement and ticket ads. The big star sell (and this one has a host of them) will form the basis for the new ads, with the topical theme of the picture, quite naturally, coming in for plenty of space.

As Goldberg sees it, the long-range attack is the best way to tap a picture's full boxoffice potential: "Stanley Kramer is all for this type of campaign: 'On the Beach', if you remember, was sold long in advance of its openings. Otto Preminger used the long-range, reserved-seat ticket ads for 'Exodus,' and we've done pretty much the same thing for 'West Side Story,' which opens in October. You know, reserved-seat attractions thrive at first on theatre-parties. Many of these groups arrange just one or two such events a year. So to get their business, you've got to let them know what you're selling long before it is placed on the market. Then, by the time the picture is ready for general release, it's about as pre-sold as you can get."

More of this depth-sounding may very well be the key to hypoed business. It's the type of campaign that can make boxoffice giants out of mortall-sized pictures, and all-time grossing champions out of just plain blockbusters.

Metropolitan Has NT Ads

In response to a raft of inquiries about the "Something Wonderful Is About To Happen" ad campaign, NT's Paul Lyday revealed that Metropolitan Mat Service, of Los Angeles, is supplying a full set of mats and glossy proofs to theatres at $10 per set.
FINANCIAL ROUND-UP

(Continued from Page 4)

major factors will affect the motion picture industry in the coming years: a shift toward less "wasteland" television programming; censorship pressures, and the rate of progress of pay-TV.

In view of FCC chairman Newton N. Minow's announced intention to do away with the "vast wasteland" of video programming, Value Line predicts that the "demand for run-of-the-mill filmed TV shows could soften considerably," thereby delivering a strong blow to the Hollywood studios that produce much of this commercial fare. And, VL notes, the TV crusade also could affect the market for old feature films, some of which might prove "unacceptable for broadcasting." The Survey fails to note, however, that the movie-makers could turn their energy to producing "less objectionable" fare, and thus still retain a strong hand in the lucrative TV field.

Censorship, too, looms large on the cinema horizon, says Value Line: "Until the censorship issue is finally resolved, which may be many years from now, the motion picture industry will probably encounter increasing harassment from the censor's, with difficulty in selecting and distributing satisfactory movie materials the end result.

As for pay-TV: "On the assumption that pay-TV will not have become important economically by mid-decade, we have lowered our projections of 1964-66 earnings for many of them (the movie firms)."

Summing up, Value Line has this to say: "In view of the threatened governmental interference in both the television and the motion picture industries, the entertainment companies are not likely to increase their earnings so substantially over the next 3 to 5 years as appeared probable previously... Meanwhile, most movie stocks are fully priced relative to current results."

Following is a capsule rundown of the film companies analyzed by the Survey:

COLUMBIA PICTURES—"The stock remains overpriced in terms of current earnings and will probably perform less well than the general market in the next 12 months."

DECCA RECORDS (Universal Pictures)—"Although this year's results will still be the second highest in the company's history, the unfolding of unfavorable year-to-year comparisons may cause the stock to perform less favorably than the general market in the year ahead."

WALT DISNEY PRODUCTIONS—"Earnings in the next 12 months will rise, in our opinion, to the highest level by far in the company's history."

METRO-GOLDWYN-MAYER—"Although earnings... are likely to show further improvement in the year ahead, the stock is no longer undervalued." Value Line looks for earnings of $5 per share for the fiscal year ending in August, and further improvement in that department in fiscal 1962.

PARAMOUNT PICTURES—"The current quotation discounts this prospect (an earnings rise) amply. In the coming 12 months, this issue will probably perform more poorly than the general market."

TWENTIETH CENTURY-FOX—"Still overpriced in terms of current earnings and dividends... Fox remains interesting for the 3 to 5-year pull however." VL also sees the possibility of a tender invitation within the next 12 months.

WARNER BROS.—"Management will probably raise the dividend rate after the probable stock split. The company's current earnings, which are expected to expand in the coming year, can well support a dividend hike... The current market quotation of the stock appears to discount this prospect fully."

VL sees the theatre firms as follows:

AMERICAN BROADCASTING-PARAMOUNT THEATRES—"Still generously priced in terms of current results, the stock will probably continue to perform less favorably than the general market in the coming year."

LOEW'S THEATRES—"Loew's Theatres may soon find it appropriate to drop the word 'Theatres' from its corporate title. Two or three years from now, the company's earnings from its hotel ventures will probably far exceed those from the theatre business." The Survey says that Loew's will continue to perform better than the general market in the next year.

NATIONAL THEATRES & TV—"In terms of current results... this issue seems fully priced." Value Line believes that handsome second-quarter results do not indicate that the firm has fully recovered its earning power.

STANLEY WARNER—"Bolstered by increasing consumer goods sales, Stanley Warner's earnings are expected to expand significantly over the next few years." The possibility of an increase in the dividend rate within the coming year is predicted.

Loew's 40-Week Net up Slightly

Loew's Theatres net income for the 40 weeks ended June 8, 1961, was $1,647,300 ($6.26 per share), compared to $1,633,300 ($6.61 per share) for the similar 1960 span. Gross revenues dropped, however, to $30,649,000 from $32,568,000 the year before. For the 12 weeks ended June 8, net dipped from $636,700 ($2.42 per share) in the 1960 period to $574,900 ($2.22 per share). Gross likewise was down, from $10,309,000 to $8,732,000. Meanwhile, Loew's will have to look elsewhere for a buyer for its radio station WMGM. The proposed sale of the station by subsidiary Loew's Theatres Broadcasting Corp. to the Crowell-Collier Broadcasting Corp. for almost $11,000,000 was called off after the FCC failed to approve assignment of the license before the expiration date of the transaction, and called for a hearing on the question of public interest, instead.

Screen Gems on American Exchange

The increasing importance of television production in the film company scheme was pointed up by the recent (July 13) admission of Screen Gems, Inc. to the American Stock Exchange. 288,400 common shares were admitted, with the stock opening on 400 shares at 22 7/8 under ticker symbol SGE.

Until February, 1961 Screen Gems was a wholly-owned subsidiary of Columbia Pictures. At that time, 288,400 shares of SG common were offered for subscription to holders of Columbia stock.

Wometco Net Continues Rise

Wometco Enterprises net income continues to rise. The Florida firm reported net for the first 24 weeks of 1961 jumped 20.8 percent, to $592,010 ($5.59 per share) from $490,235 ($5.51 per share) for the similar 1960 period.

For the 24 weeks ended June 17, 1961, gross income was $6,813,603, compared to $5,526,953 in 1960. Net income for the 12 weeks ended June 17, 1961, totaled $290,717, compared to $289,914 for the comparable 1960 span. Gross for the 12 weeks of 1961 was $3,379,150; for the same 12 period, it was $3,180,003.
All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

**ALLIED ARTISTS**

**January**

**March**

**April**
- *BRAINWASHED* Curt Jurgens, Mylène Demongeot, Alan Saury, Paul Mercey. Plots to sink ship for insurance money goes awry. 91 min. 3/20/61.

**May**
- *ANGEL BABY* George Hamilton, Mercedes McCambridge, Joan Blondell, Salome Jens. Drama in the deep south. 138 min.

**June**
- *BRAINWASHED* Curt Jurgens, Claire Bloom, Jorg Fauly. Inner workings of a totalitarian regime. 102 min.

**July**
- *ARMORED COMMAND* Howard Keel, Tina Louise, Producer Ron W. Alcorn. Story of the famous German spy, Alexander Betsha. 96 min. 7/25/61.

**August**
- *TWENTY PLUS TWO* Producer Frank Gruber, David Janssen, Janee Crain, Dina Merrill. Story of events in life of woman missing 22 years. 100 min.

**Coming**

**CONFESSIONS OF AN OPIUM EATER* Producer Albert Zugsmith.


**HITLER* Richard Basehart, Cordula Trantow, Producer E. Charles Straus.

**RECKLESS PRIDE OF THE MARINES* Producer Lester Sansom. Andrew Gear's book about a horse which served as an ammunition carrier in Korea.

**REPRIVE* Producers Millard Kaufman, A. Ronald Lubin. Film blog of, Resko, once sentenced to die in electric chair and reprieved after 19 years in Darmomora Prison.


**UNARMED IN PARADISE* Maria Schell, Producer Stuart Millar.


**AMERICAN INTERNATIONAL**

**February**
- *BLACK SUNDAY* Barbara Steele, John Richardson, Director Mario Bava. An Italian-made film about a witch who, after 200 years in a tomb, returns for revenge. 84 min. 3/8/61.

**March**

**April**

**May**

**June**
- *COMMANDO CARS* Hayden, Lord Remar, Carl Ottooson. Military comedy. 65 min.

**July**

**August**

**September**

**October**

**November**

**December**

**BUENA VISTA**

**January**

**April**

**May**

**June**
- *PARENT TRAP* The Technicolor, Maureen O'Hara, Brian Keith, Hayley Mills. Producer Walt Disney. Director David Swift. Comedy-drama about the efforts of identical twin sisters to bring their long-separated parents together again. 129 min. 5/19/61.

**July**
MURDER, SHE SAID Margaret Rutherford, Arthur Kennedy, Producer George Brown, Director George Palli, Based on novel by Agatha Christie, Best mystery novel based on an Agatha Christie best-selling novel.

MUTINY ON THE BOUNTY Color, Ultra Panavision, Marlon Brando, Trevor Howard, Richard Griffith, Producer Aaron Rosenberg, Director Lewis Milestone, Spectacular sea-adventure, based on a trial by Charles Nordhoff and James Norman Hall.


COUNTERFEIT TRAITOR, THE Technicolor, William Holden, Tyrone Power, Producer Seaton, Director George Seaton, World II espionage, one of the best.

DEADLOCK Jeffrey Hunter, Stella Stevens, Producers Edmund O'Brien, Stanley Frazer, Director Edmund O'Brien, Drama, multi-million dollar robbery and its repercussions.

ESCAPE FROM ZAHARIAN Technicolor, Yul Brynner, Peter Cushing, Producer Robert Aldrich, Director Blake Edwards, Adaptation of the best-seller by Truman Capote.

FINALE TO JOURNEY TO THE CENTER OF THE EARTH, The Technicolor, John Carradine, Vernon Wells, Producer Howard Swesty, Director Kevin Goddard, Science fiction.


KISS ME KATE, Color, Directed by George Cukor, Producers Hans Litten, Ari Ben-Haim, Director Blake Edwards, Adaptation of the best-seller by Truman Capote.


RUDE AWAKENING OF LOVE Technicolor, Julie Harris, Anthony Quinn, Producer Howard Swesty, Director Blake Edwards, Drama about the life of a writer.

RETURN TO PEYTON PLACE Color, Sung by Frank Sinatra, Producer-Director Douglas Sirk, Producer Fabian, Director John H. Sturges, Screenplay by Gore Vidal, biggest box office success of all time.

♯ THREE STOOGES, THE Color, Directed by Robert Aldrich, Producers Robert Aldrich, Charles L. reclaimed, Director James Clark, Aircraft stunt pilot from the USA.


When SHOWMEN want to acquaint the public with the superiority of Motion Picture Entertainment...

WHAT MEDIUM DO THEY USE?

TRAILERS

...of course!

They’re the Showman’s most EFFECTIVE advertising medium... and most ECONOMICAL, too!

“Operation Big Screen," a new project in showmanship designed to acquaint the public with the superiority of the visual entertainment available only in motion picture theatres, was announced yesterday by Theatre Owners of America.

Albert M. Pickus, TOA president, said that the first of what he expects will soon be a monthly series of screen trailers citing the great advantage of big screen motion picture entertainment, will be offered, without charge, to all the nation’s theatres in early May.

“We exhibitors," Pickus said, “have long felt that we have not been taking full advantage of our screens to emphasize that the huge picture, the sharp definitions, the magnificent color, and the superb stereophonic sound to be found in theatres, particularly on the big spectacle films, can never be equalled by any other media.”

TRAILER BEST WAY

“After study and conversations with leaders in our industry, we concluded that a short trailer stressing the superiority of theatre presentation would be the simplest and most effective means of portraying this message. We believe that today’s big quality pictures must be seen in a motion picture theatre for maximum entertainment value, and that by utilizing scenes from these major pictures, we could dramatically and concisely point this out.

“The trailer program will also emphasize to the public that they can obtain the greatest impact from new movies, by seeing them in the medium for which they were produced—namely—the motion picture theatre.”
Opinion of the Industry

August 7, 1961

Viewpoints

No! No! Novins

Profligate Drive-ins

Pa.'s Censorship Victory

A Lone Exhibitor Demonstrates HOW TO BEAT THE PAY-TV GRAB

Reviews

ADA
THE PIT AND THE PENDULUM
THE TRUTH
DONDI
THE SECRET OF MONTE CRISTO
LOVE IN A GOLDFISH BOWL
THE BALLAD OF NARAYAMA
To measure audience enjoyment of this funniest entertainment idea in years, M-G-M is previewing "THE HONEYMOON MACHINE" in 93 cities across the nation. At these previews we are distributing audience reaction computer cards and then using electronic data processing equipment to evaluate the results. At presstime, audiences in the cities below have howled, roared, chuckled and guffawed at the following laugh rates—

PHILADELPHIA . . . 3.1 laughs per minute!
NEW YORK . . . . 242 laughs in 87 minutes!
LOS ANGELES . . . laughed up a storm 245 times!
CHICAGO . . . . . . 92% rated film EXCELLENT!
BOSTON . . . . . . audience laughed 222 times!
WASHINGTON, D.C. longest laugh lasts 47 seconds!
DALLAS . . . . . . 47 roars! 63 howls! 98 laughs!
CLEVELAND . . . . laughs drown dialogue 42 times!
DETROIT . . . . . . audience reaction terrific!
MILWAUKEE . . . . more than a laugh a minute!
MINNEAPOLIS . . . sustained laughter 88 times!
PITTSBURGH, SEATTLE, HOUSTON, CHARLOTTE and CINCINNATI...audiences still rocking with laughter!

—and Showmen, this is only the beginning! The trend is very clear! "THE HONEYMOON MACHINE" is the laugh riot of the year!
TRADE PRESS AND NATIONAL MAGAZINES ALSO ACCLAIM THE FRESHEST, FUNNIEST MOTION PICTURE IN YEARS!

“Like an Independence Day string of fireworks... sets off a series of laugh explosions that recur with happy frequency.”
—HOLLYWOOD REPORTER

“Merry romantic farce with imagination and appeal... almost every scene contains good comic jolts.”
—VARIETY

“Went into orbit two minutes after the main title and never stopped laughing until the end. Sure-fire hit!”
—M. P. HERALD

“Comedy drama full of wit, charm and delight. Will please all types of moviegoers.”
—FILM DAILY

“Audience capturing magic... sure-fire hit for the entire family.”
—M. P. DAILY

“Very funny comedy... laughs come fast and furious!”
—M. P. EXHIBITOR

“Comedy full of explosive laughter.”
—HARRISON’S REVIEWS

“Gay, breezy picture with dialogue and situations to keep audiences chuckling.”
—GOOD HOUSEKEEPING

“Paula Prentiss is magnetic and beautiful. She may fill the shoes of the late Kay Kendall.”
—COSMOPOLITAN

“Farcical fun good for many laughs.”
—PARENTS’ MAG.

“A comic romp.”
—SEVENTEEN MAG.

“An out-and-out sidesplitter. Will give you a large case of the giggles.”
—CATHOLIC DIGEST

FOR A HAPPY BOXOFFICE CONTACT YOUR M-G-M BRANCH NOW!

Based on the Play “THE GOLDEN FLEECING” by LORENZO SEMPLE, Jr.

JACK WESTON - JACK MULLANEY

Screen Play by GEORGE WELLS
Directed by RICHARD THORPE
Produced by LAWRENCE WEINGARTEN
A motion picture that delves without compromise into the inner loneliness and hungers that lie deep within us all!
INSIDE 20TH-FOX. In his report to the 20th Century-Fox board at the special meeting for Tuesday (8th), Milton S. Gould, chairman of the operations committee, will recommend the need for certain executive changes to restore the company’s financial stability. While Gould, who represents two large brokerage houses with substantial holdings in Fox, would not amplify his recommendations, it has been widely reported that Spyros P. Skouras will step up to the board chairmanship and that a new president and operating head will be appointed. Gould told Film BULLETIN that his two recent visits to the studio had convinced him that Peter G. Levathes, new production head, is an extremely capable” executive, and that the company’s current production program is showing vast improvement. Gould said he could not foresee how the board will vote on his proposals, nor would he venture a prediction on how his group will react if the recommendations are not adopted.

PHILLY SPLIT. The serenity that pervaded first-run bidding during the past year or so has exploded into a hot war for product between the leading downtown operators. Stanley Warner and William Goldman, each controlling three first runs, had been avoiding cutthroat bidding competition until a recent incident set off a renewal of the intense bidding practices that previously had given Philly the reputation of being a “sucker” territory.

ERA OF INDEPENDENTS. Two recent instances point up the powerful hand held by the independents at the industry’s bargaining table. Otto Preminger’s sudden switch of “Advise and Consent” from United Artists to Columbia and Darryl Zanuck’s abrupt rebasing of “The Chapman Report” from 20th to Warner Bros. illustrate how far control of film-making has passed from the studios into the hands of individuals. With production talent so scarce, the independents, and their legal brain-trusters, are insisting on pacts that give them full sway over every aspect of production, and even distribution, with plenty of loopholes providing “outs” if anything rubs them the wrong way. The major distributors, having relinquished the reins without a fight, have been relegated to the status of mere releasing agents. In that capacity it is essential that they maintain the most favorable image as aggressive sales and merchandising organizations. If a producer believes another company can do a more enthusiastic and efficient job on his picture, it is not too difficult to find a loophole enabling him to move the property where he wants to.

SUNDAY IN TORONTO. Sunday movies, which have been spotty since they were legalized in Toronto on May 28, have been showing definite improvement, and will be responsible for making this a better summer for theatre business than 1960 in the Ontario capital city. The circuits, which did not resolve their differences with the projectionists’ union until July 2, now report a steady upward trend in Sunday attendance. J. J. Fitzgibbons, head of Famous Players Canadian Corp., the area’s largest chain, expressed the view that it will require an extended period for the public to adjust to Sunday movies, particularly in view of television’s strong competition on the Sabbath.

U CASTING COUP. Another example of Universal’s alert production planning that often results in built-in showmanship angles is the firm’s casting of New York Yankee home-run hitters, Mickey Mantle and Roger Maris, in its upcoming Cary Grant-Doris Day-starrer, “Touch of Mink.” The sluggers, currently locked in a tandem duel to break Babe Ruth’s homer record, and garnering bushels of publicity, add a real production wallop to the picture. Should one, or both, crack the famous mark, of course, they could wind up sharing marquee space with Grant and Day.
FINANCIAL ROUND-UP

Movies Up Slightly, but Investors 'Cool'

Movie stocks moved up slightly, but lagged behind the sharp advances made on the overall market. The attitude of investors continued "cool" toward cinema issues—as well as other so-called "glamour" stocks—as traders switched their interest to more solid blue chips following the inflationary implication of President Kennedy's call for increased defense and spending. Movie trading was relatively light.

11 film and theatre stocks made advances during the July 20-August 3 span, the largest recorded by American Broadcasting-Paramount, which jumped 2 1/2 points, concurrent with a roseate first-half report issued by president Leonard Goldenson. Paramount, which rose over 5 points following the approval of its Telemeter pay-TV system by the Arkansas PSC, tapered off somewhat to finish 1 1/4 points ahead. 20th Century-Fox slid 4 7/8 points to the year's low, while Warner Bros. dropped 3 1/2 points. Most heavily traded issues were National Theatres (177,200 shares), with much of the activity spurred by the buying race between president Eugene Klein and exec. v.p. Sheldon Smerling, and MGM (77,900 shares).

Col. Stock 'Undervalued'—Hardy & Co.

Columbia's common stock "appears undervalued in relation to both assets and earnings potential," Hardy & Co. researcher Ed Brennan declares on the basis of information given him by the film company's top executives.

Stressing the great improvement in the production situation, Brennan points to: 21 films now in work, compared to only five at the same time last year; the tremendous boxoffice success thus far of "Guns of Navarone", and a list of top coming attractions, including "Lawrence of Arabia," "Barabbas," "The Devil at 4 O'Clock" and "Notorious Landlady."

Goldenson Reports AB-PT Theatre Business Up

Theatre business in the first six months ran ahead of last year, as American Broadcasting-Paramount Theatres reported record profit for the first half of 1961. President Leonard H. Goldenson attributed the theatre upswing to the improved quality of pictures during the period.

A capital gains credit zoomed AB-PT's net for the first half this year to $11,843,000 ($2.79 per share), compared to $6,981,000 ($1.64 per share) for the first half of '60. Net from operations this year was $5,694,000 ($1.34 per share), compared to $5,553,000 ($1.33 per share) a year ago. Net operating profit fell slightly in the second quarter to $2,269,000 ($5.53 per share) from $2,317,000 ($5.55 per share) in the comparable '60 span.

'Uncertainty' about Cinema—Wiesenberger

Sales of amusement stock currently are outweighing purchases among the large investment firms, as "uncertainty about a continuation of past growth rates and narrowing profit margin" mounts. This is the conclusion drawn by the Wiesenberger Investment Report's latest Portfolio Periscope, a quarterly analysis of the changes and shifts in security holdings of 28 large investment companies.

According to the report theatre firms got a big play, with American Broadcasting-Paramount "almost a unanimous choice among the funds." Loew's Theatres and General Drive-In also were purchased in considerable amounts, Metro-Goldwyn-Mayer and Stanley Warner were bought and sold heavily while Paramount was sold.

NT Profits Improve Despite Control Issue

Against the backdrop of a pending struggle for control of National Theatres & TV, which neither side has thus far acknowledged, president Eugene V. Klein reported to stockholders that the firm's net and gross income rose for the third quarter ended June 27, 1961.

Net was $114,306 ($0.04 per share), compared to a loss of $2,253,293 (8.79 per share) for last year's quarter. Gross jumped 7 per cent to $10,722,509 from $10,028,325 a year ago. While over $1.5 million of the '60 loss was a special provision for a drop in value of the investment in NTA, the remainder came through regular operations. Said Klein: "Results of the company's third quarter operations further confirm the restoration of the business to a profit-making status. The earnings are modest, but truly significant. Economics of administration and promotion impetus achieved by the management will continue to exert their favorable influence on net income."

Likewise, for the first 39 weeks, net totaled $736,470, ($2.62 per share), compared to a loss of $3,071,274 ($1.09 per share) for last year's similar span.

The fight for control of the firm is expected to be resolved at the board meeting (Aug. 10). Pursuant to that important clash, president Klein and executive vice president Sheldon Smerling have been buying up as much stock as they can.

Decca Earnings Dip in First Half

As previously predicted by president Milton R. Rackmil, Decca Records' consolidated net earnings for the six months ended June 30, 1961, dipped decidedly from the comparable 1960 total. Net, including results of operations of subsidiary Universal Pictures, was $1,315,063 ($1.02 per share), compared to $2,946,224 ($2.29 per share) in '60. A substantial rise is expected in the second half.

Movie Industry Earnings Down in 2nd Q.

The Wall Street Journal survey of corporations quarterly earnings revealed that the Movies and Movie Theatres category showed $7,593,000 in the second quarter this year, compared to $8,784,000 for the same period of 1960, a decline of 13.6 per cent.

Philip R. Ward is on vacation, Financial Bulletin will resume upon his return.

FILM & THEATRE STOCKS

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Close 7/20/61</th>
<th>Close 8/3/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLIED ARTISTS</td>
<td>5</td>
<td>5 1/2</td>
<td>+ 1/2</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
<td>1 1/2</td>
<td>1 3/16</td>
<td>+ 1/16</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>29 1/2</td>
<td>29 1/2</td>
<td>+ 1/2</td>
</tr>
<tr>
<td>COLUMBIA (Pfd.)</td>
<td>72 1/2</td>
<td>72</td>
<td>- 1/2</td>
</tr>
<tr>
<td>DECCA</td>
<td>34 1/2</td>
<td>32 1/2</td>
<td>- 1/2</td>
</tr>
<tr>
<td>DISNEY</td>
<td>39 3/4</td>
<td>40 1/4</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>M-G-M</td>
<td>53 1/2</td>
<td>53 1/4</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>58</td>
<td>69 1/4</td>
<td>+ 13 1/4</td>
</tr>
<tr>
<td>20TH-FOX</td>
<td>42 1/4</td>
<td>37 1/2</td>
<td>- 5 1/2</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>34 1/2</td>
<td>36 1/2</td>
<td>+ 1 1/2</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>53 1/4</td>
<td>53</td>
<td>- 1/4</td>
</tr>
<tr>
<td>UNIVERSAL (Pfd.)</td>
<td>79</td>
<td>79</td>
<td>-</td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>83 1/4</td>
<td>80 1/4</td>
<td>- 3 1/4</td>
</tr>
</tbody>
</table>

(Allied Artists, Trans-Lux American Exchange, others NYSE) * * *

<table>
<thead>
<tr>
<th>Theatre Companies</th>
<th>Close 7/20/61</th>
<th>Close 8/3/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB-PT</td>
<td>46 1/4</td>
<td>48 1/8</td>
<td>+ 2 1/8</td>
</tr>
<tr>
<td>AB-PT (Pfd.)</td>
<td>19 3/4</td>
<td>19 3/4</td>
<td>-</td>
</tr>
<tr>
<td>LOEW'S</td>
<td>31 1/2</td>
<td>32 1/2</td>
<td>+ 1/2</td>
</tr>
<tr>
<td>NATIONAL THEATRES</td>
<td>8 1/8</td>
<td>8 1/8</td>
<td>-</td>
</tr>
<tr>
<td>STANLEY WARNER</td>
<td>30 1/8</td>
<td>30 1/8</td>
<td>+ 1/8</td>
</tr>
<tr>
<td>TRANS-LUX</td>
<td>21 1/4</td>
<td>22</td>
<td>+ 1/4</td>
</tr>
</tbody>
</table>
No! No! Novins

An ancient maneuver on the battlefield or in industry is divide-and-conquer. This stratagem is being employed by the pay-TV forces in an effort to drive a wedge in exhibition's solid front against feevee.

In the glow of toll-TV's initial victory in Little Rock—and probably in anticipation of further legal efforts by exhibitors to block final approval—Louis A. Novins, president of International Telemeter, threw this handful of dust in the eyes of the nation's small theatremen:

"It is time that average exhibitors woke up and stopped being suckers for the 'big boys' with television and other interests. What sense is there in joining forces with free television which gives away the product exhibitors have to sell? When pay-TV gets going in the United States, you can be sure that the major circuits will be among the first to hop on the bandwagon. Some of those who have been contributing to anti-pay-TV committees are already talking deals with us."

This transparent bit of trickery isn't going to fool anyone. Of course, the "big boys" are keeping their eyes on every move the feevee promoters make; simple business sense requires such dilligence, considering what an awesome threat the pay system poses against theatre interests.

For their part, the "average exhibitors", to whom Mr. Novins directs his rather plaintive pitch, are keenly aware of the destructive impact pay-TV will have on their business, if and when it ever becomes a real factor. It's hard to imagine what the head of Paramount's feevee branch thinks he might accomplish by trying to double-talk any exhibitors into becoming bedfellows of the tollsters.

No, No, Mr. Novins; you're barking up the wrong tree.

Victory in Pennsylvania

There never was any doubt in legal minds, or among those who witnessed how the measure was whipped through the legislature in a frenzy of haste, that the Pennsylvania Motion Picture Control Act of 1959 would be struck down by the courts. The State Supreme Court's judgment that the law is unconstitutional is a victory for common sense and for freedom of expression, not alone for the motion picture, but for other media of communication as well.

Passed almost two years ago, but never put into effect, thanks to the prompt appeal by the Pennsylvania Association of Amusement Industries, headed by William Goldman, and by the film companies, the Act was as illogical and poorly conceived a piece of legislation as ever found its way on to a state's statute books. It was doomed for a number of reasons, among them:

It permitted precensorship by re-straining the first showing of a film for 48 hours upon notice from a review board.

Three persons chosen by the governor would have had the power to judge and condemn films as obscene; since the exhibitor showing the picture would have been subject to criminal prosecu-tion, this vital function should have been handled by a jury.

The only qualification for membership on the review board was residency in Pennsylvania, no mention being made of education or special training.

The Act said obscenity should be considered in light of contemporary community standards, thus requiring ruling on a broad standard for the entire state.

These defects in the Act were deci-sively pointed out in the State Supreme Court decision (see Highlights, Page 15), but even more important from the standpoint of the broad issue of censhorship were these statements by the Court:

"No matter how laudably inspired or highly conceived a sumptuary statute may be, if its restrictions impinge upon the freedoms of the individual thus constitutionally guaranteed, it cannot stand. The harm to our free institutions, which the enforcement of such a statute would entail, would be of far greater portent than the evil it was designed to eradicate."

And—

"The Act is clearly invalid on its face, It is designed to effect * * * a pre-censorship of the exercise of the individual's right freely to communicate thoughts and opinions."

It is in the reiteration of these basic principles that the Pennsylvania decision assumes such far-reaching signifi-cance.

Profligate Drive-ins

In these parlous product times, when many exhibitors are scratching for something to put on their screens, one group of theatremen are practicing profligacy as if tomorrow—and the day after—were filled with a cornucopia of (Continued on Page 12)
A Few Questions

Pardon me for asking, but—
Remember the outdoor theatres they used to have right in the middle of the big cities, often on the roof of the regular playhouse?
Remember when an usher with a flashlight showed you down the aisle of your neighborhood movie?
Remember two-reel comedies?
What ever happened to bank night and the free dishes?
Remember when Fabian was most famous as the name of a theatre circuit and Avalon was the title of a song?
When was the last time you heard someone out front giving a spiel about the picture playing inside the theatre?
Who is working on 3-D without glasses?
What happened to the plans for consolidating film distribution into single exchange buildings around the country?
Has anybody heard of a hotel being torn down to make way for a motion picture theatre?

How's the telephone company doing with its plans for sight-and-sound telephones, and what will telephone television do to the subscription TV companies when it finally arrives?
What are theatres doing in the theatre TV field these days between heavyweight prizefights?
How come there is no provision for a motion picture facility at the Lincoln Center of the Performing Arts in New York?
Is Metro-Goldwyn-Mayer still playing around with the idea of going into the home movie business?
Has anybody stopped to figure out how much MGM has made from leasing 'The Wizard of Oz' to the CBS Television Network? Those annual Christmas-time broadcasts seem to be big time every year?
Has anybody heard how U.S. pictures are doing in that much heralded cultural exchange with Russia?
Has that fashion designer satisfactorily explained selling the same dress to Elizabeth Taylor and Gina Lollobrigida?
Whatever happened to the old fashioned movie starlets?
What's going to happen to Saturday night movie business when NBC starts that big series of recent 20th Century-Fox Films on coast-to-coast television this fall?
If the Phonevision people are having trouble getting product for their Hartford feeevee experiment, where is Telemeter going to get the product for the Little Rock venture?
How many years is it now that the Paramount annual meeting has heard that mass production of the company's cheap Lawrence color television set was right around the corner?

When was the last time you saw "Gone with the Wind?"
How many colleges give courses in motion pictures and what happens to all the students?
Has anybody lately tried to get the Army to release what

many people consider John Huston's finest film—his wartime documentary about the treatment of armed forces mental cases?
If "Francis of Assisi" makes it big, will the movie's new theme song be "When the Saints Come Marching In?"
Whatever happened to the various devices for projecting color movies from black and white prints?
Is there still a James Dean fan club?
Do movie fan books have a future?
What will be the next food fad to hit the drive-in refreshment counters?
Whatever happened to that idea of the drive-in theatre with individual car screens?
Is anybody designing an entertainment theatre for Walt Disney's 360-degree projection system?
Will there ever be another film comedy team like Laurel and Hardy, or Bob Hope and Bing Crosby, and when?
How about some word from the field about what individual theatre people are doing to make use of their facilities in midweek time or matinees when picture business is slow?
Wouldn't it be a good idea for COMPO to do for the movies what the Television Information Offices does for TV, as a sort of office of facts and figures which can provide good institutional publicity for the medium?
How about beating the drums a little more for the Golden Age Clubs? Now that they are talking about lowering retirement ages for social security, how about the age limits for the Golden Age Clubs at the movies?
Now that science fiction has taken us to the bowels of the earth, under the sea and, of course, way out into outer space, what's left?
Was there ever a more contrasting double bill than "Psycho" and "Where the Boys Are"?

Is Eric Johnston thinking of retiring from the Motion Picture Association when he reaches 65 at the end of the year?
Is it true that they are calling "Cleopatra" a suspense picture because nobody knows how it will end—after it gets started again?
How about a movie on the life of Louella Parsons?
Will William Holden ever make another movie in Hollywood?
Will Telemeter ever release the figures on its Etobicoke pay television experiment?
Have the newspapers which censor movie ads checked the copy in their advice to the lovelorn columns lately?
Why do so many theatre managers neglect to have the curtain drawn between features, and run one film right into the other?
Why does the tallest guy in the group always have to be the one who decides to sit in front of my little boy when a party of people moves into the row ahead of us?
Why do women always rush into the theatre before giving their escorts time to put change from the ticket purchase back in their pockets?
Are they building any more theatres with balconies?
Why do they use white subtitles on some foreign language pictures in scenes where the background is light?
Why don't theatres give family discounts for midweek nights the way airlines do for midweek flights?
He Beat the Pay-TV Grab!

Following is the story of George Atton, operator of the Theatre Del Mar, Santa Cruz, Cal., on how he won public support against the sale of a community antenna system to Pay-TV interests.

"I believe our victory was largely a matter of public relations: getting to the right people with the right story. We had only 10 days to beat a decision which was pretty well established, against us, due to the months of groundwork PTS had done with the councilmen, and due to the fact, they, at first, saw it as a routine request for extension of an existing franchise.

"We feel that the public relations job we have done during the last seven years, bore fruit in this controversy. The public and town have always known me as a civic leader. I served as Chairman of the Community Chest Drive, President of the Chest, President of Kiwanis, President of church groups etc., so I knew who to speak to.

"Our main problem was that a franchise extension was being asked to mask a sale to TelePrompTer, who wanted the 20 year franchise. This meant pay tv but whenever we argued this, we were told the issue was a franchise extension and no other. The public was completely apathetic and uninformed, and of course we bore the stigma of the theater keeping competition out.

"We got Salinas Channel 8 to join the fight, and they were very valuable, for technical reasons, but of course a stigma was attached to them.

"I felt I was getting nowhere in my fight, as very little was ever in the paper, so I determined "An Open Letter To The City Council" will awaken public interest and to give the council in position of public scrutiny.

"I tried to be very tactful, filing the letter with the city clerk, and informing the mayor personally of my doings. He is a personal friend of mine, as were each member of the council, so I did not want them to get defensive against me or pre-judiced or belligerent. All this was done before submitting the letter to the newspaper. It was there I first realized that the newspaper was leaning in favor of the franchise extension.

"I believe newspapers are in favor of pay tv, because they can recover millions in national advertising lost to free tv.

"I gave the editor a Letter To The Editor, and he said he would not be able to get it in for several days. This of course would have been too late for the council meeting. However, he ran it in Sunday's paper, which was my wish.

"My letter to the editor was to supplement the paid ad, and offset the card PTS had mailed its subscribers, asking the council to extend their franchise. Of course when I read their letter, I saw immediately they had committed a blunder, and was surprised their attorney had walked into it openly.

"Their card read . . . 'We think PTS has brought good television to Santa Cruz and urge the city council to extend their franchise.' I saw immediately I could use this letter against them, as it was a vote for telecription, and not pay tv. Their card also was calculated to stir public resentment against the theater for presumably denying them television. My letter to the editor was to explode this impression.

"Meanwhile I was spending about 10 hours a day every day talking to groups and influential citizens. I had saved the council men for the last few days, thinking they'd begin to feel public interest and pressure, and listen to me more readily.

"I had asked Jim Wilson, my operator, to deliver the labor vote to me. He sent the secretary of the Central Bay of Councilors, whom I talked to, asked to send various reports in, and told what I'd like them to say.

"I had lined up about 10 citizens to talk in our behalf. I'd given a long talk to the senior citizens who were sympathetic in the majority but cautious. They could not get into a controversy as a group due to their state charter, but promised individual citizens would show up. Meanwhile I had started petitions going in the theater against pay tv.

"About four days before the council meeting I began to perceive several shakes in the almost solid front of the city council, so I moved in. Out of the seven I could count on only one, and he looked shaky. At this time all the things I lined up began to break, so I started at the top with the mayor. I had several long chats with him after he closed his place of business. They were very informal, shoes off, coat off job. He was listening far more attentively than I had anticipated and even advised that the council was beginning to waver. I saw him twice a day and told him of my every move, petition, letter, unions, senior citizens, private citizens and I knew I was making an impression each time.

"My final move was to get the churches behind me. I called quite a few who were sympathetic, but were busy. Finally ended up at the largest church in town, most influential, and with the most eloquent and influential pastor. I spent an entire morning with him, and he was completely sold by the time I left. He offered to see several council men and write a letter to the council, which he did, and emphasized my points . . . the reception of the extension, the dangers of the extension, pay tv, and finally the fact that PTS cards of which we knew there were 1000 were in effect a vote for telecription. A mimeographed copy went to the city manager, each council man and the original to the mayor one day before the decision.

"I was also working on the newspaper and especially the city hall reporter. Spent one entire Saturday afternoon with him. I had run down the CBS booklet TV AND THE AMERICAN PEOPLE after calling the指尖 of the town. and N. Y. asking for 20 copies. They came in just in the nick of time, and I spread them around to the council and organizations.

"By Tuesday there was lots more I wanted to do, but no time to do it. We appeared before the council. I had about 22 persons speaking for us, Channel 8, labor, the church, private citizens, etc.

"PTS had their attorney, technicians from TELEPROMPTER and some of their proponents. It was more like a court hearing than a council meeting. Their attorney made his pitch, then paraded witnesses before the council for expert testimony, I began to feel real shaky, as the council made it plain they would only listen to arguments related to the extension and not a word about pay tv. I had set each organization up with one phase of our overall argument. I told KSBY to take pay tv. Labor was to talk of the common man, I was to argue against extension. We all did our best.

"Five council men were present. The hearing was supposed to be toward the end of the agenda, but I told the mayor I wanted it moved up since there were so many interested parties. He put it at 8:30 just about where I wanted it. As the voting started I kept thinking two weeks ago it would have passed about 6 to one against us . . . now how did we do? The city clerk read the motion for extension of the franchise. The place was packed with folding chairs in the aisles.

"Councilman Forgy Voted "NO"
"Councilman Carriger "AYE"
"Councilman McBain Voted "NO"
"Councilman Foster "AYE"
"Two to Two with the mayor holding the deciding vote.

"He looked the audience right in the eye and said . . . 'I hold the 1000 cards in favor of Telescription as it is now operated. I vote NO.'

"It was as good as a movie. Bedlam broke loose . . . everyone stood up, rushed around . . . some people were shaking my hand, it was so noisy a recess was called. We had won! I was most pleased that the mayor had used my exact words I had kept pounding to him, and which I had gotten the pastor to pound in his letter to the councilmen.
"Adia"

Business Rating ☺ ☺ ☺

Rousing piece of commercial entertainment, with Susan Hayward, Dean Martin as political team. Color. Good grosser in mass markets.

"Adia" is loaded with the sweet smell of boxoffice success. With Susan Hayward and Dean Martin providing solid marquee power, this Lawrence Weingarten production for M-G-M is off to a fast start at the boxoffice. The fast-paced direction by Daniel ("Butterfield 8") Mann of a robust plot about a puppet governor and the ex-prostitute he marries, plus a handsome Metrocolor mounting, add up to a strong attraction for all markets. Discriminating filmgoers probably will find the Arthur Sheekman-William Driskill screenplay (based on the best-seller "Ada Dallas") a bit too corny and superficial, but the mass audience will find "Adia" exciting stuff. Susan Hayward brings dramatic gusto to the part of Ada, a sharecropper's daughter who helps smash the machine when she becomes acting governor, while Martin is effective as the guitar-playing hillbilly governor who eventually overcomes the powerful political machine that backs him. Strong support is supplied by Wilfrid Hyde White, as the evil, cold-blooded machine boss; Ralph Meeker, the chief of police who keeps trying to edge Miss Hayward into bed, and Martin Balsam, Martin's childhood buddy who writes the crowd-pleasing speeches that put Martin into office. Director Mann has spiced his meller with political rallies, murder attempts and a climactic battle in the state legislature, and there's a rousing sequence in which Miss Hayward verbally destroys a gathering of social snobs. The plot finds Martin almost losing the election after marrying ambitious Miss Hayward during the closing weeks of the campaign, and White saving the day with some under-the-counter punches. Miss Hayward begins falling in love with Martin and criticizes him for being only a front man. She also pretends to be on White's side and has him get rid of the lieutenant-governor and appoint her in his place. When Martin begins to question some of White's bills, the latter has a bomb planted in Martin's car. Miss Hayward becomes acting governor while Martin recovers, and White, realizing he's been double-crossed, tries to blackmail her with her past. During the legislature battle, Miss Hayward forces through reform measures, destroys White's rule, and gives all the credit to Martin.

M-G-M. 108 minutes. Susan Hayward, Dean Martin, Wilfrid Hyde White, Produced by Lawrence Weingarten, Directed by Daniel Mann.

"The Pit and the Pendulum"

Business Rating ☺ ☺ ☺

Handsomey produced, suspenseful version of Poe's classic tale. In color. Strong attraction for all classes.

A first-rate dramatization of the Edgar Allen Poe classic chiller, this Eastman Color-CinemaScope production from American International shapes up as a big moneymaker for action and ballyhoo houses. Because it has been made with taste and imagination, it should be as eagerly embraced by discriminating patrons. Producer-director Roger Corman has skillfully created an atmosphere of ever-mounting tension, allowing camera and performers to extract maximum impact from Poe's classic tale. The concluding 20 minutes, climaxied by the torture of the pendulum, are as gripping as any sequence of its kind. Kudos are also in order for Dan Halter's ornate re-creation of the Spanish castle and its sinister torture chamber with its Inquisition paraphernalia, the pit and the pendulum; Pat Dinga's weird and effective special effects; and Les Baxter's eerie symphony of horror. Vincent Price gives his usual robust performance as the castle master who, as a child, watched his cruel father bury alive his adultress mother, and now fears he may have buried alive his young wife. John Kerr is effective as the dead girl's brother who helps unravel the mystery of her passing. Luana Anders, as Price's sister, and Anthony Carbone, the family doctor, lend good support. Barbara Steele makes a brief appearance as Price's supposedly dead wife. Richard Matheson's script has Price tormented by a number of unexplained occurrences, and finally driven insane when he sees a very much alive Miss Steel step from her coffin. Carbone appears and Price realizes Miss Steele is in love with the doctor. Price assumes his father's identity, pushes Carbone to his death in the pendulum pit, and locks Miss Steele inside an iron torture box. He now grabs the unsuspecting Kerr, licenses him to the table and sets the razor sharp pendulum in motion. Miss Luana saves Kerr, Price tumbles into the pit, and the camera fades out on Miss Steele (believed dead by the others), locked alive inside the iron box.


"Dondi"

Business Rating ☺ ☺

Sugary yarn about a waif and his army pals. For kids.

The popular comic strip orphan Dondi has been brought to life in this Albert Zugsmith production for Allied Artists release via a series of slapstick and sentimental vignettes. Unfortunately, much of the humor is weather-worn, and the sentimentality a bit too saccharine for any but the naive. The strip's popularity, coupled with an aggressive AA promotion campaign should attract the youngsters and a scattering of parents. Some talented personalities have been utilized here, but most are hampered by the weak material. David Janssen is cast as a playboy millionaire G.I. who becomes attached to the waif while in Europe. His army buddies include Mickey Shaughnessy, a tough, child-hating top sergeant; Robert Strauss, a Brooklyn wise-guy, and Arnold Stang. Pattie Page is on hand as Janssen's state-side singer-sweetheart, as is Walter Winchell, portraying himself. David Kory debuts as Dondi, and thought there are moments when he is genuinely amusing, his naive often becomes a bit hard to take. The script finds ragged Dondi wander into Janssen's barracks on Christmas Eve. The G.I.'s adopt him, but are forced to leave him behind when shipping home time rolls around. Dondi hides on the boat, but becomes separated from his "buddies" in New York. Janssen, Miss Page and Winchell launch a nationwide search for him, plus a campaign to have him declared an American citizen. Congress gives Dondi the ok to stay. Janssen and Miss Page plan to marry and adopt him.


Film BULLETIN Reviews provide the pertinent details and opinions to aid exhibitors in judging values of the new films.

Page 10 Film BULLETIN August 7, 1961
"The Truth" ("La Verite")

Business Rating 0 0 0

Brigitte Bardot goes dramatic (and still sexy) in engrossing French courtroom drama. Dubbed version available. Good grosser.

This much-publicized, highly-acclaimed Brigitte Bardot courtroom drama, available in both titled and dubbed versions, appeared headed for big boxoffice returns in artsy houses, class situations, and, possibly, in certain general market areas. The word-of-mouth already stirred up, and the strong critical reception it has received over here gives this Kingsley International import a good send-off. By injecting wry comments on the French concept of guilt, interestingly explaining the Gallic system of justice, and inventively using flashbacks, fade-ins, etc., director Henri-Georges Clouzot has taken a simple storyline (an apparently amoral Brigitte on trial for murdering her selfish lover Sami Frey, her sister’s fiancé) and turned it into an off-kilter fascinating drama of ideas seasoned with sex. As for BB’s performance, Clouzot has given her familiar sex-cat mannerisms a sense of purpose, and kept them tightly in control. She still graphically displays her sexpot rating by wandering through Paris’ Latin Quarter, indulging in meaningless affairs, seducing the at-first-timid Frey, and exercising her torso under a sheet in time to a Latin record. As the trial unfolds, audiences find themselves slowly shifting to defendant Bardot’s side. Hungry for love, she finally finds it with Frey, is eventually thrown over by him (as he gains fame as a conductor), and kills him in a fit of passion. Convinced the only way she can prove la verite of her love for Frey, and that the murder was a crime of passion, Brigitte kills herself.


“The Ballad of Narayama”

Business Rating 0 0 Plus

Stylized Japanese import strictly for art devotees.

From a standpoint of visual creativeness, this Films Around the World Japanese import (with titles) emerges an unusual and striking offering. Unfortunately, its boxoffice future doesn’t appear too promising because this legendary drama has been unfolded in a slow and deliberate manner, an approach American audiences are unaccustomed to. Its appeal seems limited to discriminating art devotees appreciative of stylistic drama of the No and Kabuki Theatre vintage. Director Keisuke Kinoshita has deliberately created the impression of a stage production: playing off his tale against artificial sets instead of natural location exteriors; filming the scenes as they are changed, the curtains as they are drawn, the back-drops as they move up and down. And his actors, when they first appear, move in classic mannered gesticulations. By degrees, the sets and actors change over to naturalistic styles and backgrounds. The magnificent large-screen Fujicolor mounting helps create a weird and impressive atmosphere, and the traditional samisans background music is hauntingly effective. Kinoshita’s story concerns the ancient practice of the aged preparing for the moment when they will be left to die on top of Mount Narayama to relieve the perennial shortage of food. His central character (strongly played by Kinuyo Tanaka) is a sixty-nine-year-old mother who cheerfully goes about preparing for her sacrifice, arranging for her son’s marriage to a widow, and setting aside the delicacies for the ceremonial feast preceding her departure. Her son, who will have to carry her up, rebels against his mother’s untimely death since she is in possession of all her faculties; her grandson callously taunts the old woman and adds to the family’s food problem by bringing home his pregnant mistress. When the snow begins to fall, the son reluctantly carries his mother up the mountain.


“Love in a Goldfish Bowl”

Business Rating 0 0 Plus

Lightweight summer fare for the teenage set. Tommy Sands, Fabian, color help it along. Fair b.o.

"Love in a Goldfish Bowl" is a lightweight romantic comedy aimed strictly at the vacationing teenage set. Its flimsy plot provides a showcase for such popular warblers as Tommy Sands and Fabian, and Toby Michaels as the girl both are interested in, but for different reasons. Packaged in Panavision and Technicolor, it will register mildly as a supporting droller in the general market and in drive-ins. Director-scripter Jack Sher has concocted a rather implausible situation—college student Sands and co-ed Miss Michaels slip away to his mother’s “beach pad” and spend a platonic summer vacation studying, cooking and boating. Coast Guardsman Fabian complicates their hide-away existence. The youthful trio receive limited assistance from Jan Sterling, Sands’ footloose, much-divorced mother, and Edward Andrews, Miss Michaels’ unattached politician father. Sands and Miss Michaels enjoy their togetherness until her boat capsizes and Fabian comes to the rescue. Miss Michaels begins responding to Fabian, and when he invites her out to a party, a watchful Sands insists he be held at the “pad.” It turns into a wild affair. Andrews arrives at the college, followed by Miss Sterling, and all sorts of accusations follow. But the patrons learn how wrong they have been and Miss Michaels and Sands discover their true feelings for each other.

Viewpoints

(Continued from Page 7)

motion pictures. The dissipation of product by some drive-in operators, in fact, looms almost suicidal in its lack of foresight.

A look at the movie directory of almost any city newspaper will reveal drive-in billings like the following (seen in one city's listings last week):

"Gala Triple Show" — "Hoodlum Priest", "Young Savages", "On the Double".

"Three Big Hits"—"Return to Peyton Place", "Picnic", "A Raisin in the Sun".

"Thrills and Chills" — "Return to Peyton Place", "Morgan the Pirate", "Mein Kampf".

It is pathetic to see such improvidence during this product shortage. And, while open-air theatremen may believe they are garnering a bonanza now, their short-sighted business practices are likely to reap the whirlwind when the cooler weather rolls around — and they cannot pack their marqueses.

Not only does overloading of product fail to allow for more stringent days, but it indicates poor management in a number of other ways. For one, a triple feature makes the time element an inexorable enemy of the drive-in. Almost any show with three features carries too far into the night — or, rather, early morning — to suit the average patron. Especially displeased with the mammoth programs have been the white collar workers who must rise a few hours later to report for the nine-to-five shift, and the young marrieds who hesitate to keep the children out until two a.m. Excluding the individualized complaints, however, it is hard for viewers of any age to sit for six or more hours without getting uncomfortable.

Undoubtedly triple-featuring is the result of hard competition. One drive-in owner, espousing the Summer swell of pictures, senses an opportunity to gain an edge on his competitors by featuring three big attractions on one bill; another one down the road does it, and soon all of the ozoners are following suit. Amid all this intense picture-wasting, however, little, if any, attention is paid to what is commonly known as planning ahead. Such advancements as in-car heaters have allowed even the drive-ins in the northern parts of the country to develop into a year-around business, but too many owners and operators still think in the limited terms of a four-month operation.

More prudent booking practices in drive-ins would mean a better profit scale now, more convenience for patrons and, above all, a larger slate of available films in the tougher Fall and Winter. The drive-ins are like youngsters frolicking in the warm Summer sun. They should grow up. The sooner they learn the need to protect themselves from the stinging cold of Winter the better off they, and the entire business, will be.

P. R. Vs.
Pay-TV

The defeat of the forces opposing Pay-TV in the preliminary round at Little Rock was unfortunate, but not decisive, nor was it wholly unexpected. It should serve to point up the weakness in the type of attack that was waged against feevee in the Arkansas capital.

We have contended before, and repeat now, that it is unwise policy for motion picture exhibitors to carry the ball themselves in this battle. It is essential that theatremen bring their natural allies, of which there are many, into the fray, lest the clever propagandists for Pay-TV defeat them at every turn by levelling the familiar charge of "selfish interests" being feevee's only opponents.

If it ever becomes established as a profitable entertainment medium, the pay television scheme will be a ravenous competitor for consumer dollars, seriously affecting the welfare of every kind of commercial enterprise on the retail and manufacturing levels. It will draw untold millions from the public pocket. This is a fact that must be hammered home to every merchant, every producer of consumer goods, every working man—in brief, every man and woman who will be paying for this conversion of television from a free to a toll medium.

It is foolhardy for theatremen to place themselves out front in the campaign against this potentially biggest public domain "grab" of all time. We have seen how shrewdly the tollsters have raised the "free enterprise" issue to support their scheme, alleging that the opposition to Pay-TV comes only from a group seeking to preserve their own profits. They have convinced many opinion-makers that this is the case, and they have won some of their initial victories by this artifice.

A striking example of how non-theatre forces can be organized to beat the tollsters is provided by the case of George Atton, operator of the Theatre Del Mar, Santa Cruz, California, who mobilized in a ten-day period enough public sentiment in a city of some 84,000 people to persuade the City Council to vote against a Pay-TV project. Mr. Atton's story has been brought to our attention by TOA headquarters, and his story is reprinted on Page 9 of this issue. It can serve as a primer on how proper public relations can be utilized to beat the Pay-TV grab.

To the Editor:

I would like to express my great pleasure and appreciation for your impressive treatment of our "Something Wonderful is About to Happen" campaign in the June 12 issue of Film BULLETIN.

Your enthusiasm for our project will certainly inspire a lot of alert theatre men to pick it up in their areas. If it were possible to do so, I would like to see reprints of your article sent to every exhibitor, producer, director and advertising man in the industry. I don't know how it could be done but I do feel that it could give a real timely and much-needed lift to the whole industry's thinking.

Metropolitan Mat Service, handling the mats, have received orders for about 100 sets from theatres in 25 states. I hope this means that the campaign is, or soon will be, running in this many newspapers. But I'd like to see it going in 10 times that many newspapers with all 50 states represented. Perhaps, in time, it will happen.

Again, my sincere thanks for your solid support and my warmest regards.

Sincerely,

PAUL H. LYDAY
N T & T Amusement Corporation
Beverly Hills, Cal.
Campaign Fit for 'King'

3 Years Promotion!

Talk about your long-range, deep penetration promotion campaigns. M-G-M has launched what may well be the most colossal of them all—a three-years' advertising, publicity drive for “King of Kings”!

Announcement that the mammoth selling push is on the books and ready to roll was made recently by president Joseph R. Vogel, following meetings in New York on plans for international roadshow engagements starting in October. At the conclave with the top executive Dan Terrell.

With one eye focused on the upcoming 26 premiere openings of the picture, Mochrie has set five regional sales and promotion meetings, to be attended by division and exchange managers and publicity and group sales representatives. First get-together will be at Chicago’s Blackstone Hotel (Aug. 15), followed by conferences in Dallas, Washington, Boston and Detroit. The giant campaign will be outlined in detail by coordinating or Ralph Wheelwright and M-G-M exploitation boss Emery Austin, while Mochrie and Morris Lefko, in charge of “King of Kings” sales, will discuss sales plans.

Those at the meetings will enjoy a preview of the comprehensive ad campaign, slated to reach all available media: national magazines, trade publications, newspapers, radio, TV, regional supplements and religious publications. An indication of the length and scope of the ad drive may be gleaned from a look at the typical announcement ad for the film (at left), which already has been used as a full-page in the New York daily newspapers. In addition, trailers, other radio-TV material, book tie-ins, film strips and various promotional aids will be considered.

One of the chief weapons in the vast “King” showmanship arsenal are special editions of religious books being published by Consolidated Book Publishers, which also is printing the “King” souvenir book, with color plates produced in Holland. Music-wise, the most extensive phonograph album tie-in program for any M-G-M picture is taking shape for "King." There will be six albums featuring music from the Miklos Rozsa score and two spoken-word albums ready for release to coincide with the Fall openings. Topping the list is the deluxe original score edition, packaged with the souvenir book and religious art, in color, suitable for framing. Rozsa has written annotations for the set.

(Continued on Page 14)
3 YEARS PROMOTION

(Continued from Page 13)

which will be endowed with heavy promotion, particularly during the Christmas season. Richard Boone and Robert Ryan have completed recording sessions for M-G-M Records on two special sets.

In the literary field, Pocketbooks, Inc. is publishing the novelization of the Philip Yordan screenplay, and Adela Rogers St. Johns has penned a newspaper serialization to be syndicated by King Features. The famous religious author also has been signed by M-G-M for a lecture tour in connection with the premiere engagements of "King." She will speak before women's clubs and religious groups in key cities where the picture will open.

Metro has received its first wave of orders for the religious and promotional film strips on "King," following a preview of the material for the National Audio-Visual Association. The Society of Visual Education, which produced the strip, will handle nationwide distribution to thousands of schools and religious groups.

Specific promotions will, of course, be the order of the day for individual cities throughout the world market. All of the showmanship material is being adapted for publication and merchandising in foreign territories. A TV subject, for example, is being revised in nine different languages, and special printings of the souvenir program and religious books have been arranged in many nations.

Special emphasis, of course, must be placed on promoting group sales for the roadshow production. This is achieved largely through laying the groundwork messages with large newspaper announcement ads, well in advance, then following through aggressively and smartly at point-of-contact via group sales managers in each area. Apparently, the job is being accomplished successfully: group sales and mail orders for the premiere of the film are reported ahead of the "Ben-Hur" totals for a similar advance period. Loew's State, in New York, for instance, where "King" bows October 11, already has booked the first 25 theatre parties.

The era of the million-dollar campaign to run for years has arrived to match the very hugeness of the productions, themselves. And at the head of the list is M-G-M's three-years' promotion, a campaign truly fit for a "King."

UA Campaign Aim: B.O. Dollars from 'Millionaire'

Operating on the theory that the boxoffice performance of an exploitation picture is only as strong as the campaign behind it, the United Artists promotional department has mapped out an extensive merchandising drive for the giant saturation opening of "Teenage Millionaire." It promises to draw the kids in droves.

UA showmen plan to turn the film's three built-in promotional pegs—teenagers, wealth and music—to excellent b.o. advantage via tie-ups set with fan clubs, banks, department stores, record dealers and newspapers, radio and TV stations. Typical of the rather lavish selling angles being employed was the recent trade press luncheon, at the Four Seasons Restaurant, where star Jimmy Clanton and UA advertising-publicity-exploitation officials outlined the push in detail.

Boasting a title and storyline that should prove exploitation "naturals," the film will be launched in more than 300 theatres in the South and Southwest with an all-out campaign topped by personal appearances of the Louisiana-born Clanton. In addition, these other record artists, whose sales have hit the millions, will be utilized in the widespread sell: Jackie Wilson, Chubby Checker, Dion, Bill Black's Combo, Vicki Spencer, Jack Larson and Marv Johnson.

A giveaway record of Clanton singing the title tune should hyp interest in "Teenage Millionaire." Every teenager buying a ticket to the picture will receive one of the discs, with the first order hitting one million copies. The flip side lists full film credits. One of the most popular exploitation gimmicks on the UA list is a "Teenage Millionaire Contest," to be staged in every town in conjunction with newspapers, radio and TV stations and department stores. In such many situations as possible, Clanton himself will announce the girl and boy winners from the theatre stage; the lucky youths will get to "live as a teenager millionaire for a day."

In Dallas, KRLD-TV, the Times-Herald and Titch's Department Store are combining to promote the contest, while in Houston, KTRK-TV, the Chronicle and Battelhins Department Store are plugging the stunt. Tie-ups with disc jockeys and newspaper columnists with teenage appeal also are being arranged.

Quite obviously, United Artists is giving "Teenage Millionaire" plenty of promotional rein. Both should be richer for the experience.

MPAA Ad-Pubbers Mull 'Film Festival,' COMPO Plan

Showmanship ideas were overflowing at the latest meeting of the MPAA advertising and publicity directors' committee, with the result that three promising promotional projects now are under careful consideration by the film group.

Topping the list was a proposal that the industry stage a "Hollywood Festival of Films" for press representatives from about 60 major cities in August, 1962. Suggested by the Association of Motion Picture Producers, the idea envisions some 200 pressmen visiting studios, viewing product, being briefed on movie plans and having access to star personalities and executives for interviews for five days. Objective, of course, is highly favorable publicity once the scribes get back to their home desks, a la the recent Warner Bros. Jubilee of Films. Exhibitors would select local newsmen to attend the fest, with either the theatres or the publications represented shouldering the transportation costs. Once in Hollywood, the scribes would be guests of the film firms.

Also high on the agenda was the COMPO co-operative merchandising plan, now set for cross-table discussion of final plans in the immediate future. The ad-pubbers, who gave the territorially-keyed plan their approval, and got an added OK from their sales managers, will meet with COMPO officials to iron out details.

The ad-pub arm also is contemplating participation of MPAA member companies in the showmanship and merchandising sessions of the TOA national convention in New Orleans, October 9-12. TOA administrative secretary Joseph G. Alterman and publicity director Albert Florshaimer suggested participation by the majors in two sessions—an opening merchandising meeting and another converge at which individual firms would present plans for their various pictures.

"TAMMY" KIT. Left to right, Universal Eastern division manager Peter Roslan, exhibitor coordinator Harry Hendel, Universal Pittsburgh branch manager Al Kolmeyer, look over film company's display of exploitation kit on "Tammy Tell Me True." Containing raft of promotional material, kit was employed by every theatre participating in the COMPO Plan engagement of the film.
Highlights of Pa. Censorship Decision

It is not open to question that motion pictures for public exhibition are entitled to the constitutional guarantee of free speech and free press.

The Act is clearly invalid on its face. It is designed to effect . . . a pre-censorship of the exercise of the individual's right freely to communicate thoughts and opinions.

The Act offends, additionally, Article I, Sections 6 and 9, of the Pennsylvania Constitution . . . No provisions in the Pennsylvania Constitution are more fundamental to the liberty of the individual. What they ordain is that the individual is entitled to a public trial by impartial jury of the vicinage in every situation in which he would have been entitled to such a trial at the time of the adoption of our State Constitution of 1790 and ever since under our succeeding constitutions.

The Motion Picture Control Act of 1959, in its defective censorial standards and the failure of its procedural requirements to safeguard adequately the constitutionally protected rights of freedom of expression, whether by speech or press, violates both the "due process" clause of the Fourteenth Amendment of the Federal Constitution and the "law of the land" provision in Article I, Section 9, of the Pennsylvania Constitution.

The definition of obscenity was obviously culled from the opinion of the United States Supreme Court in Roth v. United States, 354 U.S. 476, 489 (1957) in an attempt to satisfy the due process requirement of clarity under the Fourteenth Amendment. But, the definition of obscenity there enunciated has never been approved by the Supreme Court other than in the context of a criminal proceeding; and there is good reason why this is so. A criminal proceeding ordinarily means a trial by jury of the vicinage. The members of the jury represent a cross-section of the community in which the allegedly obscene utterance was made. The jury naturally possesses a special aptitude for reflecting the view of the "average person" of the community. A determination of whether or not a particular utterance is obscene requires, by the Act's own definition, an appraisal of its quality according to the average person's application of contemporary community standards.

However, the appellant contends that the word "community" as used in the Act's definition of obscenity should be interpreted to mean "Commonwealth of Pennsylvania", that a definitive contemporaneous standard of morality exists for the State as a whole, and that the three gubernatorially appointed censors are capable of determining just what this standard is in any particular circumstances of time and place. The contention is patently specious. A "community" in relation to standards of morality is a sociological, and not a political, entity. Obviously the moral standards of the average resident of a metropolitan area are not the same as the moral standards of the average resident of a rural county.

Even if there were a definitive contemporaneous standard of morality applicable to the State as a whole, there is no guarantee that the censors appointed under the Motion Picture Control Act would be capable of ascertaining it. The only qualification for membership on the Board of Censors is that the appointees be "residents of Pennsylvania. No minimum requirements of academic education or training is necessary. Indeed, it is possible that the Board may be composed of persons wholly unacquainted with history and literature who would rule upon whether or not motion pictures of published and easily obtainable historical and literary works are obscene.

Under the statute, the Board of Censors need not consider a motion picture film "as a whole" but may censor any individual frame separately and slice the film accordingly. Such a procedure for applying the standard of "obscenity" has never yet been sanctioned by the Supreme Court.

It is abundantly evident that the Act of 1959 empowers the censors to trespass too far upon the area of constitutionally protected freedom of expression.

If the Board disapproves, or disapproves for exhibition to children, any film, reel or view, the prohibition upon its sale, lease, loan, exhibition or use and, also, the prohibition upon causing to be printed or displayed in Pennsylvania advertising matter to aid in or advertising its showing, restricts the future conduct of all persons. Yet a right to appeal from the Board's ruling is granted only to persons who have in the past exhibited, sold, lent, leased or used the film, reel or view. Even a person who has advertised the showing of the film, reel or view, but who has not yet exhibited, sold, lent or used it, has no right of appeal. The constitutionally protected right of a free press is here involved because national magazines and out-of-State newspapers would be prohibited from circulation in Pennsylvania unless they deleted from their pages any advertisement for, or news articles or reviews commenting favorably upon, any motion picture film which was disapproved by the Board. Out-of-State television stations whose programs are broadcast in Pennsylvania would violate this Act if they carried an advertisement for a motion picture which had been disapproved by the Pennsylvania Board of Censors. The constitutionally protected rights of free communication of thought and opinion of all these persons can easily be encroached upon through an enforcement of the Act without even the semblance of a hearing or an explanation of the reason for the Board's action.

Excerpts from
Dissenting opinion of Justice Musmanno

During the last five years this Court has dismantled the three most formidable dikes constructed by the people of Pennsylvania, through their representatives in Harrisburg, against the flood of cinematic filth always pounding at the borders of our Commonwealth.

The Act is not only not designed to injure the legitimate business of motion picture merchants. In fact, it will be helpful to them because it is obvious that the vast majority of films submitted for registration will be approved for showing, and dealers will thus be saved from a constant concern as to whether they may or may not be violating the law of the state and the law of morals.

So that there may be no misunderstanding about my position I want to add that I do not oppose motion pictures. On the contrary, I regard motion picture entertainment as the best form of relaxation extant.

Excerpts from
Dissenting opinion of Justice Eagen

The sole question presented is narrow and well defined. It is not whether we, in fact, approve and support censorship, rather is it: Does the statute involved violate certain guarantees imposed by the Federal and Pennsylvania Constitutions? In my opinion, it does not.

Obscenity is not protected by either the Constitution of the United States or the Constitution of Pennsylvania.
June

BLOOD MAN. Paul Newman, Geraldine Page, Shirley Knight, Ben Gazzara, based on novel by Charles Nordhoff and James Norman Hall. Adventure drama set against backdrop of Spanish Main. 114 min. 5/20/61.

SWIDOM OF SIENA. Eastman Color. Stewart Granger, Virginia McKenna, Jacques Sere, Leslie Norman. Adventure drama set against background of Renaissance Italy. 110 min. 10/6.

THREE IN THE ATTIC. CinemaScope, Technicolor. Shirley MacLane, David Niven, William Wyler. Story of the only male employee in aboarding house for women. 98 min. 4/30/61.

LOVE IN A GOLDISH BOWL. Panavision, Technicolor. Tony Curtis, Eva Gabor, Jan Sterling, Laura Devon, Kay Medford. 85 min. 4/30/61.

DAYS OF THRILLS AND LAUGHTER. Douglas Fairbanks, Jr., Brian Donlevy, Virginia Bruce, Robert Young. Comedy of highlights from silent comedy, thrillers. 93 min. 4/30/61.


ALL HANDS ON DECK. CinemaScope, Delux Color, Pat Boone, Buddy Hackett, Barbara Eden, Dennis Hopper, Elke Sommer. Naval comedy involving a young lieutenant whose idea of red tape can't win his bride. 98 min. 5/1/61.
Which trade paper has the most "DRAG" with exhibitors?

Film BULLETIN of course
An Appraisal of
The Situation
At 20th-Fox

BY MO WAX

ETOBIKOKE:
Success or Failure?

Viewpoint
How Much Did We Spend on Advertising, Mr. President?

Reviews
BRIDGE TO THE SUN
MARINES, LET'S GO
THE BIG GAMBLE
SCREAM OF FEAR
LOSS OF INNOCENCE
A COLD WIND IN AUGUST
MARY HAD A LITTLE
MAGIC BOY
YOU HAVE TO RUN FAST
WORLD BY NIGHT
AFTER MEIN KAMPF
20th’s Marines Have Landed and Every Situation Is Going Great Guns

THESE ARE THE BOOMING INITIAL OPENINGS:

LOS ANGELES — The Showmen from 16 Fox West Coast & Pacific Drive-In Theatres Can Prove It!
MEMPHIS, TENNESSEE & HATTIESBURG, MISSISSIPPI — The Showmen from Paramount Gulf Theatres Can Prove It!
SALT LAKE CITY — The Showmen from National Theatres Can Prove It!

VARIETY says: “Could not be hittir the market at a mo opportune peacetime juncture—sure to exert a favorable influence on the film’s boxoffice.”

“Marines, Let’s Go!”

CinemaScope
STARRING TOM TRYON, HEDISON, REESE, WALSH, TWIST
PRODUCED BY JOHN MALOCHI
DIRECTED BY RACUL DELUXE
AA BUY-OUT. Rumors have been current in financial circles that a *syndicate is seeking to buy complete control of Allied Artists*. Efforts to track down the interested parties or the source of the rumor have been unavailing, but the most persistent report is that Albert Zugsmith, one of the largest AA stockholders, is involved on either the buying or selling end of the deal.

COLUMBIA ACCESSORIES. Squawks continue to rise against Columbia's handling of its poster accessories and trailers. *Shortages of material and inadequate service* are hampering theatremen in advertising some of the company's releases. One exhibitor advises that he was required to run a teaser trailer employing stills rather than actual scenes on "Two Rode Together" because the local exchange was allotted a limited number of prints on the regular trailer.

ACE PRODUCTION HEAD? With the ACE Films unit off the ground (stock will be issued to the original subscribers shortly), attention now turns to the *choice of a production head* for this exhibitor-sponsored film organization. Insiders predict that Sidney M. Markley will leave his post of vice president at American Broadcasting-Paramount Theatres to take over the reins.

SMALL BUSINESS VS. PAY-TV. Exhibitor interests have announced they will present testimony on the damaging effects pay-TV would have on them when Rep. Dale Alford's (Dem.-Ark.) House Small Business Subcommittee holds his inquiry on the relation of feevee to small business. More important, some say, is the fact that the hearings offer the best opportunity to date to take the case against the toll system, as a *real threat to all industry in the U.S.*, before the public. Anti-feevee forces are being urged to contact business people to convince them that pay-TV would have a shattering impact on retail trade. Thus forearmed, the business interests could deliver a convincing argument before the Committee, one that would grab invaluable space in newspapers and on radio and TV.

BIG TV PROMOTION. Columbia Pictures, we hear, is negotiating *one of the the biggest TV promotion deals of all time with ABC*. It will involve sponsorship of a network show to plug the upcoming "The Devil at 4 O'Clock".

ALLIED COMPETES. Allied's drive to bolster membership and re-establish its position of importance as a national power in exhibitor affairs moves forward. That it is determined *to compete more intensively with TOA* was clearly indicated by two developments at the recent Allied board meeting. For years a regionally organized body, it voted to admit at-large members on an individual theatre basis—a practice TOA always has employed. And, to doff the last vestige of the old setup, a proposal to change the name of the body to either Allied Theatres of America or Allied Theatre Owners Association was referred to a special committee for study. A change definitely will be made.

HOME MOVIES. If any further confirmation were needed that the sale of the film libraries to TV, more than any other single factor, has wreaked untold havoc on the theatre branch of the industry, The Pulse, Inc., a research firm, has provided it. According to a survey Pulse took recently in the New York area, *average weekly video viewership of motion pictures has jumped from 69 percent in 1958 to a whopping 84 percent today*. Which raises the obvious question: do the film companies expect John Q. Public to digest three or four movies a week in his living room, then pick himself up and go out to—a movie?
An Appraisal of the Situation
At 20th Century-Fox

by MO WAX

20th Century-Fox Film Corporation has been the cynosure of industryites and financial observers during recent months, and one of the favorite topics of the rumor factories.

That interest in this firm is so intense and runs beyond the bounds of movie business is quite understandable. For one thing, the man who heads the company is not only one of the most widely respected figures in his own industry, but a personality of some international prominence. For another, attention has been widely focused on 20th Century's predicament by the entrance into and active participation in its corporate affairs of representatives of two important Wall Street investment firms.

In the motion picture business, Spyros Skouras is regarded with a degree of esteem and affection no other movie man has even known. His customers, theatremen not noted particularly for a deferential attitude toward film men, trust and admire him. He has been, as much as anyone on the other side of the business fence can be, their friend. In political and social circles, he can claim an uncommon rapport with heads of government and leaders in many fields of charity, and he enjoys the fellowship of the affluent and the influential in many parts of the world. If we seem to flatter Mr. Skouras, affirmation of these expressions can be found in many quarters.

Yet neither these distinguished associations nor the good will of his fellow industryites has prevented the company Spyros Skouras heads from falling on hard days. 20th Century-Fox has been suffering very heavy losses in its film studio operations over the past two years, and the prospects are that the current fiscal year will be no better.

What are the reasons? Milton S. Gould, an attorney representing one of the interested brokerage firms and a member of the 20th board, headed a special committee that investigated, albeit rather briefly, the company's operations and came up with the conclusion that changes in management personnel were required. He supported the Skouras move in naming Peter G. Levathes as studio head, but Gould further recommended that Skouras step up to the board chairmanship and turn over the presidency to someone else. Gould's opinion, it appears, is that president Skouras has been the actual studio boss, as well as boss of every other phase of the company's operations, and that he, therefore, must assume the blame for recent failures.

Mr. Skouras, for his part, put his record before the board and won overwhelming support. The directors also approved a Skouras proposal that William C. Michel, keen, capable veteran executive vice president, "share corporate decisions" with the president.

Among policies Gould found fault with is 20th's voluminous production of low budget films. Skouras favored this type of output on the grounds that it fills a void in the product supply, that such films will have a residual value on television later, and that minor films can prove a training ground for new talent. Had some of the company's more ambitious projects earned their hoped-for profits those little pictures could have been justified, but 20th's production luck—and don't ever underestimate that key factor!—was running bad.

A catastrophe—one bit of horrible luck—made 20th's whole production performance for the past year look much worse than it might have been. It was the near-fatal illness of Elizabeth Taylor at the moment when costly preproduction planning on "Cleopatra" was completed and that sure-fire venture was ready to start shooting. Surely, Spyros Skouras could not be faulted for that unfortunate circumstance; to the contrary, he must be credited with vision and boldness and a fine sense of commercial values in conceiving and packaging one of the most promising motion picture enterprises of all time.

What of the future? We believe Mr. Gould's critical analysis has had a salutary effect and will benefit the company. His advice can continue to be useful to the management. As for Mr. Skouras, in our estimation he remains one of the towering figures in our business, a showman to his fingertips. He is a dynamic, dominant, executive, but one who should make fuller use of the capable brains and hands he has in his organization. His selection of Mr. Michel as corporate collaborator is a wise move. He can productively delegate more duties to other executives in the firm.

Like other film companies that have been in the slough of despair one season and on the heights the next, we flatterly predict that 20th Century-Fox will be flying high before long. An imposing array of films are in work or being readied for release—"The Hustler" (Paul Newman, Jackie Gleason), "The Innocents" (Deborah Kerr), "The Comancheros" (John Wayne), "Tender Is the Night" (Jennifer Jones, Jason Robards, Jr.), "Saturn Never Sleeps" (William Holden). And, beyond, are those blockbusters, "Cleopatra" and Zanuck's "The Longest Day."

While the 20th-Fox people would like to forget much that has transpired in the past year or two, perhaps no other film company has quite as much to look forward to.
How Much Did We Spend on Advertising?

How much did we spend on advertising last year, Mr. President?

That question, complete with the collective pronoun, has become routine at almost every film company shareholders meeting. Usually it is asked by some acidulous, elderly lady, or by a retired bond salesman aggressively protective of his investment in fifty shares of a movie stock. The tone of the query invariably is tinged with suspicion, as though the interrogator were prying the lid off some unmentionable pecadillo of the firm's chief executive. And, oddly enough, the latter often responds with a vagueness that implies guilt.

We learn now—with small satisfaction, let it be noted—that this same furtiveness about advertising expenditures applies in other industries, too. A recent editorial in Advertising Age makes the point by citing a fine exception. General Foods Corp., in presenting to its last stockholders meeting a healthy profit statement, "also reported—and not incidentally—that worldwide advertising expenditures of General Foods were up about 10% for the year, to a record of nearly $121,000,000."

Advertising Age suggests an award to General Foods, "not because it spends such a substantial amount of money on advertising, and not because it has increased its expenditures year by year—not nor even because it makes such excellent use of advertising as a marketing weapon—but simply because it has integrated advertising into normal corporate thinking and operations more sensibly and more reasonably than any other company."

The wariness of many film executives to respond frankly to shareholders when the subject of advertising budgets is broached is even more difficult to understand than the secrecy practiced by their counterparts in other fields. Advertising breathes life into the motion picture business; it excites public interest in the industry's product. Every film put into release is a brand new item for which a market must be created. More often than not, movies are placed on the market rather quickly, and it requires the most intense and penetrating kind of promotion to alert the public to the presence of this new product. Unlike packaged goods, it does not remain on the retailer's shelves for an indeterminate period, available to the purchaser at his convenience. The picture plays its limited engagement and is gone. The seats unsold can never be sold—for that engagement. Next week's advertising is for a new piece of merchandise.

Now and then we find a film company head telling his company's shareholders the facts of movie advertising in a straightforward way. Universal president Milton R. Rackmil had the usual question tossed at him by a shareholder at the annual meeting last April. Mr. Rackmil didn't hesitate to state that the company's promotion costs were up 50 percent over the previous year's, and told the meeting: "Advertising figures mean nothing. Advertising is based on the number of motion pictures and the type of product." He made it perfectly clear that he would not hesitate to spend as much money as he felt necessary to promote Universal's pictures properly. Such frankness is precisely what curious or querulous stockholders deserve when they suggest that advertising is a "needless" waste of corporate funds.

The Advertising Age editorial pretty well summed up the attitude in some quarters thusly: "Despite the fact that advertising is an extremely important expenditure to thousands of American corporations, there are still too many who tend to be apologetic about their advertising expenditures, or secretive about them, or both. And in too many high corporate offices, there are still too many executives who do not really understand advertising, or believe in its value." This reluctance to put advertising expenditures in proper perspective to other costs and to spell out its vital function is sheer nonsense, particularly in our industry. The movie executive chargeable with dereliction of duty by knowledgeable stockholders might be one who would be guilty of under-advertising, rather than over-advertising his company's product.

A Move To Spur Production

About one year ago (Sept. 5, 1960, issue), Film BULLETIN suggested this general idea to spur an increase in film making: "The production people might say to the labor leaders: to ease the product shortage, each studio is agreeable to make an extra six modest-budget features per year if you will cooperate by holding down excessive manpower costs. And the union men might say: to increase the volume of American production and to put more of our people to work, we will make concessions on pictures budgeted under $500,000."

(Continued on Page 9)
Columbia Leads Film Shares; Decca, M-G-M also Move Up

Columbia advanced smartly, but movie stocks in general made inconclusive moves, in tune with the overall market, which seemed torn between favorable business reports and the tense situation in Berlin.

Eight film and theatre stocks advanced during the August 3-17 period, as Columbia led the way, moving up 4 on sales of 76,300 shares to approach the year’s high, an upswing presumably predicated on the big “Guns of Navarone” grosses expected to continue rolling in. Decca, parent firm of Universal, jumped 3/2 points, while the latter dropped 2 points. M-G-M the heaviest traded issue (94,200 shares), was up 2 1/8, amid talk of the upcoming spectacle, “King of Kings.” 20th Century-Fox, against the backdrop of a corporate struggle and realignment, continued to slide, down 1 1/8 points on a turnover of 85,000 shares.

Disney Net Zooms

Walt Disney Productions, as anticipated, showed a whopping rise in net profit for the nine months ended July 1—from $3,233,151 ($2.20 per share) a year ago to $2,373,083 ($1.46 per share). In making the announcement, president Roy O. Disney noted that third-quarter net this year equaled $1.05 per share, compared to $.86 per share in the comparable ’60 span.

Total gross for the nine months also was up, from $33,821,606 to $43,852,820, while film revenue increased $10,227,107. According to Roy Disney, “Swiss Family Robinson,” “One Hundred and One Dalmatians” and “The Absent-Minded Professor” performed handsomely at the boxoffice, and “contributed substantially to the third quarter earnings.” Early b.o. results on “The Parent Trap” and “Nikki, Wild Dog of the North,” likewise, are good. Predicted the president: “The excellent returns from our theatrical motion picture releases, along with Disneyland Park summer season will, we feel, give us a very profitable year.”

Para. Second Quarter Off

Paramount Pictures’ estimated consolidated earnings showed a slight decline for the second quarter this year, dipping to $1,970,000 ($1.17 per share) from $2,033,000 for the same ’60 quarter. An additional investment profit of $22,000 was shown this period. Total consolidated earnings for the first six months of 1961 are estimated at $4,420,000 ($2.62 per share), plus an additional investment profit of $422,000, compared to the six months net last year of $3,732,000 ($2.23).

Republic-America Conflict

Reports late last week indicated that the proposed merger of Republic Corp. with America Corp. might be stymied on the issue of who would control the new firm. Republic directors already have given their OK, but the America board has to vote on the plan that would exchange one share of Republic for three shares of America.

In announcing that the Republic board had approved the merger, chairman and president Victor M. Carter made it known that he would continue in the former post, with America head Gordon K. Greenfield becoming president of the new company. America is the parent firm of Pathe-America Distributing Co., a new entry in the production-distribution field, while Republic is involved mainly in film processing and leasing of its studio space to independent TV and movie producers.

Hefty Rise in MCA Profits

A good indication of the slice talent is cutting from the entertainment cake may be gleaned from the earnings of MCA, Inc. for the first six months ended June 30. Before taxes, announced board chairman Jules C. Stein, profits hit an all-time high of $7,789,376—a hefty 21-per-cent increase over the $6,515,547 earned in the similar 1960 span. Net after taxes was $3,786,196 ($.93 per share), compared to $3,129,447 ($.77 per share) in ’60.

Zugsmith Cuts AA Holdings

Activity was uncommonly light in security transactions by officers and directors of film and theatre companies, as reported by the SEC for the period June 11 to July 10, 1961.

Albert Zugsmith continued to dispose of his holdings in Allied Artists, selling 8,200 shares to leave 131,500. Meanwhile, director Roger W. Hurlock added 400 shares to bring his total to 24,400 . . . United Artists vice presidents Louis Luber and James Velle both exercised options, Lober buying his first 1,000 shares, the latter 752, his entire holdings . . . Trusts headed by 20th Century-Fox director John L. Loeb sold 600 shares of Fox, leaving 6,800, while 20th assistant treasurer Francis T. Kelly disposed of 100 shares to leave 50. Columbia director M. B. Silberberg received 1,917 shares of Columbia in exchange for 375 shares of Fico Corp., then sold the same amount, leaving 630 shares . . . Loew’s Theatres vice president Arthur M. Tolchin bought 1,000 shares, lifting his total to 7,500 . . . American Broadcasting-Paramount Theatres vice

*Continued on Page 15*

<table>
<thead>
<tr>
<th>FILM &amp; THEATRE STOCKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film Companies</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
</tr>
<tr>
<td>COLUMBIA</td>
</tr>
<tr>
<td>DECCA</td>
</tr>
<tr>
<td>DISNEY</td>
</tr>
<tr>
<td>M-G-M</td>
</tr>
<tr>
<td>PARAMOUNT</td>
</tr>
<tr>
<td>20TH-FOX</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
</tr>
<tr>
<td>UNIVERSAL</td>
</tr>
<tr>
<td>UNIVERSAL (Pfd.)</td>
</tr>
<tr>
<td>WARNER BROS.</td>
</tr>
</tbody>
</table>

(Allied Artists, Trans-Lux American Exchange, others NYSE)

<table>
<thead>
<tr>
<th>THEATRE COMPANIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB-PT</td>
</tr>
<tr>
<td>AB-PT (Pfd.)</td>
</tr>
<tr>
<td>LOEW'S</td>
</tr>
<tr>
<td>NATIONAL THEATRES</td>
</tr>
<tr>
<td>STANLEY WARNER</td>
</tr>
<tr>
<td>TRANS-LUX</td>
</tr>
</tbody>
</table>
TORONTO, ONT.—"We are not making money."

J. J. Fitzgibbons, president of Famous Players Canadian Corp., Ltd. the Paramount Pictures subsidiary which controls Trans-Canada Telemeter Ltd., made that five-word pronouncement here on August 1. But he added a qualifying phrase which showed at once that he had no intention of making any startling revelations about Telemeter's state of health. He said, "But we are satisfied with results so far."

What are those results? Mr. Fitzgibbons shed no real light on them, and it remains for the curious to mock up the Canadian pay-TV experiment from bits and pieces of information assembled from outside sources. The crucial details of Etobicoke's 17-months adventure with the living-room boxoffice remain locked up in Telemeter's inner sanctum.

However, Mr. Fitzgibbons did say that no attempt is being made now to increase the number of subscribers, which is estimated at about 5800, but might be a few hundred less. He admitted, too, that the coin box has been changed three times and is still undergoing refinements, but said nothing about a reported move to drop all subscribers who are not spending a minimum of 75 cents weekly, or about attempts to sign them up to a flat rate monthly contract.

The flat rate-minimum-out plan has two objectives: One, to provide the company with a guaranteed income regardless of viewership; two, to eliminate those who by their sporadic watching habits tend to drag down Telemeter's average when surveys are made. A recent study revealed only 8 percent of more than 300 queried favored the monthly rate idea.

Telemeter justifies its refusal to release figures on revenue or viewing by saying that the operation is essentially but an experiment in technical efficiency, installation and operation costs, as well as of subscriber interest. Paramount hopes that the Etobicoke experience will provide proper guidance in future operations of States. It hopes to get its pay-TV system into operation in Little Rock, Ark., within a year.

Costs must still be considered the dominant factor and it is here that the outsider gets into Wonderland. Where, when and if Telemeter reaches the point of making a profit must be the overriding consideration and on these questions the observer can become bogged down in a slough of theoretical projections and vague information.

Throughout the spring and summer Telemeter subscribers have been offered such comparatively recent movies as Butterfield 8, Man in the Moon, The Trapp Family and Angel Baby. Viewers also have had available taped shows like The Second City Revue, (booked for two weeks but billed the second week as a "demand holdover"), Hetta Gabler, Show Girl and The Consul.

Butterfield 8 and Show Girl drew a viewer response of 35 to 40 per cent, according to Elliott-Haynes, which is good. On the other hand, The Consul attracted only 5 per cent of the viewers polled. At the moment, viewership is working out at well under an average $1 weekly.

Telemeter contends, however, that viewership and income figures have no significance when based entirely on Etobicoke returns. These figures, to be meaningful, must be projected in terms of a broad Telemeter network that encompasses in theory several cities and many thousands of subscribers. Series of zeroes should be added, they claim, to determine how much a single performance of any show could produce for this theoretical pay-TV network. But this theorizing does not justify the relatively poor response of the Etobicoke subscribers for many of the attractions.

The average cost per unit to the company is $350, which is amortized over 10 years, making the annual cost per unit $35. Costs of administration, production and promotion have been estimated at from $55 to $77 per year which brings the annual break-even cost per unit to between $90 and $112. This means, of course, that each subscriber must spend approximately $2 weekly if Trans-Canada Telemeter is to meet its expenses.

Surveys during 1961 have shown that the average subscriber is spending only 75 cents to $1 per week, so in the absence of more specific information from Telemeter it seems that the Etobicoke operation is losing money steadily, perhaps some $6500 weekly.

Where does the Etobicoke experiment stand today? Is it a success or a failure? There is no clear-cut answer yet. The Telemeter people point to the experience they are gaining in the technical phases of wiring and servicing a community; this, they argue, is essential spacework, and the cost is incidental. They regard their accomplishments in this field as a success.

But the future of pay-TV does not hinge on the mechanics of registering and collecting the coins. Far more crucial is the question: Will the public be willing to pay for enough feevee fare to make it a profitable venture? The entertainment aspect of the Etobicoke experiment thus far has been marked by moderate successes and some resounding failures. Considering the novelty of feevee, one would expect a greater audience response for most of the attractions, but in the main the Telemeter subscribers of Etobicoke seem almost as choicy as people who go out to buy their entertainment. That factor may spell failure for pay-TV, in Etobicoke, in Little Rock, anywhere.

Ark. Showdown

The pay-TV situation in the U.S. continues to head for a legal showdown.

The Arkansas Public Service Commission's refusal of a petition by exhibitors to reconsider approval of the slot system for Little Rock was hardly unexpected. Rather, the appeal to the PSC was considered merely a maneuver in the drawn-out battle to be waged against pay-TV. The way now is cleared for theatre interests to appeal the Commission's ruling to the state courts. Howard Cockrill, attorney for theatre interests in Arkansas, will file notice of appeal to the state Appellate Court before the Aug. 26 deadline.
The View from Outside
by ROLAND PENDARIS

Find New Publics

There has been a rash of welcome news lately about plans for the construction of new motion picture theatres. This, of course, does not necessarily mean that we are going to have more theatres. As some of the new houses open, undoubtedly older showplaces will be closing. But even if there is no net increase in the number of theatres in operation, it is good to know that modern houses, geared to the requirements of the modern market, are being born.

What seems to be happening is that, particularly in metropolitan centers, there is a growing fragmentation of the film audience. There is a quality audience for which quality houses, usually adjacent to better income neighborhoods, are being built. There is a large—but not as large as it used to be—audience for what we might loosely term mass entertainment on the theatre screen. The neighborhood audience as such, particularly in the large cities, seems to be splitting up into fragments such as these. This is not necessarily a bad thing for the producer or distributor or the circuit which has the money to move with the times. It does pose certain hard problems for the individual operator.

The average theatre today cannot maintain a consistent character and consistent patronage as a neighborhood subsequent run house unless it happens to be in a very populous area. The spread between the varieties of motion picture available today is so great that different pictures have entirely different publics. And there does not seem to be too much likelihood that the supply of product for any particular subsequent run public is going to be adequate, after the first-run houses have drawn their audience off the top.

This could conceivably suggest that the ordinary big city neighborhood subsequent run house is doomed, except in the largest cities. However, I do not necessarily think such is the case. The neighborhood sub-run is faced with the problem of holding on to its public or publics. There is no reason for every picture to appeal to the same public, but by the same token there is no reason for a neighborhood house to neglect a potential public that it loses them completely.

For example, there may be in a given area an audience worth a three-day booking, say once a month, of a good foreign language picture. A theatre which ordinarily plays standard mass consumption product must face up to the fact that it may be good business to go off the beaten path every now and then. But when it does go off the beaten path it should not try to sell the specialized entertainment to the mass consumption audience. I can think of nothing worse than seeing an artistic film sold as a routine melodrama, for example, even if such a sell brings in the roughnecks. They will be disappointed, and the public which would otherwise attend and enjoy the show will not come.

The character of a theatre is not determined solely by what it shows on the screen. The theatre's character is also determined by the way it sells its shows. Some theatres operate on a hard-sell basis, some on soft-sell. I know one successful theatre which has as its policy an absolute refusal to book or advertise any film for the juvenile trade. They have a children's ticket price, but they have it merely as an accommodation for such of their adult trade as must be accompanied by children.

There will always be pictures like "Spartacus" or—most likely—"King of Kings," for which the audience is practically universal. But there are also many films whose appeal is far more specialized. Many a theatre owner has suffered, particularly in smaller situations, because he booked and exploited one or two pictures which his regular audience found objectionable.

It is strange to say to exhibitors at a time when there is hardly enough product to go round that they should be selective. It is difficult to say that an exhibitor must second-guess the distributor's advertising and promotion people in deciding how to sell a picture in his particular market. But these are things that I think the exhibitor must do.

Some people in the distribution end of the business like to suggest that the exhibitor is lacking in the initiative and the talent to think for himself in these areas. But it was exhibition, rather than the major distributors, which first found a mass audience for foreign pictures. It was the exhibitor who developed the concessions business, which in many cases enabled him to keep going and keep on serving as an outlet for the distributors' films. It is the exhibitor on whom the economic pressure is the greatest.

A company can—as has been proved—rack up considerable profit with a handful of films. The average subsequent run exhibitor needs more than a handful of films. When a company has prime road-show product it doesn't have to concern itself very much about the subsequent runs, it can make money without them. But when the product isn't quite that good, the subsequent runs are needed; and somebody's got to help keep them supplied in the meantime.

The exhibitor, meanwhile, simply has got to explore every possible avenue for being at the mercy of product availabilities. If at all feasible, he has got to get out of the theatre and go hunting for more of the kind of product he can sell. He must give consideration to using his theatre for community events other than routine film presentations, from cooking schools to industrial shows, to possibly even trade expositions like a hobby show. He must take another long look at the possibilities of premium and prize offers. He must sell more than a picture on a screen, because there may not be enough pictures to put successfully on that screen. He must either develop sufficient attractions for his public or find other publics for what he has to sell.

I know that exhibitors have felt for many years that the solution to their problem was more product, and that by banding together to finance pictures themselves they could help provide this solution. This can only, I believe, provide a very limited solution. I do not think enough pictures of sufficient quality can be produced with such backing to make an appreciable dent in the dearth.

If this same money were used to develop ideas for non-film attractions it might be more productive—and by non-film attractions I do not mean public relations campaigns. A few paragraphs above I mentioned trade expositions and premium and prize offers. These are only samples of the kind of thing that united exhibition could develop to diversify and strengthen the potential for steady boxoffice. If there aren't enough new films, exhibitors must find new publics.
Viewpoints

(Continued from Page 5)

Well, it hasn’t been done by the Hollywood studios and unions, but a plan along these lines has been hammered out by an independent producer, Michael Myerberg, and seven New York branches of the IATSE. This wise exercise in collaboration, if carried through, promises to spark an increase in production of modest-budgeted films, and thereby lead to a more thriving, more vigorous movie business.

The New York plan, according to Steve D’Inzillo, secretary of the union’s east coast council, is hinged on the decision “to seek new production and pre-production methods and procedures that will result in lower costs and smaller crews.” Interchangeability of workers and adjustment of crew sizes, he added, will occur “only within specific craft categories.” In return, the producer will give the IATSE 16.5 percent of the net profit of each of five films, budgeted at from $125,000 to $250,000, he has promised to make within the next two years.

The Gotham IATSE and Mr. Myerberg have taken a lead that should be followed by the major studios and the west coast unions. The benefits it holds out to the entire industry are manifold.

First, and most important, of course, this profit-sharing plan can serve to ease, to a degree, the critical product shortage. If movie-makers, either independent or studio-based, know they can turn out modest projects within a cost range that will allow for a profit, we see a new wave of production activity on the horizon. And the purse-strings of financiers will open much more readily.

Secondly, the thorny problem of runaway production disturbing U. S. unions is sure to be checked by this plan. For, if Mr. Myerberg’s calculations are correct, the slicing in half of a $500,000 budget by union concessions would obviate the necessity to go abroad for the purpose of obtaining cheaper labor. More films would be shooting here, and more union technicians would have jobs.

From a long-term standpoint, a corollary factor would be the help in solving filmdom’s talent shortage, which grows more acute with each passing year. More pictures inevitably would mean more casting opportunities for young actors and actresses, as well as writers and directors. A wave of new product would certainly turn up its share of “new faces” and new talent in all departments. What a refreshing prospect!

To be sure, some difficulty is bound to be encountered in trying to sell the New York plan to Hollywood. Existing contracts will be presented as opposing such action, and the profit-sharing idea will not be swallowed easily by either producers dedicated to ancient laissez-faire methods, or by unionists accustomed to fat wage rates. Countless reasons will be conjured up to knock the scheme. Mr. D’Inzillo, for one, believes the east coast results will be conclusive, and he says, practically, “If it proves feasible, everybody will want to try it.”

We think it will succeed, and urge Hollywood to give it a fair trial. Provided with a reasonable measure of cooperation, this plan could develop into a marvelous remedy for many of the industry’s ills.

WB Policy on Kiddie Shows

Warner Bros.’ announcement that it will seek its share of percentage pictures played as part of Saturday matinee shows—unless certain specified conditions are met—appears to be a reasonable one.

In a letter sent by general sales manager Charles Boasberg to each of the member organizations of ACE, the film company declared it was willing to waive the showing of a percentage film as part of, and the sharing in receipts from, a kiddie or Saturday matinee show on these conditions: (1) it is a genuine children’s show and part of the house’s regular policy to run it; (2) no patron attending the kiddie show is permitted to see any part of the regular program of features for that day, and (3) the theatre is “cleared” of all patrons at the close of the special show.

No fair-minded exhibitor will argue with Warners’ right to its share of the gross on percentage pictures. The Saturday matinee policy may impose a hardship on continuous-run exhibitors by asking them to have a complete break to empty the house, but this appears to be the only practical way, and refusing to comply would seem to be tantamount to wanting the penny and the cake.

TOA’s Liberal Classification

TOA has inaugurated a service of classifying films for its members, and a most liberal one it is, we must say.

For instance, the story content of Columbia’s release, “The Trunk”, is described in part thusly: “Mix one beautiful blond trouble maker, a young bride, throw in a little extortion scheme * * * The bride becomes involved in an accidental shooting of her husband’s mistress.” Etc., etc.

This little item is then generously classified by the TOA informational service as “suitable for all except for possibly the very young.”

The italics are ours.

To the Editor:

I was delighted with your story about George Atton the exhibitor from Santa Cruz, California who rocked Teleprompter back on their heels single-handedly.

You are so right about the head of Telemeter barking up the wrong tree. We hope to have a few more surprises for him. I can assure you that he will take a lot of doing before anyone of the proponents of PAY TV will be able to get their cars rolling on the road.

Your continued intelligent approach to this problem, which affects the welfare of the exhibition industry, is well realized by the clear thinking people who value what they have. How anyone can be hoodwinked into believing that his best interests lie with destroying and disposing of his theatre in favor of a scheme which competes with free television is something I cannot understand.

Again please accept the thanks of all the exhibitors for your splendid support in their behalf.

PHILIP F. HARLING
Chairman, Joint Committee Against Toll-TV
“The Big Gamble”

Business Rating ⭐ ⭐

Sometimes amusing, sometimes exciting, but a dubious boxoffice prospect. Fair entry for action market.

Producer Darryl F. Zanuck has taken his DeLuxe Color-CinemaScope cameras to Ireland and Africa to film this drama about an attempt to establish a trucking business in the Ivory Coast. For his cast he’s chosen Stephen Boyd (his first role since “Ben Hur”), Juliette Greco and David Wayne, and his original screenplay has been penned by novelist Irwin Shaw. The end result is a film of dubious boxoffice value. Best prospects are in the action market. The major fault lies with Shaw’s script, which fluctuates between contrived humor and out-and-out melodrama. The first portion is quite entertaining, rich in characterizations and colorful adventures, but then it starts going downhill, turning the characters and hazards into something too far-fetched for plausibility. Boyd is robust enough as a hot-tempered Irish seaman who gets his family to invest in the truck he feels will win him his fortune. Miss Greco comes off well as his fiery Corsican bride, while Wayne is a vague character as the timid bank clerk cousin who goes along to keep an eye on the family investment. There are also brief but persuasive performances by Dame Sybil Thorndike, Boyd’s matriarch aunt, and Gregory Ratoff, an old African opportunist. Director Richard Fleischer manages to whip up a fair amount of action and suspense as the trio and their truck encounter road blocks, natives, cliffs and a rapidly rising river. The plot finds the trio racing to reach the town of Jembada before the monsoons begin. After a series of adventures, Wayne comes down with a fever, declares his love for Miss Greco, then regains his sanity in time to help get the truck across a raging torrent and save Boyd’s life. On the last leg of the journey, the brakes give way, and after a careening descent, Boyd brings truck and passengers to a safe crash stop.


“Magic Boy”

Business Rating ⭐ ⭐

Delightful Japanese cartoon fantasy in color. Will entertain youngsters and many of their elders.

The wonderful world of fairyland escapism is colorfully brought to life in this M-G-M release, a feature-length Japanese-made cartoon in color. Certain to delight youngsters (and many of their elders) yearning for fantasy and adventure, “Magic Boy” shapes up as a good dualler for kiddie-aimed programs. The art work is imaginative and pleasing to the eye, the storyline everything a fairy tale should be, and the American sound track, background music and title song, extremely effective. The sprightly screenplay centers around the attempts of a brave little boy (Sasuke) to destroy, through magic, an evil Princess. The apprenticeship period and Sasuke’s eventual encounter with the sorceress are loaded with inventive visual drama, and there are plenty of chuckles supplied by Sasuke’s forest animal friends. The plot finds Sasuke beside himself with tragedy after the evil Princess does in several of the animals. He leaves home and has the old man of the mountains teach him magic. In the interim, the Princess’ legion of bandits freely roam the countryside razing and pillaging the villages. A handsome village lord sets out to destroy the bandits, meets Sasuke’s sister and falls in love. Sasuke, having received his final magic lesson, meets the Lord, and together they seek out the Princess. In a fierce climactic battle the Princess and her followers are destroyed, peace and happiness returns to the forest.


“World by Night”

Business Rating Plus

Collection of international night club acts. Off-beat dualler.

In this Technirama-Technicolor anthology of international after-dark amusements, Italian director Luigi Vanzi has compiled some of the most celebrated cabaret and nite club acts in the world. There are spotty entertainment values in the Warner Bros. release, but the problem is going to be getting audiences to come in to see it. If Warners permit this off-beat attraction to slip into release without fanfare, it will likely garner relatively limited bookings. The tour of the world’s amusement Meccas is certainly diverse and unusual, ranging from ballet to burlesque, and Vanzi never allows his camera to dwell long enough for anyone to become bored. There are stripteases performed in a hammock and against a storm background; precision dancing by the Bluebell Girls of Paris’ Lido and the Tiller Girls of London; a sensuous native ballet; a Hawaiian luau; and the almond-eyed fillies of Tokyo’s flashiest night spot contrasted with the genteel and fragile geisha girls of a tea-house. New York supplies the setting for Jean Morse’s singing in the elegant Barblizon-Plaza Hotel and a frenzied spiritual-and-blues interlude in Harlem; Las Vegas is represented by the famed Sands Hotel; and in London, it’s Willie Harris and his really “far out” rock ’n roll number. Other highlights include a Spike Jones-type band called “The Nitwits”- excerpts from a Chinese opera in Hong Kong; the hair-raising juggling, balancing and acrobatic act of Denmark’s Marco; and one of the most unique dog acts of all time.

Warner Bros. 103 minutes. Produced by Julia Film. Directed by Luigi Vanzi.

“A Cold Wind in August”

Business Rating ⭐ ⭐

Emphasis on sex angles negates general market value of drama about older “stripper” and youth. OK art, ballyhoo entry.

This low-budget United Artists release graphically depicts a disastrous love affair between a 28-year-old strip teaser and a sensitive 17-year-old janitor’s son. If the story’s racier aspects had been kept to a minimum, producer Phillip Hazelton might have come up with a moving study of frustration and first love. As it is, “Cold Wind,” loaded with blunt, “hip” dialogue, torrid love sequences and a provocative strip, shapes up as a sexplotixion film best suited for the art market and transient ballyhoo situations. Unfortunately, this emphasis on sex negates some of the film’s better qualities a meaty performance by Lola (“Peter Gunn”) Albright as the sexually frustrated stripper; a moving portrayal by Scott Marlowe as the boy; some excellent New York lensing; and some interesting direction on the part of Alexander Singer. Good support is provided by Joe DiSantis, Marlowe’s cynically realistic Italian father, and Herschel Bernardi, a wealthy industrialist on the make for Miss Albright. But Burton Wohl’s script fails to evoke sympathy or interest for his two central characters, and the over-stated assortment of bedroom escapades eventually becomes a bit tiring. The plot finds oft-married, affair-happy Miss Albright falling in love with handsome, innocent Marlowe. She succeeds in seducing him and they begin their affair in earnest. She doesn’t tell him she’s a stripper, preferring to let him think of her as his “madonna.” When he accidentally discovers her in a burlesque house, Marlowe lashes her for her betrayal, then rejects her. Miss Albright makes one final, feeble attempt to recapture what is now lost, then finds herself once again very much alone.

Fine drama of interracial marriage requires strong selling to exhibitors and to public word-of-mouth will be helpful.

Proper promotion by M-G-M and exhibitors could roll up some surprising boxoffice grosses for this skillfully conceived, tastefully executed and highly entertaining film about an interracial marriage caught in the throes of war. "Bridge To The Sun" has a number of audience-winning qualities: a poignant and controversial love story; some interesting comments on prejudice and customs; action and suspense. And it's also a sharp indictment of war. Carroll ("Baby Doll") Baker, portraying a Tennessee girl who marries a Japanese diplomat and goes with him to Japan during World War II, displays a wide range of dramatic projection as she moves from a spoiled young belle to a woman who endures suffering for the man she loves. James Shigeta's portrayal of her husband who tries to prevent the war's coming and then risks his health and life once it is on is one rich in dignity, humor and understanding. Praise is also due talented Belgian director Etienne Perier, who masterfully combines the dramatic and personal levels into a moving and engrossing whole. The location, Japanese lensing and some excellent usage of war footage adds authenticity to the story. Charles Kaufman's screenplay, based on Gwen Terasaki's autobiography, has Miss Baker and Shigeta marrying despite protests from her family and his embassy. When their daughter, Emi Hirsch, is born, Shigeta hopes she will become the bridge between the two races. After Pearl Harbor, Miss Baker accompanies Shigeta to Japan where she and Miss Hirsch suffer insults at the hands of the people, experience hunger, and witness the death and destruction that accompanies the American bombings. Shigeta is forced into hiding because of his anti-government activities. Finally the war ends, but Shigeta's health is broken. He insists Miss Baker take Miss Hirsch to America so the latter can learn to love her mother's country. He promises to follow, but Miss Baker knows he will be dead within a few months.

"Scream of Fear"

Business Rating 6 6 Plus

Involved, but intriguing British mystery. Has good promotion angles, which, if exploited, should attract above-average grosses.

This Hammer (British) production in black-and-white is a weird little package of chills and shocks (not to mention implausibilities) and loaded with built-in exploitation angles. If Columbia gives it aggressive promotional backing, "Scream of Fear" should attract better-than-average business in the action-ballyhoo market. Pity that it was not made in color; it would have merited much better playing time. Things start out on a rather routine level: an attractive, wealthy girl, confined to a wheelchair, is summoned by her father, whom she hasn't seen in ten years, to his Riviera villa; the father is mysteriously absent and the girl finds herself slowly being driven insane by her new step-mother. But it ends with a couple of surprise twisters that should stump arm-chair detectives. Director Seth Holt dishes out the suspense and red herrings with a calculated and knowing hand, luring viewers along an I've-got-the-answer-figured-out path, then unleashing his surprises in a rapid manner. The acting is above-par for this type of fare: Susan Strasberg, touching as the invalid victim; Ronald Lewis, winning as the handsome family chauffeur; Ann Todd, sweetly sinister as the step-mother. Effective use of Riviera locales coupled with Clifton Parker's mood-building score add to the atmosphere. Producer-scripter Jimmy Sangster has Miss Todd warmly welcoming Miss Strasberg and insisting her father will soon return. That night Miss Strasberg strays into the summerhouse and thinks she sees her father's dead body. Lewis, ostensibly in love with Miss Strasberg, tells her he believes Miss Todd and a mysterious doctor (Christopher Lee) have murdered her father and are trying to drive her insane to collect the dead man's fortune. Lewis discovers the father's dead body and drives Miss Strasberg to the police. Enroute, they encounter Miss Todd. Lewis steps from the car, the car starts forward and goes over the cliff. Co-conspirators Lewis and Todd are about to collect the money when they learn that Miss Strasberg is alive, that she is not the real daughter (who had committed suicide), and that she has been working with Lee to help expose the plotters.

"Loss of Innocence"

Business Rating 6 6 Plus

Sensitive, engrossing drama has good boxoffice potential, if strongly sold. Fine performance by Susannah York.

This tender and absorbing dramatization of a young girl's bitter-sweet journey into womanhood is the kind of entertainment that could be developed, if properly handled, into a boxoffice "sleeper". Lacking strong marquee elements, Columbia will have to inform both exhibitors and the public about its unusual, slightly off-beat qualities to stir up initial interest, and word-of-mouth will take over from there, building above-average returns in all situations. Nostalgia and naivete have been subtly blended with realistic drama, and no small part of this is due to the sensitive and moving performance of Susannah York. Make a note of her name, she's headed for stardom. She is outstanding as a 16-year-old English girl vacationing in France with her younger sisters and brother, who is forced to assume command of the family when their mother is suddenly taken ill. Her test of responsibility, her first real love, jealousy and an attempted rape are elements that will enthral viewers of all ages and both sexes. What makes her performance all the more noteworthy is that she's surrounded by such pros as Kenneth More, the mysterious stranger she falls in love with, and Danielle Darrieux, the bitter hotel owner also in love with More. The support is splendid, especially Jane Asher, Miss York's 13-year-old sister, and David Saire, the hotel servant who falls in love with Miss York. Lewis Gilbert's direction shines with sensitivity and warmth. Equally impressive is Frederick Young's brilliant Eastman Color lensing of France's gold and green champagne country, and Richard Addinsell's flavorful background score. Howard Koch's screenplay, based on Rumer Godden's novel "The Greengage Summer," has Mlle. Darrieux refusing to accept the youngsters without their mother. More intervenes, adopts the quartet, and soon wins their love. More and Miss York feel something more than just friendship, culminating in the jealous Mlle. Darrieux throwing a glass of champagne in Miss York's face. When Miss York realizes More still considers her a child, she gets drunk with her younger sister and Saire. Later, she discovers More is a wanted international jewel thief and tips off the police. More saves her from a rape attempt by a drunken Saire, and the latter falls to his death from a balcony. More makes his escape, but is caught by the police, and for the first time Miss York feels sympathy for Mlle Darrieux.

"Marines, Let's Go"
Business Rating ⬤ ⬤
Some familiar stuff about extra-curricular (drinking, girling) activities of leathernecks. In color. Fair action entry.

In this 20th Century-Fox DeLuxe Color-CinemaScope, release, producer-director Raoul Walsh returns to his old stomping grounds—the war film, but "Marines, Let's Go" comes off as a superficial and unconvincing drama centering around the antics of a group of U.S. Marines on furlough in Japan during the Korean War. The film is hampered by John Twist's hackneyed script, loaded with easy-to-read clichés in both storyline and characterization. Only the indiscriminating action fans will find it satisfactory fare, elsewhere it will be relegated to the lower slot. The weak marquee line-up includes Tom Tryon, as a quick-witted con man; Tom Reese, the boisterous busted sergeant who proves his worth in battle; David Hedison, the cowardly Boston snob; David Brandon, a shy Texan who locates an old girl-friend only to discover she's turned prostitute due to her confinement in a Japanese prison. Also on hand are an assortment of Oriental and Occidental beauties, rounds of drinking, barroom fisticuffs, and run-ins with the military police. The plot finds the Marines on leave in Japan where Reese is to be promoted and decorated. Tryon lands rooms at a Japanese hotel by pretending that they're intelligence agents on a spy mission, and tries to keep Reese from being promoted so he won't be transferred to another unit. After a great deal of cutting up, drinking and girl-chasing, Tryon gets Reese into trouble with the MPs and the latter's promotion is cancelled. The unit is ordered back to Korea, and in the climactic battle, Reese is killed, and Hedison proves himself a hero.

20th Century-Fox, 104 minutes. Tom Tryon, David Hedison, Tom Reese. Produced and Directed by Raoul Walsh.

"You Have to Run Fast"
Business Rating ⬤
Hackneyed crime meller for lower slot in action houses.

This third-rate quickie is suited only for the lower slot in minor action houses. It offers nothing more than one can find on TV's routine crime shows. Orville H. Hampton's flimsy script centers around a doctor, a key witness to a gangland murder, hiding out from the killers. Director Edward L. Cahn guides the trite situation as if even he were well aware of its hackneyed character. The performances are wooden: Craig Hill, the frightened doctor; Elaine Edwards, the girl he falls in love with while in hiding; Grant Richards, the gang boss who leads the search for Hill. The plot has Marlow bringing a badly injured on-the-take detective to Hill's house. After the victim dies, Hill identifies Marlow, then goes into hiding until the police can capture the gang boss. Hill changes his name, obtains a job as a sporting-goods clerk, and moves into a mountain lodge with Miss Edwards and her paraplegic father, Willis Bouchey. Marlow's hired killers eventually locate Hill, and Marlow, still hiding from the police, decides to identify Hill himself. Marlow is recognized by a deputy sheriff, and the latter is badly wounded. Hill drops his disguise, operates on the sheriff, but is interrupted by Marlow. Sharp-shooting Bouchey comes to his aid, and Hill is able to resume his normal life with Miss Edwards.


"After Mein Kampf"
Business Rating ⬤
Lurid quickie aimed to attract sensation-seekers.

"After Mein Kampf" is a quickie attempt to cash in on the recent success of Nazi atrocity films. Put together out of still photographs, stock Third Reich footage, and a number of staged sequences, this Joseph Brenner production figures to attract drive-in and ballyhoo market audiences in search of sensationalism. Several lurid sex scenes will obviously be put to full exploitation advantage. One shows a bare-breasted peasant girl being raped by a sadistic German soldier; another depicts in detail freeze experiments carried out in Dachau where prostitutes are used to bring frozen prisoners back to life via the warmth of the girls' bodies. The film starts and ends with the question: Is Hitler still alive? Beginning with Hitler's boyhood, the film traces his rise to power, the birth of the Nazi Party, the Reichstag fire, the internal Party purges and murders, the invasion of Holland, Belgium, Austria, Czechoslovakia, France, etc., the Munich appeasement, the training of youths to become spies, and the war with Russia. The concluding sections dwell on the atrocities of the extermination centers; the gas ovens, crematories, stacked bodies, emaciated survivors.

Brenner. 74 minutes. Produced by Joseph Brenner. Directed and written by Ralph Porter.

"Mary Had a Little"
Business Rating ⬤
Tepid little British comedy misfires.

A potentially amusing idea misfires rather completely in this corny British comedy being released by United Artists. While it might squeak by as a secondary dualler in those situations where British comedies have proven successful, word-of-mouth will do it no good. Slapstick humor and out-dated sight gags destroy a germ of an idea centering around a hard-up play producer who bets a psychiatrist that the latter can't produce a genius baby through hypnosis, then tries to palm off a non-pregnant, struggling actress as his subject. Director Edward Buzzell struggles valiantly to inject some mirth into the ensuing madness, but he's hampered by Robert E. Kent and Jameson Brewer's thin script. Agnes Laurent comes off best as the well-proportioned actress. John Bently is the psychiatrist; Jack Watling, the con-man producer; Hazel Court, a prominent stage star tired of her long engagement to Watling. The plot has Watling furnishing Miss Laurent with a "husband" at sea and the necessary medical papers. Bentley is immediately attracted to her and agrees to use her for his experiment. During his first trial at hypnosis, Bentley is beaten up by Miss Laurent's athletic boyfriend, but she finds herself in love with him. When she hears Bentley being ridiculed over the radio, she gets drunk and decides to make Watling give her the needed baby. Additional complications develop until the hoax is exposed. Miss Court lands Watling, Bentley gets Miss Laurent.

United Artists. 79 minutes. Agnes Laurent, Hazel Court, Jack Watling. Produced by George Fowler. Directed by Edward Buzzell.

Film Bulletin Opinion of the Industry
Will COMPO Plan Touch Off That Elusive B.B. Boom?

Attention, Cincinnati! On Aug. 24 COMPO officials and MPAA members will be coming to town to beat the drums for the plan they hope will turn out to be the business-building boom the industry has been seeking for many years. Only time will tell whether this is the one showmanship idea with enough fuel to rocket into orbit, or just another ambitious co-operative effort that never got off the ground.

Speculation is, of course, rife, with arguments for both eventualities offered as freely as advice on how to deal with Mr. K. "It's just like the previous tries to get a business-building drive started," deprecates one jaded film man. "There never will be one because their simply never will be a majority of thought on any one subject in this business."

A veteran theatreman takes this view: "I think this is the one that can do it. It is co-operative enough to stimulate real movie interest, and yet the joint effort is between distribution and exhibition, so that the basic element of individual picture promotion is not lost in the shuffle."

Yet another seasoned exhibitor spells out this opinion: "I think many of the companies have been hesitant to use any but their low-grade pictures in this plan so far because of a lack of understanding of how it works, and what it can do. They think bypassing the first runs downgrades a film. On the contrary, powering it with all that concentrated advertising, publicity and exploitation, tailored to fit each area, can only lift its prestige."

One of the stumbling blocks in the path of co-operative merchandising on a saturation basis, it is felt by many small exhibitors, and some distributors, has been the struggle waged by the first-runs to keep any worthwhile pictures for their hungry situations. In the current critical product famine, this is, of course, understandable. But as one executive, whose firm has saturated numerous films successfully, put it: "There are certain big, expensive attractions, many of the hard-ticket variety, that must be played off starting with the first runs. At the same time, other pictures cry out for local-level promotion on a large, widespread scale. These are the ones we have been giving what is now termed the COMPO-plan sell. It's paid off well for us, and we're going to continue doing it that way." And so the controversy rages unabated.

Originally slated as a hand-in-hand distribution effort, with top-level executives going into a territory to plug important films of all major companies, the plan has emerged from committee alterations as a clear-cut extension of the highly successful Marcus Plan of co-operative merchandising.

According to Columbia's national promotion chief Robert S. Ferguson, chairman of the MPAA subcommittee which drew up the plan, the competitive aspects of the new COMPO program, opposed to the original blueprint, are more acceptable to the film companies. "We didn't go for the idea of plugging each other's product, but we agreed that extending the Marcus-type merchandising to more areas could give grosses on most pictures a real shot in the arm. Of course, a great deal depends on how much the theatremen are willing to pitch in. We will meet them halfway, but they are the ones who know the territories best—how much and what type of promotion is needed; co-operative is the key word here."

The Cincinnati exchange territory is the first of three areas recently pinpointed at an MPAA-COMPO meeting for kicking off the COMPO plan. Executive vice president Charles E. McCarthy said that invitations had been sent to all exhibitors served by Cincinnati exchanges, and to branch managers of the MPAA member firms in the city to attend a meeting at which the plan will be presented. Chaired the conference will be James McDonald, of the Theatre Owners Corporation's booking agency in Cincinnati. If sufficient interest in the idea is evinced, subsequent meetings will cover such subjects as: specific films available for co-operative merchandising campaigns; naming of committees, and other related arrangements necessary for proper functioning of the plan.

COMPO has voted $10,000 to help launch the project, which is expected to get underway in earnest next month, and run over a period of three showmanship-filled months. And if distributors provide the pictures, and exhibitors roll up their promotional sleeves and pitch in with their share, it could turn out to be a boxoffice-building stunt that works for the industry all year 'round.

UA Gives 'Young Doctors' Big 5-Day Video Push in N.Y.

TV appears ready to play a big role in film promotion this Fall. United Artists is backing "The Young Doctors," with a powerful television ad campaign that should make the up-coming medie drama a pre-release conversation piece in countless homes. The firm has set a large-scale, five-day spot push on New York's NBC-TV, to start Aug. 21 and run through Aug. 25, the day after the picture has its dual opening at the Astor and Trans-Lux 84th Street Theatres, it was announced by national promotion chief Fred Goldberg.

A minimum of 15 20-second to one-minute spots daily will pave the way for the picture. Tailored to reach every TV watcher in the Metropolitan area, the spots will be shown from the popular morning show, "Today," through the evening "Jack Paar" program, utilizing prime time all along the way. The 20-second ads will present exciting dramatic scenes, employing the tagline, "These are The Young Doctors—with no masks to hide behind."

NBC will help plug the opening with a running message to be flashed on the station's spectacular sign on Times Square.

MAGIC STUNT. Get a local magician to perform in the lobby or out front in advance of M-G-M's "Thief of Baghdad." Embassy's showmen suggested the stunt by inviting this group of the nation's top magic men to a special Prestidigitators' Preview in New York. A trick was required for free admission.

Jack Foxe to M-G-M

Jack Foxe has joined M-G-M's eastern ad-publicity department. The veteran Metro and Loew's Theatres showman will headquartered in New York and assist in merchandising of the firm's films in the U.S. and Canada.
Col.'s 'Largest Ad Buy' To Make 'Devil' Hot at B.O.

Columbia is going to make it hot for the "Devil."

"The largest national advertising buy", both magazines and television, in the history of Columbia Pictures will back its upcoming big one, "The Devil at Four O'Clock," vice president in charge of advertising and publicity Jonas Rosenfeld, Jr. (above) announced.

Talking at a trade press gathering which also heard producer Fred Kohlmar plug his Frank Sinatra-Spencer Tracy-starrer, Rosenfeld made it clear that Columbia was aiming for the same type of powerful campaign that helped rocket "Guns of Navarone" to the top of the boxoffice list this Summer. The precedent-shattering drive for "Devil," which is slated for release in mid-October, will be a "modification" of the "Navarone" push, with national magazines and major networks coming in for most of the heavy ad artillery.

Kohlmar described the film as an exciting drama, highlighted by the tense, man-against-time attempt by a group of men to flee from an island about to be blown into the sea by a volcano. And, hewing to that dramatic line, advertising is expected to play up the pulsating, climactic moments—with, of course, the important star names coming in for their share of the space.

All in all, Columbia's promotion plans for "Devil" shape up as some of the hottest showmanship of the coming season.

Syracuse Showman Explores All Angles for 'Parent Trap'

Add to the how-to-sell-a-picture department the all-inclusive campaign waged for "Parent Trap" by Herb Brown, manager of the Eckel Theatre, Syracuse, N.Y. The energetic exhibitor turned over every showman stone, and then hammered out some of his own to build the Walt Disney picture into a real boxoffice success.

Brown's activities, as reported by Reel News, the Schine publicity department organ, should make interesting, and informative, reading for any theatreman anxious to stage a drive that will focus the attention of the entire town on his picture. First off, he contacted the president of the Twin and Triplet Club (twins are a major part of the film) in Syracuse and persuaded the latter to help him enlist the aid of the kids and their mothers. The result: an attention-getting "Twin Parade" of almost 90 sets of twins along a route leading to the Eckel Theatre. A local band led the way, while the proud mothers pushed their offspring in double perambulators. Two television stations provided complete coverage and mentioned it on their newscasts, while the Syracuse newspapers picked it up and gave it a four-column spread. In addition, prizes were promoted from the local five-and-ten for the prettiest, youngest, etc., sets of twins.

Other aspects of the widespread push included: a tie-in with the Real Color Photo Company, based on a "Summer Fun" color contest connected with the camping portion of the film: a tie-in with Carnation Milk (the twins drink it in the picture) that led to displays in supermarkets and a newspaper ad on "Parent Trap."

Rand Opens P.R. Firm

Harold Rand, recently resigned as director of publicity for Paramount Pictures, and L. Daniel Blank have formed a new publicity firm, Blank-Rand Associates, Inc. The company, established to serve organizations in the industrial, commercial and entertainment fields, has offices at 17 East 45th St., New York. Blank is a veteran ad executive.

WHO'S WHO? Probing through the showman disguises, that's Jim Moran, world famous publicist, on the left and Warner Bros. exploitation manager Emil Gossman trying on some new masks while holding the shoker that is seen in WB's upcoming depth-dimension thriller, "The Mask." Behind them is mask collection Moran will take on cross-country tour for film.

Ten Paperback Tie-Ins Give UA Multi-Million Plugs

United Artists will hit the paperback tie-in trail in earnest during the next year-and-a-half to achieve hundreds of millions of impressions of ten of its biggest pictures.

In revealing the ten new paperback tie-ins, UA national promotion chief Fred Goldberg pointed out that in addition to the millions of readers the books will draw, hundreds of millions of impressions will be gained at the 125,000 points of sale via eye-catching covers featuring the films' credits, and stills from the releases inside. Attractions set for the soft-cover edition sales include: "Judgment at Nuremberg," "The Young Doctors," "Paris Blues" and "Sergeants 3."
Proxy Fight Hovers over NT & T

The threat of a proxy fight by former executive vice president Sheldon Smerling now looms over National Theatres & TV following his ouster in round one of the struggle with president Eugene V. Klein for control of the firm.

The NT&T board at a special meeting "terminated Smerling's position as executive vice president due to policy differences in the management of the company." He remains as a director, a post to which he was elected last May. In addition, V.P. and treasurer Alan May and Irving H. Levin were elected directors of the firm, bringing board membership to 12. Klein termed the developments a "complete vote of confidence in present management," adding that compared to Smerling's reported 200,000 shares, "management and I own 600,000 shares and we're prepared to buy as many more as necessary." At the same time, Smerling indicated he did not consider the action a final victory for Klein, placing the number of shares he (Smerling) controls at about 500,000. The deposed officer said the question of initiating a proxy fight was as yet undecided.

The board also elected Robert W. Selig as vice president. Selig was recently appointed general manager of theatre operations for the firm.

New S-W Financing

Stanley Warner Corp. has arranged $14,250,000 of new financing with nine banks. The financing will be used for repayment to the same banks of $12,822,917 principal amount of notes, including interest, the balance will be added to working capital. The new series of notes will have an interest rate equal to three eights of one percent above the prime commercial rate of the First National Bank of Boston, the principal underwriter, as in effect from time to time. The interest is to be not less than 4 1/2 per cent, nor more than 5 1/2 per cent per annum. Interest is payable quarterly, starting next Oct. 1. The principal is payable at $534,375 quarterly, beginning July 1, 1962, with the balance of $3,562,500 payable July 1, 1967.

Columbia Sells Sunset Studio

Columbia Pictures sold its Sunset Boulevard studio for $900,000 cash to the Appel Development Co. and Larry Slater, it was announced by vice president Samuel I. Briskin. Profit on the deal, negotiated by Columbia v.p. Gordon Stulberg, and now in escrow, is estimated at $400,000. The film company will use the property until Jan. 15, 1962. At the same time, Columbia acquired additional property adjacent to its main Gower Street Studio to replace loss of shooting space at Sunset.

B.O. Rise Reported

Nationwide movie boxoffice receipts in July were 6.1 per cent ahead of those for July, 1960, with attendance making the biggest year-to-year jump since January, according to Sindlinger & Co., analysts. Exhibitors noted the survey, attributed the rise to "better films," such as "The Guns of Navarone," "Fanny" and "Parent Trap." Other reasons: poor quality TV shows, growing popularity of foreign films.

Dividends Dip in July

Dividends paid by motion picture companies in July, 1961 dipped slightly below those for the same month last year—$1,353,000 compared to $1,386,000. Cinema dividends in June, ’61 totaled $3,617,000. For the first seven months, dividends also were down, to $13,636,000 from $13,669,000 paid during the comparable ’60 span.


LIGHT IN THE PIAZZA. THE. Technici-rama. Metro-Color. Olivia de Havilland, Sophia Loren. Producer Arthur Freed. Directed by Guy Green. Based on prize-


VERNIE PRIVATE IN AFFAIR. A Brigitte Bardot, Marcello Mastroianni, Producer Christie Gonse-Renal. Director Louis Malle.

WONDERFUL WORLD OF THE BROTHERS GRIMM. The Lassie Show, Walter Pidgeon, George Murphy, Director Henry Levin. Story of brothers who wrote the tales.


PARAMOUNT

February


April


May


LADIES' MAN. THE. Technicolor, Jerry Lewis, Helen Traubel, Producer-director Jerry Lewis. Story of the only male employees in a boarding house for women.

June


July


August

PLEASURE OF HIS COMPANY. THE. Technicolor, Fred Astaire, Vera-Ellen, Yvonne De Carlo, Director Edward Dmytryk. The story of a tenement, its tenants and the young brother who spirits his daughter from an imminent wedding.


September


October


November

ALL HANDS ON DECK. Delux Color, Delux Color. Anne Bancroft, Marisa Allora, Producer Milton Rau. Produced by Orson Welles. Directed by Orson Welles. Naval comedy involving a young lieutenant who because of red tape can't win his bride. 98 min. 5/5/61.


December

THE CINEMA SCOPe, Deluex Color, Stuart Whitman, Julie Prowse, Raymond Murphy. Producer-Director George Sherman. Action drama of wharf rats of North Dakota during the War in the 1911. 91 minutes. 5/4/61.

May


June

BATTLE AT BLOODY CREEK. CinemaScope, Audie Murphy, Broderick Crawford, Producer Delmer Daves. Director Delmer Daves. Suspense of love and betrayal.


July


September


November

INNOCENTS. THE. Producer-Director Jack Clayton. Based on Henry James' "Turn of the Screw." Suspense of love and betrayal.

United Artists

February


April


May

MISFITS. The Clark Gable, Marilyn Monroe, Montgomery Clift, Francesca Simon. 124 minutes. 12/26/60.

August

United Artists
**Universal Int'l**

**February**


**Universal Int'l**

**March**

**WARRIOR BROTHERS**, The Technicolor. Steve Reeves. Georgia Moll. Director Richard Freda. From the novel by Leo Toltzoi. 86 min. 5/14/61.


**Fanny**, Technicolor. Leslie Caron, Maurice Chevalier. Producers: Robert-Allen, Producer-Director: Joshua Logan. From the Broadway hit! 133 min. 5/20/61.


**Gentlemen Prefer Blondes**, Technicolor, A tour of the night clubs of the world. October


**Mystery Train**, May


**June**


**Fanny**, Technicolor. Leslie Caron, Maurice Chevalier. Producers: Robert-Allen, Producer-Director: Joshua Logan. From the Broadway hit! 133 min. 5/20/61.


**World by Night**, Technicolor, A tour of the night clubs of the world. October


**Mystery Train**, May


**June**


**Fanny**, Technicolor. Leslie Caron, Maurice Chevalier. Producers: Robert-Allen, Producer-Director: Joshua Logan. From the Broadway hit! 133 min. 5/20/61.


**World by Night**, Technicolor, A tour of the night clubs of the world. October


**Mystery Train**, May


**JUNE**


**Fanny**, Technicolor. Leslie Caron, Maurice Chevalier. Producers: Robert-Allen, Producer-Director: Joshua Logan. From the Broadway hit! 133 min. 5/20/61.

Lookin' for some real action, Mister?
...THEN DATE CLAUDELLE FOR LABOR DAY!

This is Claudelle Inglish, age seventeen, an innocent schoolgirl quietly walking through the Georgia Hill Country...

This is Claudelle Inglish, age eighteen...

This is Erskine (God's Little Acre) Caldwell's most misbehavin' female...

The child-woman they called

Claudelle Inglish

STARRING
DIANE MCBAIN • ARTHUR KENNEDY WILL HUTCHINS • CONSTANCE FORD • CLAUDE AKINS

Screenplay by Leonard Freeman • Produced by Leonard Freeman • Directed by Gordon Douglas

PRESENTED BY WARNER BROS.
Joe Exhibitor Writes about

The Two Voices
of
Barney Balaban

What They're Talking About

In the Movie Business

STORY BEHIND 'GREATEST STORY' . . . DISNEY
STOCK SLOWDOWN . . . . DRUMBEATING FOR
'CHILDREN'S HOUR' . . . THE 'KINGS' RATING

Reviews

SPLendor in the GRASS
Film of Distinction

THE YOUNG DOCTORS
A THUNDER OF DRUMS
TEENAGE MILLIONAIRE
CLAUDELLE INGLISH
GREYFRIARS BOBBY
THE DEVIL'S EYE
COME SEPTEMBER IS ROLLING UP GROSSES TOPPING "PILLOW TALK AND MATCHING "OPERATION PETTICOAT" (UNIVERSAL'S ALL TIME RECORD GROSSER TO DATE!)

DOING SENSATIONAL "7-DAY WEEK-END BUSINESS WITH NO MID-WEEK "WEAK DAYS"

**Equaling “Operation Petticoat”...**


**And boy, what holding power!...**

LAST THANKSGIVING...
THE BIG INDUSTRY NEWS
WAS
JOHN WAYNE IN
"NORTH TO ALASKA"

THIS THANKSGIVING...
A BIGGER AND
BETTER TREAT
FROM 20TH!

JOHN WAYNE
THE COMANCHEROS

20th Century-Fox presents JOHN WAYNE in THE COMANCHEROS
co-starring STUART WHITMAN, INA BALIN, NEHEMIAH PERSOFF
and LEE MARVIN as Crow • Produced by GEORGE SHERMAN • Directed
by MICHAEL CURTIZ • COLOR by DE LUXE CinemaScope
STORY BEHIND 'GREATEST STORY'. The terse announcement last weekend that 20th-Fox had "postponed for the time being" the George Stevens production, "The Greatest Story Ever Told" is another manifestation of the internal conflict between the veteran executive heads of the company and the new board members, representing Wall Street interests, who are seeking to realign certain plans and policies. Stevens' projected spectacle, depicting the life of Jesus, was counted on by president Spyros Skouras as one of the several important productions in preparation which could put 20th back on the black side of the ledger. Attorney Milton S. Gould, board member and spokesman for Treves & Co., one of the two investment firms heavily interested in the film company (the other is Carl M. Loeb, Rhoades & Co.), wanted the project shelved on the grounds that another religious film is ill-timed. Skouras, confident that "The Greatest Story" would be a multi-million dollar grosser, gave Stevens virtual carte blanche, and pre-production costs ran up close to two and one-half million dollars, a factor that stiffened Gould's opposition. The pressure from the brokerage firms apparently forced Skouras' hand. The big question here is whether the Wall Streeters are realistic about film production costs and the talent factor. Gould was likewise opposed to Zanuck's production of "The Chapman Report", and 20th officials point to the haste with which Warner Bros. grabbed off that project. They now fear that Stevens will go to another company with "The Greatest Story".

'HOUR' DRUMBEATING. An insider who should know makes the flat prediction that William Wyler's new version of "The Children's Hour" will obtain its Production Code seal without a fuss. He contends that all the talk of lesbianism in the Mirisch Co. production is strictly the basis for developing a tremendous pre-release publicity hulabaloo for the film. Wyler's own contention that the film hews closely to Lillian Hellman's original play is sufficient indication that the screen version does not deal directly with lesbianism (it was only in gossip about the two central characters that such deviation was ever suggested in the play). And as for the Code's nixing anything with an "inference" of sex perversion, both "Tea and Sympathy" and "Suddenly, Last Summer" won approval of plots dealing at least as openly with homosexuality.

TITLE SWITCH. 'Tis reported that Paramount is contemplating switching the title of "Come Blow Your Horn", the Broadway hit, to "Cock-a-Doodle-Doo". Someone suggests that if the picture lays an egg it could lead to the prize Variety headline of next season.

DISNEY STOCK SLOWDOWN. Walt Disney shares (NYSE) showed surprisingly little response to the company's huge profit rise for the first nine months of the current fiscal year, or to treasurer Lawrence Tryon's prediction that the full year will approach a new record of about $4 million net. It had been expected that the stock would make a sizeable upward move on substantial trading, but it has been relatively inactive. Wall Streeters attribute the lethargy to the announcement that terms of the purchase agreement with Prudential Insurance Co. require Disney to maintain working capital of at least $15 million for the next five years and $20 million thereafter. This seems to preclude any dividend increase (now 40c annually), cooling investor ardor for the stock.

'KINGS' RATING. M-G-M, according to one of its top officials, is not one whit concerned about the Legion of Decency's "separate" classification of "King of Kings." The rating notes that the picture requires "some analysis and explanation as a protection to the uninformed" on the grounds that it is "theologically, historically and scripturally inaccurate." Metro does not plan any counter publicity moves. The unusual classification may, as a matter of fact, stir additional public interest in the film. Meanwhile, it is apparently having no adverse effect in Catholic circles. Cardinal Spellman's New York diocese reportedly has ordered a large quantity of tickets.
Joe Exhibitor Writes about

The Two Voices of Barney Balaban

To the Editor,

Film BULLETIN

Dear Sir:

Since you have expressed yourself quite frankly on numerous occasions in Film Bulletin about the president of Paramount Pictures and his pay-TV adventure, I feel free to convey to you some of my personal views on the same subject. While these views are mine, I am certain that they are shared by many fellow exhibitors.

Barney Balaban has the reputation, I'm told, of being a shrewd businessman, but I question his judgment, as well as his ethics. He is a man with two voices. We hear one voice talking up Paramount's theatrical film production for the benefit of exhibition, while the other Balaban voice is hailing the future of Telemeter for the edification of the company's stockholders. He would like us to believe that his two voices are in harmony, that the box-office-in-the-home system really won't wreck theatre business, that he is exhibition's friend. I disagree with him on every count. I think he misleads us. Let me cite chapter and verse in support of my opinion.

At pretty regular intervals the trade press features statements by Mr. Balaban or other Paramount officials assuring theatremen that the company is devoted to the exhibition branch and has plans for increasing its limited film output. Last April the headline read: "Paramount Slates 27 Pix in Next 18 Months." Early last June, in his speech at the company's annual meeting, Balaban used his pro-exhibition voice to reassure us that, despite Paramount's various diversification (including pay-TV), production and exhibition of films for theatres was still the company's basic business. And little more than a month ago a dispatch from a meeting at the Paramount studio was headlined: "Paramount Expands Production."

Thus it goes. The voice to soothe us exhibitors is forever talking about expanding production plans. But always, it seems, these pronouncements pertain to future plans. Meanwhile, Paramount appears to be the ONLY studio in Hollywood that has made fewer features so far this year than last. The Variety issue of this week (Aug. 30), which lists the Hollywood production activities, shows every other studio, including the smallest ones, having started more films up to that date, while Paramount has started only 7 compared to last year's 10—and last year was slowed down by the talent strike.

The Balaban voice that talks about films for theatres seems to me a lot less enthusiastic than the one he uses to expound on pay-TV's promise. I'm looking at a trade paper story on last year's stockholders meeting when he was quoted as saying, "While the business of motion picture production and distribution has real problems, I believe it can be a healthy business with a good future," but then he went on to suggest that the way to bring this about is by increasing the revenue (apparently from exhibition) to producers. In other words, he was proposing that exhibition give up more of its already limited income to increase production output. In that same story he is reported as glowering over the prospect of the theatre-in-the-home business as a 2 billion dollar gold mine.

At both last year's and this year's stockholders meetings, Balaban devoted the vast part of his speeches to pay-TV and to the company's other diversifications. Now I'm a curious fellow, I would like to know how much of Paramount's gross income of $131,325,000 for 1960 came from all of those diversified operations and how much came from the boxoffices of theatres all over the world. I would make a little wager that at least three-quarters of that gross came from our theatres. If Barney Balaban wants to take up the bet and win himself a $25 Stetson, let him give you the figures to contradict my statement and I will mail you a check to cover the cost of the hat.

Not long ago I had a chat with one of the Paramount sales people about pay-TV. He talked like a man who was marking time before the boom was lowered on him. Pay-TV is coming sure as God made little apples, he told me, and nothing will stop it. Would you build a new theatre today? he asked, and I answered that, of course, I would not.

I tell you of this conversation to make a point. One of the most wicked aspects of this whole pay-TV "shmeer" is that it has created an atmosphere of confusion and fear in our business, and has retarded the recovery of the whole industry, production as well as exhibition. The brokers in Wall Street have swallowed the line and talk about movies only in terms of their possible value as pay-TV fare. Talk to a banker about borrowing for theatre construction or renovation and you get the same attitude. And I assume that film producers get some of the same when they try to borrow for production.

I read your recent comment on (Telemeter president) Lou Novins' attempt to drive a wedge between exhibitors by urging the little exhibitors to "stop being suckers" for the circuit operators, and to come into the pay-TV camp. How silly can he be. The surest way for any exhibitor to commit suicide is to help pay-TV get established.

I agree with you emphatically that pay-TV is a pipe dream. I don't believe it is "inevitable." To the contrary, I predict that the Paramount boss with the two voices will bankrupt his company if he continues to chase that bubble. Let me say further, with all the bitterness I feel, that I hope that happens before he bankrupts me.

Sincerely yours,

JOE EXHIBITOR
Youngstein: New Worlds To Conquer

Now it is official. Max Youngstein has announced that he will depart United Artists at the year's end.

He leaves the firm with a legacy of skill, energy and enthusiasm that made him a dynamic force behind the shaping of UA into one of the most aggressive, most successful film companies in the business. And, in the decade of UA's resurgence, this masterful showman became recognized also as one of the industry's most accomplished production executives.

Wherever Max Youngstein takes his impressive talents—whether it be to another established company or into the organization of a new one—we can look for a surge of fresh buoyancy, of greater achievement. He is in that mold of man who can conquer any worlds on which he sets his sights.

Allied Raises Vital Issues

The directors of National Allied have raised a number of pertinent subjects that are stirring considerable discussion in exhibitor circles. They merit the attention of the film branches.

One of the trends pictured by the organization as detrimental to the industry at large is the setting of "unrealistic" terms of 50%-60% on percentage engagements. It is Allied's contention that "the extended negotiation and excessive clerical work required for subsequent adjustment results in a tremendous waste of time, money and manpower to distributors and exhibitors alike."

Efforts to govern film terms by national theatre organizations never have proved very successful, and prices and contracts remain, in most cases, individual exhibitor problems. But, some thought should be given by distributors to Allied's argument against the arbitrary setting of prices above reasonable scales. Unrealistic terms—set with the advance knowledge that they will have to be adjusted downward—aside from providing a rather dubious "cushion" for the film companies, serve only to give temporary satisfaction to salesmen in the field and their home office superiors. If the written terms were not subsequently adjusted, and all the profit were squeezed out of the exhibition market, no one would benefit. Why, then, employ the adjustment policy, which is a nuisance to all?

Another practice under attack in Allied's letter addressed to the general sales managers of all the film companies is the "extended, exclusive prior run which results in engagements so limited and so restricted that the great majority of the public are deprived of the production, the great majority of theatres are deprived of the playing-time and the distributor is deprived of a great deal of potential revenue."

Undoubtedly, a certain degree of public interest wanes the longer a film is withheld from general release following the original promotion impact and word-of-mouth. Desire to see a picture is bound to be affected, to some degree, by the inexorable law of diminishing returns. On the other hand, every film cannot be poured into saturation-type release. Aside from real roadshow attractions, some movies do benefit from more deliberate distribution, and exhibitors should recognize this.

But we agree that too often there is the tendency among the film firms to overdo the slow release technique, which results in a steadily smaller appetite on the part of the public. "Strike while the iron is hot" might be an apt motto for the distributors to follow in setting up their releasing methods.

Most undeniable of Allied's points is the complaint against unfair 16mm competition. Established theatres have a right to assume that the film companies will not subject them to direct competition from 16mm showings. Yet the practice of advertising free 16mm shows by non-theatrical groups reportedly is becoming more prevalent.

The aggressiveness employed by some distributors in promoting their 16mm divisions is, indeed, a shortsighted one. 16mm profits must, we assume, be peanuts compared to the income from theatres. The practice of giving exhibitors this kind of competitive headache does not make sense.

On the subject of Columbia's distribution of its trailers and other advertising material, Allied observes that this "seems to be harming everyone concerned and benefiting no one." We agree. It is adding labor and cost to the exhibitor's day-by-day operations. This factor should be taken into consideration by Warner Bros., as well as Columbia, although the latter company's handling of its own posters further complicates matters. Hurt most by this type of trailer setup are the smaller theatre operators. National Screen Service, with its mass distribution, can charge a lower price to exhibitors who use several changes a week. And the latter are the ones least able to absorb the extra cost involved if they wish to play Warners' or Columbia's live trailers, and still continue to use NSS.

Allied has offered its "good offices" in an effort to help resolve the differences existing between National Screen and Columbia. For the good of all concerned, we hope they are resolved as quickly as possible.
Creative Thinking

The other day—which happened to be in August, while the movie business is still supposed to be at its summertime peak—I had occasion to call a friend of mine at one of the major companies in New York to ask him for a pair of passes for whatever first run picture his company had on Broadway. He was unable to help me. His company, one of the great major distribution organizations of the motion picture world, did not have a single attraction at a first run theatre in Manhattan.

That is a fine state of affairs not just for this particular company but for the industry as a whole. If a major company can be so unconcerned with maintaining a flow of first-run product, how can the industry expect statesmanship from the smaller fry? Without pretending to make comparison between a manufactured profit and a creative one, I still must ask: What would happen to the automobile industry if Chevrolet suddenly decided not to make more than 100,000 cars next year and Ford followed suit?

This is not another column about the product shortage. It is a column about the inexorable workings of the law of supply and demand. If exhibitors can't get a supply of good pictures they take bad ones. If they can't get American films, they take European ones and Japanese. And if they can't get with by fifty European films a year they just lower their standards and get another fifty. I do not contend that the supply of mediocre films is limitless, but it is certainly extensive.

Recently in the columns of The New York Times an official of a major company—not the same company mentioned above—took out after the independent producers, charging them with irresponsibility, I tremble to think of how little product there would be today without the "irresponsible" independents. This is a fact of motion picture life today.

Twentieth Century Fox—which is neither of the major companies mentioned above—lost a lot of money on its films last year. Other companies made a lot of money at the same time. In one sense, some of these companies made their money at the expense of Twentieth Century Fox. The fact is that while Fox was flunking out at the box office—and experiencing costly Act-of-God production disaster as well—many a theatre was kept in business by the availability of Fox product when precious little other product could be found. It is a sardonic commentary that a company which produced as many pictures as Fox should have been penalized because it produced more than its competitors.

For years distributors have complained that exhibitors used pictures to make money on the popcorn sales. There have even been suggestions that distributors should be entitled to a percentage on concessions sales. The reasoning is about as sound as the suggestion that Fox is entitled to recompense from the other film companies for helping to keep theatres supplied last year.

I do not intend to suggest that Fox is a noble corporate martyr. If the luck of the draw had been a little different, Fox would be rolling in profits. Moviemaking is and always will be a gamble, and in 1960 Fox came out on the short end. This year or the next might see just the opposite. What I do mean to suggest is that there are some people in the industry—and some companies—who are still just along for a free ride. They are the hit and run operators who don't care what permanent damage they do to the market as long as they can make a killing.

Let me define some of the areas of irresponsibility to which I refer. One is the failure to make enough good pictures. Some companies simply are not making enough pictures. There is no penalty attached to this. When they make a good picture, they get all the bookings they want; when they make a bad one, it also gets booked. I think it is time that exhibitors made up their minds to act like businessmen. In other businesses, if one of your suppliers is unreliable, if you can't count on him to deliver his merchandise steadily and in adequate supply, you stop buying from him. You buy from somebody else.

If enough exhibitors would do this, by refusing to book anything but good pictures from the delinquent companies, and getting their run-of-the-mill attractions elsewhere, it might have a salutary effect. But this is a two way street. If distributors would—and if they could, without Justice Department heckling—refuse to sell to irresponsible exhibitors, this too would help straighten out the business.

That brings us to the question of what is an irresponsible exhibitor. Part of the answer was stated succinctly in a recent issue of Film BULLETIN, which described the way some exhibitors were actually presenting triple feature programs at a time when decent single features are hard enough to come by. Another part of the answer can be found in the stag-type pictures and suggestive nudie fronts that some exhibitors employ. If I were an executive of a distribution company with decent product, I would not want my pictures to play such a house.

Finally, there is an area where all too many people in all phases of the movie business have been irresponsible, and that is the area of creativity. Only now are some influential industries beginning to realize that there is still a profitable potential market in short subjects for theatres—a market profitable not only in terms of the money made by the particular one or two reeler but also in terms of conserving the consumption of feature pictures.

Creativity in the movie business is by no means the responsibility only of people who make movies. Creative thinking by a distributor can lead to a highly successful reissue of an old film. Creative promotion and advertising can add to the value of any picture, new or old. Creative management by an exhibitor can bring in whole new groups of patrons and encourage the loyalty of the old customers as well. Creative thinking in the industry could and should do something to get us out of the vicious cycle of summer boom and winter bust.

I would like to single out a couple of big names in the industry as examples of creative thinking. One currently is riding the crest of the wave; the other is not. Creativity is like that; it carries no built-in guarantees of success, except in the long run. The men I single out are Joe Vogel of MGM and Spyros Skouras of Fox. Skouras, in my opinion, practically saved the industry single-handedly when he fought and fought and fought to get CinemaScope introduced. He was thinking creatively. Vogel, when MGM was hanging on the ropes, refused to back off and abandon movie-making. Instead he plunged more heavily into creating worthwhile film entertainment. He, too, took the long view.

What an eloquent poet wrote is as true of the movie business as of life itself. No man is an island. And no island of do-nothingness is truly a man.
Winner Bros. Leads Film Advances in Sluggish Market

Winners Bros., which advanced a smart five points on the basis of an improved nine-months' profit statement and expect-
tancy of a forthcoming stock split, was the lone exception, as movie shares in general moved just as languidly as the overall market, caught in the end-of-summer doldrums. Trading everywhere was extremely light.

Eight of the 20 film and theatre stocks covered in our chart (below) rose during the August 17-31 period, with Warner's the only significant advance. Of the nine cinema issues that dropped, Disney proved the most puzzling, down 2½ points in the face of a prediction by the treasurer of a record net for the soon-to-end fiscal year. National Theatres was the heaviest traded at 73,900 shares.

20th Drops Cash Dividend, Subs Stock, Pending Product Pick-up

In a move not unanticipated in Wall Street, where rumors have been rife in recent weeks, 20th Century-Fox last week dropped its 40c quarterly cash dividend and announced issuance of a semi-annual stock dividend as a means of shoring up its financial position, weakened by production losses over the last two years. The firm will pay a stock dividend of two percent twice a year on the corporation's outstanding common, the first payment being set for October 3, 1961, to 'holders of record on September 3, 1961.

Following announcement that earnings from operations for the 26 weeks ended July 1, 1961 had dipped to 12,326, a far cry from the $2,628,576 ($1.10 per share) a year ago, 20th disclosed the dividend payments, expected to continue every March and September until the production branch rights itself. That eventuality is not looked for until at least next year, when some of the top-flight product that has been missing from the production schedules for the past two seasons begins to make its mark at the boxoffice.

Decca Has Plenty of Recovery Potential in U Films—Allyn

Although 30 percent below its 1961 high, Decca Records (Universal parent) has plenty of recovery potential over the next six to 12 months, according to an analysis by A. C. Allyn & Co. The reasons: (1) several recently released Universal films have not had time to contribute to earnings; (2) several up-
coming films are expected to be highly profitable; (3) foreign distribution of films will be stepped up during the winter sea-
sion; (4) "Spartacus" continues to evince signs of being an important source of revenue over the longer term, and (5) Universal has some 325 post-1948 pictures, at least part of which are expected to be leased to TV within the next 12 months.

Because of unpredictability of motion picture performance at the boxoffice, Allyn says that '61 earnings could range from $3 to $4 per share. And, the report adds: "Even with earnings of $3 per share, the stock is selling at approximately 11 times earnings. As a businessman's risk with an above average yield, we recommend purchase of Decca's common stock."

U's two forthcoming big ones, "Come September" and "Back Street," are analyzed thusly: "September"—"could con-
tribute substantially to 1961 earnings;" "Street"—"will prob-
ably realize most of its profits in 1962." While overall, the report believes that "profitable motion picture releases could easily bring earnings to the $5 per-share level in any given year."

British Film Profits Rise As Product Fills Shortage

Concrete evidence of how foreign film producers are making hay during the Hollywood product shortage is contained in the brightened financial statements of the British film companies. Product that once found small pickin's in the U. S. and other world markets is gaining wide acceptance, due in part to the shrinkage of American film output, and the profits of English companies are on the rise.

The Rank Organisation turned in a net profit of $3,260,065 for the fiscal year ended June 24, a rather tidy 60% increase over the $2,084,482 for the previous year, and one of the major reasons was the upswing in theatre profits. Tops among the subsidiaries showing increases in net earnings were Odeon Associated Theatres, Ltd. (from $1.7 million to $2.5 million) and General Theatre Corp., Ltd. (from $700,000 to $900,000). Gross profit for Rank totaled $22,731,654, up sharply from the $18,107,608 recorded a year earlier.

A further indication of the improvement in British film figures is the remarkable comeback executed by British Lion Films. This company, in receivership half a dozen years ago, showed a net profit of $1,777,706 for the year ended last March 31. Last year, just starting on the turnout trail, British Lion had a net of $354,959.

In making the announcement of this year's results, BL chair-
man and managing director David Kingsley declared that profits from production-distribution totaled $560,244, a tre-

compare (Continued on Page 15)
"The Young Doctors"

Business Rating 3 3 3

Serious study of hospital problems backgrounds engrossing drama. Strongest appeal to mature audiences. Good grosser generally.

The big question about "The Young Doctors" is its appeal to youthful audiences. Dramatically conceived, engrossingly and informatively presented (viewers are given a behind-the-scenes peek into a large city hospital), and performed by a cast of skilled and diversified personalities, it should prove more inviting to mature filmgoers than to the teenage set. Nevertheless, the title should attract enough of the latter to make it a solid boxoffice entry in all markets. Director Phil Karlson weaves the various personal and professional conflicts into a drama audiences can readily identify with, and he's bathed his story in authenticity with on-location hospital lensing and by presenting some realistic operating room sequences. There are also some provocative comments on the economic handicaps hospitals are forced to work under, and the fact that doctors can be guilty of faulty judgments. The central theme concerns a clashing of ideas between the aging and stubborn head of the pathology department (Frederic March) and an aggressive, young pathologist (Ben Gazzara) who disapproves of March methods of running the department. Events come to a head when the old m.d. makes an error on the physical condition of a young intern's pregnant wife, almost causing the death of her child. The romantic angle, between Gazzara and student nurse Ina Balin, is heightened by the discovery of a possible cancerous tumor on her knee. March is splendid as the lonely older man who has spent a lifetime trying to improve hospital conditions, but Gazzara fails to evoke much sympathy in his role. Dick Clark (hoped-for teenage lure) is bland as the young intern who almost loses his son because of March's error. Miss Balin proves she's capable of convincing dramatic projection, while Eddie Albert is outstanding as the obstetrician who saves Clark's prematurely born son. Joseph Hayes' script, based on Arthur Hailey's novel, has Gazzara convinced Miss Balin's tumor is benign, and March convinced it's malignant. The latter decides to amputate. Gazzara finally talks Miss Balin into the operation, and March's diagnosis is proven correct. March then submits his resignation, convinced that Gazzara is the new blood the laboratory needs.

United Artists, 100 minutes, Frederic March, Ben Gazzara, Dick Clark, Ina Balin, Eddie Albert, Produced by Stuart Miller and Lawrence Turman, Directed by Phil Karlson.

"Greyfriars Bobby"

Business Rating 3 3 3 Plus

Heart-warming dog story in Disney tradition of "Old Yeller." Live-action-Technicolor entry good b.o. for general market.

Walt Disney's latest Technicolor live-action feature is a warm and wholesome dog story in the tradition of "Old Yeller" and "Dog of Flanders." Guaranteed to captivate the small-fry set, it will also leave a lump in the throats of adults who accompany them. Exhibitors can count on above-average grosses in the general market, especially where family trade predominates. This Buena Vista release sentimentally recounts the true story of a little Skye terrier who kept a 14-year vigil over his master's grave in Greyfriars churchyard over a century ago. Under Don Chaffey's astute direction, the on-location Scottish backgrounds, the collection of remarkable and memorable faces, and the touching antics of the little dog Bobby, blend to form a tender and moving drama. The performances are first-rate. Veteran actor Donald Crisp is the crotchety anti-
dog keeper of Greyfriars; Laurence Naismith, the dining room proprietor who befriends Bobby after his master dies; Kay Walsh, Crisp's warm-hearted wife; and Alex Mackenzie, Bobby's shepherd master. Robert Westerby's script, based on Elinor Ash's classic, has Mackenzie dying of pneumonia in a wretched lodging house. Bobby dodges the police and sneaks into the churchyard between the legs of the pallbearers. After vainly attempting to enforce his rule forbidding dogs to enter Greyfriars, Crisp gives in to Bobby and allows him his nightly vigil on the grave. Naismith and Crisp vye for Bobby's loyalty, an dthis rivalry leads to Naismith being brought before the courts for harboring a dog without a license. Both Naismith and Crisp want to pay for Bobby's license, and the case is interrupted when a group of Edinburgh waifs burst into court with the money they've scraped together to pay for the license. The Lord Provost touched by the love Bobby has provoked, grants the dog a special license and gives him the freedom of the city.

Buena Vista, A Walt Disney Production, 91 minutes, Donald Crisp, Laurence Naismith, Alex Mackenzie, Directed by Don Chaffey.

"A Thunder of Drums"

Business Rating 2 2 2

Familiar cavalry vs. Indians plotting given good Mete-
color production and plenty of action. Cut above average entry for action market.

M-G-M's "A Thunder of Drums" is a rousing frontier drama set in the era of the U. S. Cavalry-Indian wars. Richard Boone, George Hamilton, Luana Patten, and Arthur O'Connell head the cast of this western which figures to draw a bit above average grosses in the action market. Scripter James Warner Bellah doesn't pretend to offer anything new, but director Joseph M. Newman has smartly carried off everything with the accent on action and suspense, and he's done it against some rugged Technicolor-Glencoe Arizona desert-mountain scenery. There are two highly effective sequences: the pre-title Indian rape-murder of a settler family, and the climactic Redskin-Cavalry ambush. Boone portrays a bitter, battle-scarred veteran who runs his under-manned command with a firm hand, and can spot an Apache smoke signal or greenhorn officer with equal ease. Hamilton is the lady-charming, by-the-book officer from the East who has never tasted battle; Miss Patten is his ex-girl friend now engaged to officer James Douglas; O'Connell, the wise and gritty First Sergeant. Duane Eddy, popular recording star, debuts as the guitar-playing member of the troop, and his name might be exploited as a lure for the teenage trade. The plot find Hamilton arriving at Fort Canby convinced he knows how to capture Indians. Boone soon shows him that he's got a lot to learn. He resumes his relationship with Miss Patten and is caught kissing her by Douglas. Boone sends Douglas out to find the Indians, but when he and his party fail to return, Boone and Hamilton ride out and find the entire party murdered. Boone sets a trap with Hamilton and some other men as bait. Hamilton proves himself under fire, the Indians are defeated, and O'Connell is killed. Hamilton now has Boone's respect, and Miss Patten returns East alone.

"Splendor in the Grass" Strong, Adult Drama

Business Rating ⭐⭐⭐
The problems of youth and their sexual urges treated in provocative, engrossing style by Kazan. Should stir plenty of talk. Best to advertise as strict adult film. Should be good grosser in all markets.

Producer-director Elia Kazan and playwright William Inge ("Picnic," "Bus Stop") are to be congratulated for putting together what can honestly be called an adult motion picture about an important and meaningful subject. The theme: lack of communication and understanding between parents and children over that terrifying and provocative word sex. The approach: a mature and sensitive exploration into the romantic world of a normal boy and girl on the verge of a sexual awakening, and their eventual destruction due to the narrowness of their elders and the standards of the time. The result: a powerful and haunting motion picture certain to become one of the most talked about of the year.

At first glance, its boxoffice future may seem dubious because there are no strong marquee names to attract audiences, but there are other factors that should turn this Warner Bros. release into a substantial moneymaker. Warners' can be counted on to stir up viewes want-to-see via an enticing and aggressive promotional campaign, and word-of-mouth, plus heated controversy, will build grosses from there. If exhibitors take the pains to make every potential moviegoer aware of this fine film, returns should run high in all markets.

Although Inge's frank and forthright script (an original) may anger some, it has not been done to deliberately shock or for exploitation purposes. With sincerity and intelligence he probes into situations every parent and child has experienced at one time or another, and the identification will prove disturbing and self-revealing. The story has been set in Kansas during the late Twenties for this section of America was, and still is, one of the centers of puritanical thinking; and the era was the time when American sex was undergoing a drastic revolution. Petting in cars, breaking from parental control, lipstick and drinking were for the younger generation the order of the day. And although these strands have been expertly woven into a drama of thirty years ago, the theme is valid.

Every aspect of the production is first-rate. The acting is on an extremely high level. Natalie Wood emerges an actress of outstanding dramatic projection as the idealistic young girl torn between containing her overflowing passion for her boy- friend or sacrificing the purity her conscience demands. Her journey from a naive high school girl to the confused inmate of a mental institute should win her an Academy nomination. Few will be able to forget her frightening breakdown in a bathtub as she screams at her mother that this wouldn't be happening if she hadn't been a good girl. Warren Beatty is less effective as her equally confused boyfriend because of too many James Dean mannerisms, but he shows promise of becoming a boxoffice name.

The support is superb: Pat Hingle, who turns in an overpowering performance as Beatty's uncouth, self-made millionaire father, who dreams of Beatty bringing new glories to the family name with an athletic career at Yale (Beatty would rather study agriculture); Audrey Christie, Miss Wood's mother who hates sex and finds it essential only for the propagation of children; Fred Stewart, Miss Wood's weak but sympathetic father; Barbara Loden, Beatty's dissolute, bohemian sister, the epitomy of flapper rebellion; Jan Norris, one of Miss Wood's promiscuous classmates; and Martine Bartlett, the sad and humorless literature teacher. Zohra Lampert is not very convincing as the waitress Beatty finally marries.

Kazan's direction emerges his finest (screen) to date. Skillfully he combines moments of tenderness and compassion (love scenes between Beatty and Miss Wood, her cure in the hospital, her final reunion with Beatty) with scenes of color and excitement (a wild New Year's Eve party, a boisterous New York night club, Miss Wood's suicide attempt). But never does he forget his people and their relationship to one another. The principal fault is in a tendency to overextend certain sequences.

The plot finds Miss Wood, plagued by Miss Christie's obsession with sex, and Beatty, smothered by Hingle's flamboyant ambitions, almost succumbing to their sexual desires. The building tension brings them close to breaking up. Then, at a Christmas dance, Beatty witnesses a sordid scene involving Miss Loden. He's so shocked at his sister's behavior that he feels he can no longer tolerate the sexual impulses within himself. Determined not to violate Miss Wood, he stops seeing her. She suffers an emotional collapse, tries to drown herself, and is sent to a mental institute. Under the guidance of a psychiatrist and the open affection of fellow patient Charles Robinson (he asks her to marry him), she is finally able to go out into the world again. She returns home and finds Beatty (a failure at Yale) a farmer and married to Miss Lampert. Now able to put the past to rest, she decides to marry Robinson.


Film BULLETIN September 4, 1961 Page 11


“Caudelle Inglish”

**Business Rating ★★**

Lurid tale of farm girl's fall to a life of sin aimed for sensation-seekers. Exploitable, but lacks appeal for discriminating audiences.

The fall to sin of a Georgia sharecropper's daughter is the lurid theme of this Warner Bros, dramatization of the popular Erskine Caldwell novel. It is exploitable, and the author's reputation should help grosses somewhat in the general market, but "Caudelle Inglish" comes thru as unadulterated soap opera aimed for the sensation-minded segment of the audience. Caldwell's lusty bucolic humor has been drastically watered down in Leonard Freeman's screenplay (he also produced), and although a number of young Warner contract players have been given a chance to show their stuff, their performance leaves much to be desired. Diane ("Parrish") McBain proves she's not yet ready to handle the demanding role of an affair-happy flirt who seduces almost every man she sees. Will Hutchins (of TV's "Cheyenne"), Chad Everett and Robert Colbert are the young swains who vie for Miss McBaine's attentions. The more experienced Arthur Kennedy comes off well as her hard-working tenant farmer father, as does Constance Ford, her unhappily-married, riches-are-the-only-way-out mother. Claude Akins is fine as the bumbling wealthy farmer owner whom mother wants Caudelle to marry. Director Gordon Douglas gives the film more gloss than credibility. Jilted by her farm boy fiance, Miss McBain takes up with every man in pants, but insultingly spurns Akins' offer of marriage. When Papa Kennedy reprimands her, Miss McBain angrily tells him she's just seen her mother making love to Akins in a parked car. Hutchins, sincerely in love with Miss McBain, tries to kill rival suitor Colbert, but the latter accidentally kills Hutchins. The climax finds Miss Ford, rejected by Akins, taking off for the city, while now-repentant Miss McBain is shot down by Hutchins' embittered father (with whom she's also had an affair).


---

**Film BULLETIN Reviews provide the pertinent details and opinions to aid exhibitors in judging values of the new films**

---

“Teenage Millionaire”

**Business Rating ★★**

Crowded with rock 'n' rollers and their songs, this is for young disc devotees only.

Strictly for teenage disc devotees, this noisy rock 'n' roll fest should draw fairly well on weekends. In most situations, however, the United Artists release will have to play second fiddle to a strong top feature. Mature audiences will probably avoid it. H. B. Cross' script is flimsy and outdated, but the youngsters probably won't notice since the film overflows with popular rock 'n' roll personalities vigorously at work. Singer Jimmy Clanton heads the list as the rich boy hero bared with an overly protective existence, and he's joined by such current favorites as Chubby Checker (the "twist" man), Bill Black's combo, Vicki Spencer, Dion, Mark Johnson and Jack Larson. An added exploitation gimmick is the shifting into a solid color for each of the numerous (eleven of 'em) musical sequences. Also on hand are Zasu Pitts, Clark's prime and nervous aunt; Rocky Graziano, the bodyguard she hires to keep Clanton from any kind of notoriety; and TV's Maurice "Doberman" Gosfield and Sid Gould. Lawrence Doheny's direction is monotonous (except probably to rock 'n' rollers) because he literally piles one song on top of another. The plot finds Miss Pitts allowing Clanton to work in a radio station (picking out records) owned by family trustees. He becomes attracted to Diane Jergens, whom Graziano considers a gold-digger, and cuts a record under a fictitious name. When it turns out to be a smash success, Miss Pitts, afraid of the notoriety sells the station. Miss Jergens turns out to be a millionairess, and Clanton is joyous about being drafted, because by the time he gets out he'll be 21 and his own boss.


---

“The Devil's Eye”

**Business Rating ★★**

Ingmar Bergman's latest is delightful, bawdy comedy about contest between chastity and wickedness. Strong art entry.

For his latest cinematic offering, Swedish director Ingmar Bergman has combined legend and originality to take a witty and naughty stab at that age-old institution—woman's chastity. The result is a first-rate Bergman comedy rich in bawdy humor and stingy comments on Swedish women, virtue, love and marriage, a sure-fire hit for the art house circuit. The plot is based on a proverb of disputed Irish origin: "A woman's chastity is a sly in the Devil's eye." The central character, that legendary lady-killer Don Juan, granted a short release from hell so he can return to earth and seduce an about-to-be-married young virgin who has put a sly in Satan's eye. Before the journey ends, Bergman proves once again how he can masterfully fill the screen with entertainment of the most imaginative order. Don Juan's daily punishment in hell, his lusty servant's sexual advances (on earth) towards the wife of a clergyman (the virgin's father), and the clergyman's successful attempt to imprison a demon (sent to watch Don Juan) in his cupboard are but a few of the film's delightful highlights. The acting, as usual, is right out of the top-drawer: Jarl Kulle as Don Juan; Sture Lagerwall, his svrzvant; Bibi Andersson, the virgin; Axel Duberg, her light-hearted fiancé; Nils Poppe her clumsy clergyman father; Gertrud Fridh, Poppe's affection-hungry wife; and Stig Jarrel as Satan. Bergman's script finds Kulle and Lagerwall returning to earth, befriended by Poppe, and invited to spend the night at the vicarage. Lagerwall seduces Miss Fridh (against Jarrel's ordres), and Kulle, in love with Miss Andersson's goodness, fails in his mission. Back in hell, Jarrel punishes the jealous Kulle by forcing him to listen to Miss Andersson's wedding night. Jarrel's sly disappears when Miss Andersson lies to Duberg about never kissing another man, but heaven triumphs as the newlyweds pledge each other eternal love.

Results of 'Grass' Preview Survey Keys Teaser Campaign

Warner Bros. is pursuing its experimental, "one performance only" policy on "Splendor in the Grass" to the hilt.

Originally tested in three cities as a means of stirring interest for regular October engagements, the advance promotional play, involving the passing out of questionnaires following the preview showing, proved so successful it now is slated for 24 more cities throughout the country.

Results of the surveys, which have drawn 75% response from patrons, will then be the basis of a series of five 180-line teaser ads, spaced over the period between the "one performance" and the regular opening, announcing the results. Each ad is devoted to one of the five questions asked on the survey form, with this tagline: "Question #2 will be tabulated next week. Watch for it." As one WB official put it: "The survey not only helps create a word-of-mouth groundswell, but the ads announcing the results form an entire teaser campaign for the picture."

The new technique, not to be associated with the usual preview procedure, has the exhibitor clear his house after the regular matinee performance, then sell tickets solely for the evening showing of "Grass." Full-page newspaper advertisements, playing up the controversial aspects of the film, announce the event in advance.

---

20th Breaks N.Y. Times Tradition With Splashy Action Ad on 'Gamble'

No, you're not seeing things. Yes, the rip-roaring, escapist-type, pure entertainment advertisement reproduced below did appear on the amusement page of the staid New York Times last week. It's 20th-Fox vice president Charles Einfeld's way of determining what will sell theatre tickets to Times readers, as well as national newspaper policy on "The Big Gamble" and future Fox action films.

Out to check the theory that New York's daily papers fall into distinctive potential "audience groups," Einfeld decided on this half-page ad playing up the exciting adventure and comedy aspects of "Gamble" to the Times' traditionally conservative readership. Designed as a motivation to "escape" for harried businessmen, minus the mental gymnastics of a "message" picture, the ad is highlighted by action and flashiness in the best carnival tradition.

The placement marks a gamble of sorts for Fox promotioneers, who never have invaded the Times' amusement section with a large-scale "excitement" ad, employing both art and copy, for anything save a circus film. The 20th vice president believes it's high time that somebody breathed some life into the Times' movie ads, and if boxoffice results prove him correct, look for similar action ads on "Gamble" and future Fox offerings in conservative papers all across the country.
STUNTS DRAW ALL THE AYES

Whether you hire a car or a giant-size bus, bedeck a float or drape a building, drop a film star in the public lap or just parade a pretty gal down a busy street, the chances are you will be able to beef up grosses with one of the most effective of all showmanship angles: the time honored stunt.

Mention stunts and outdoor promotion comes to mind, but the upcoming Fall and Winter seasons offer plenty of opportunities to stage some snappy snow sorties. Or, if you're the indoors type, the theatre lobby and stage make ideal backdrops for a showman tradition.


MONKEY BIZ. "Alakazam the Great" star Arnold Stang poses with winner of monkey at Press Club.

COL. SETS BIG TV DEAL FOR 'DEVIL'

Columbia will become the first film company to sponsor a continuing network TV show in behalf of a single picture when ABC-TV's "Evening Report" bows September 25, with "The Devil at 4 O'clock" in the sponsor's seat. The announcement was made by Columbia vice president Jonas Rosenfield, Jr. and James C. Hagerty, ABC v.p.

The film firm will share sponsorship of the 15-minute 6 p.m. news show with E. R. Squibb & Sons for one month. "Devil" will premiere across the country in mid-October.

According to Rosenfield: "The sponsorship of this show is just one aspect of our promotional campaign, scheduled as the largest national mass communications buy in the history of Columbia."
Cinerama Comes into Its Own; Fine for Capital Gains—Boland

Amusement stocks, like M-G-M and Warner Bros., show excellent prospects for long-term capital gains, notes John R. Boland & Co., Inc., but "we prefer the low priced speculative field where increased earnings, mergers or new developments could justify marked appreciation of the shares in this classification." And one of the issues in this field that the investment house likes best is Cinerama, Inc. (ASE).

Offering a solid recommendation that Cinerama "be purchased or held as an outstanding situation for appreciation and capital gains," John R. Boland declares that having received Hollywood recognition (partnership with M-G-M in the production of two pictures), Cinerama "is now coming into its own." In fact, the report on the firm goes so far as to say that three of the outstanding analysts of Wall St. have agreed that if it were brought out as a new issue and offered publicly today at $10 a share—"with all the good news and brilliant future aspects, the stock could sell at a premium of $50 to $60 per share."

Boland continues: "After a period of consolidation and reorganization—a period of heavy costs and non-recurring expense—Cinerama has turned the corner. For the year ended December 31st, 1960, the revenues totalled $6,552,100 with net earnings of $136,375 after taxes as compared with those for Fiscal 1959 of $2,563,251 and a net loss of $108,672. Although the profits are not great, it is significant, for as additional theatres are opened up, revenues should increase, and the earnings of 'This is Cinerama', 'Cinerama Holiday', 'Seven Wonders of the World', 'Search for Paradise', and 'Cinerama South Seas', should be a source of income for many years to come.

"It is reported that approximately 51 theatres in the United States are now equipped to show Cinerama pictures—$2,500,000 appropriation is available for the equipment of an additional 70 theatres and at least 100 theatres should be available for the premiere showing of 'How the West Was Won'. From all reports, the rushes on 'How the West Was Won' are fabulous and the picture is far ahead of schedule. The Wonderful World of the Brothers Grimm" is also in production and excellent progress has been made on this picture as well.

"With regard to profits, the 21 theatres in the United States and Canada under Stanley Warner operation showing the five pictures 'This is Cinerama', 'Cinerama Holiday', 'Seven Wonders of the World', 'Search for Paradise', and 'Cinerama South Seas', produced box office receipts of over $95,000,000 for the six year period of operations or an average of about $15,000,000 per annum. With two outstanding MGM pictures 'How the West Was Won', with nine major stars heading an all star cast, and 'The Wonderful World of the Brothers Grimm', the probability that 100 theatres the first year would produce approximately $75,000,000 per annum appears within reason—$15,000,000 full amortization cost of both pictures would leave $60,000,000—Deduction of 50%, for operating theatres and overhead (which appears high) would leave a balance of $30,000,000 Net Profit—or $15,000,000 for MGM and $15,000,000 for Cinerama—or earnings of approximately $5 a share which does not include income from any foreign Cinerama showings. For future prospects, should these two outstanding MGM pictures be as successful, as we believe they will be, the making of additional pictures by the motion picture industry and the securing of additional theatres to be equipped to show Cinerama pictures should no longer be a problem. Many theatre owners should want franchises and be willing to pay for Cinerama installation and rental for Cinerama showings."

---

FINANCIAL ROUND-UP

(Continued from Page 9)

mendous jump from last year's $44,733. The upswing was attributable to such pictures as 'Saturday Night and Sunday Morning,' "I'm All Right Jack" and "Two-Way Stretch." British films, once anathema on U.S. shores, have reached the point where American theatres now provide 30 percent of BL's foreign earnings.

Disney Seen Near Record Net

Treasurer Lawrence Tryon looks for Walt Disney Productions to approach record per share net and total revenues in the year ending September 30, thanks mainly to three films—"Swiss Family Robinson," "101 Dalmatians" and "The Absent-Minded Professor."

He declared that he expects the firm to hit per share net of between $2.40 and $2.60 in the year ending September 30. This would be a tremendous improvement over the net loss of $1.3 million in fiscal '60, and come close to the record $2.51 per share of fiscal 1958. Following this figuring, net this year could hit $4 million, compared to $3.8 million in '58.

According to Tryon, total revenues in the current year also will approach the record $58.4 million of 1959. Last year revenues were $46.4 million.

M-G-M Ready to Rise

Arthur Wiesenberger & Co., in a current investment report, takes a decidedly upbeat view of M-G-M.

Discussing Baldwin Securities Corp., which has a substantial interest in the film company, Wiesenberger notes: "M-G-M is having one of its best years, primarily because of the success of 'Ben-Hur'. M-G-M's stock better than doubled from a 1960 low of 24% to an early 1961 high of 70%; The stock came down hard with the glamour and growth stocks in the second quarter reaction of 1961, recently sold in the low 50's, and now seems poised for a further advance."

Warner Bros' 9-Month Net Up

Warner Bros. reported consolidated net income of $4,083,000 ($4.42 per share) for the nine months ended May 27, 1961, compared to $4,577,000 ($3.05 per share) for the similar period last year. In addition, the firm had $4,511,000 ($4.00 per share) of special income, representing a dividend of 1,000,000 ordinary shares of Associated British Picture Corp., Ltd. stock received from a non-consolidated foreign subsidiary, and capital gains from the subsequent sale of the stock, less estimated federal income taxes.

Film rentals, including television sales, etc., totaled $63,574,- 000, compared to $66,392,000 for the corresponding 1960 span.

Allied Artists Exec. Changes

Allied Artists president Steve Broidy announced that the board of directors voted two changes in executive personnel. Jack M. Sattinger was elected assistant vice president, and Earl Revoir was named treasurer of the firm.

Sattinger continues as assistant secretary, while Revoir moves up from his post as assistant treasurer. George Burrows, who had been treasurer and executive vice president, continues in the latter post.
ALLIED ARTISTS

March
DONDO! David Kory, David Janssen, Pati Page, Walter Winchell, Mickey Spillane, Producer-Director Albert Zugsmith. Story based on the comic strip character. 100 min. 8/7/61.

OPERATION EICHMANN Werner Klemperer, Rita Lee, John Banner, Donald Buka, Producers Samuel Bischoff, David Diamond, Search and capture of the Nazi butcher. 93 min. 3/2/61.

April
TIME BOMB Curt Jurgens, Mylene Demongeot, Alan Saur, Paul Mercurio. Lost to sink for insurance money goes awry. 92 min.

ANGEL BABY George Hamilton, Mercedes McCambridge, Joan Blondell, Saione Jans. Drama in the deep south. 138 min.


June
BRAINWASHED Curt Jurgens, Claire Bloom, Jolly Felty. Inner workings of a totalitarian regime. 102 min.


July
ARMORED COMMAND Howard Keel, Tina Louise, Producer Ron W. Alcorn. Story of the famous German spy, Alexandra Besteger. 195 min.

August
TWENTY PLUS TWO Producer Frank Gruber, David Janssen, Jeana Trotti. Merrill. Story of events in life of woman missing 22 years. 100 min.

Coming


HITLER Richard Basehart, Cordula Trantow, Producer E. Charles Strauss.

RECKLESS PRIDE OF THE MARINES Producer Lester Sanson, Andrew Cervi. A book about a horse which served as an ammunition carrier in Korea.

REPROVE Producers Millard Kaufman, A. Ronald Lubin. Film blog of Reska, once sentenced to die in electric chair and reprieved after 19 years in Dannemora Prison.

STREETS OF MONTMARTRE Lana Turner, Louis Jourdan, Producer-Director Douglas Sirk. Based on two books, "Man of Montmartre" and "The Valadon Drama."" (1959)

UNARMED IN PARADISE Marla Schell, Producer Stuart Millard.

CARNIVAL KID, THE The David Kory, Producer Albert Zugsmith.

AMERICAN INTERNATIONAL

February
BLACK SUNDAY Barbara Steele, John Richardson, Director Mario Bava. An Italian-made film about a witch who, after 200 years in a tomb, returns for revenge. 84 min. 3/4/61.

PORTRAIT OF A SINNER Nadja Tiller, Tony Britton, William Benedict, Producer George Minter, Director Robert W. Aldrich. Drama. 100 min.

March


April
BEWARE OF CHILDREN Leslie Phillips, Geraldine McEwan, Julian Lockwood, Noel Purcell, Producer Peter Rogers, Director GeraldThomas. Comedy. 80 min. 6/6/61.

May

July
ALAKAZAM THE GREAT Color. Magiciscope, Cartoon feature starring the voices of Frankie Avalon, Dodie Stevens, Jonathan Winters, Sterling Holloway, Arnold Stang. Producer Lou Russof. 84 min. 7/24/61.

August

September
LOST BATTALION Leopold Salcedo, Diane Jergens, Johnny Monteiro, War drama.

October
JOURNEY TO THE 7TH PLANET Color, John Agar, Gloria Talbott, Producer-Director Sid Pink. Science fiction.

Coming
BLACK MUTINY Color, CinemaScope. Don Megowan, Silvana Pampanini, Sea adventure.

COLUMBIA

January


February
CARTAGH IN FLAMES Anne Heywood, Daniel Gelin, Producer Guido Luzzatto, Editor Carmine Galtieri. Spectacle based on Third Punish War. 95 min. 2/6/61.

March
PASSPORT TO CHINA Richard Basehart, Eric Pabst, Producer E. Charles Strauss. Based on a novel by Richard L. Greaves. Story of a spy who brings to light the plot to overthrow President of China. 100 min. 5/15/61.

MEIN KAMPF Producer Tore Sloborg, Documentary on rise and fall of Hitler's Third Reich. In English. 80 min. 4/21/61.


STOP ME BEFORE I KILL Claude Dauphin, Diane Scofield, Producer-Director Val Guest. Psychological thriller. 105 min. 6/21/61.

TERROR OF THE TONGS Color, Geoffrey Toone, Christopher Lee. 82 min.

June
FIVE GOLDEN HOURS Emion Kovacs, Cyd Charisse, George Sanders, Producer-Director Mario Bava. Comedy about con man who lives off wealthy widows. 90 min. 6/26/61.


July
GUNDERFORDS BOBBY Technicolor. Donald Crisp. Producer Walt Disney. Director Don Chaffey. True story of a dog that won the hearts of a town. 91 min. 6/26/61.


Coming
MOON PILOT Technicolor. Tom Tryon, Dany Saval. Producer Walt Disney. Director James Neilson. Comedy about first astronaut's trip to the moon.

PINOCCHIO Technicolor. Producer Walt Disney. Classic story of adventures of puppet hero. 87 min.
Coming

SCREAM OF PEAR [Susan Strasberg, Ronald Lewis. Ann Todd, Mireille Boss, Jimmy Sangster, Director Seth Holt. 81 min. 8/21/61.

DEVIL AT 4 O’CLOCK [The Color. Spencer Tracy, Frank Sinatra, Producer Fred Kohman. Director Mervyn LeRoy. 104 min. 8/21/61.


BALLAD OF A SOLDIER [Kinglsey International] Vladimir Ivashov. Strong plea for world understanding. 102 min.


BREATHE [Films Around the World, Inc.] Jean Sebastian, Jean Paul Belmondo, Producer Georges de Beauregard. French study of Jean-Luc Godard. 95 min.

DEADLY BEAUREGARDE [Film Export] Jacques Charrier. French depiction of about young women. 75 min. 7/31/61.


DREAM MACHINE [The Agamemnon] Rod Cameron, Martha Murphy, Peter Iliff. Produced by Dick Hardie. 97 min.


IT HAPPENED IN BROAD DAYLIGHT [The Continental Distributing, Inc.] Helmut Weiss, Simon Chapple. Directed by Friederic Honda. 75 min.

JAZZ ON A SUMMER’S DAY [Galaxy Attractions. Color. Wolfgang Meier. Produced by George Del Tredici. Director, Sam Peckinpah. 88 min. 5/10/61.


JULY

SEPTMBER SEPTEMBER

This month will see one of the sparest releasing schedule in many moons. A total of only eleven features which include a handful of films by the national distributing companies, half of last year’s output for September. Warner Bros., 20th-Fox and Paramount each have three films, while six other companies—Metro, Universal, Columbia, UA, Columbia, American Interna- tional have each scheduled. No new releases from Allied Artists or Bueno Vista.

ADDITIONAL FURTHER INFORMATION ON THE FOLLOWING FIGHLIGHTED FEATURES


HONEYMOON MACHINE, THE [Steve McQueen, Paul Frentiss, Jim Hutton. Producer Lawrence Weingarten. Directed by Norman Tokar. Story of a man who marry his wife and breaks through the stuffy life of home made by his in-laws and all his problems. 100 min. 8/7/61.

ONE PIECE [Metrocolor, Color, Steve Reeves, Valerie Lagrange. Directed Andra Toth. Colorful action-drama of the swashbuckling adventures of Harry Morgan. 95 min. 9/7/61.

HIMEYOUNO MACHINE, THE [Steve McQueen, Paul Frentiss, Jim Hutton. Producer Lawrence Weingarten. Directed by Norman Tokar. Story of a man who marry his wife and breaks through the stuffy life of home made by his in-laws and all his problems. 100 min. 8/7/61.


Film BULLETIN — THIS IS YOUR PRODUCT
Depending on your admission price, clearance and some other variables, it is more than likely that this family...or one quite like it...paid the cost of your NSS TRAILER SERVICE last night. It may have been paid by the couple that came in ahead of them.

In either event, it makes an interesting point.

In view of the many reputable surveys that have attested to the selling power of a TRAILER...some, revealing that as many as 74% of the people who had seen a TRAILER were motivated by it, to see the feature...and other figures indicating that almost 43% of the money spent at the Boxoffice was motivated by TRAILERS...it is a little surprising, when you consider our era of spiralling costs, to discover that perhaps ONE small family...ONE couple...ONE SALE...pays for the powerful, unprecedented SALES INFLUENCE of a TRAILER!

That's why we claim...

TRAILERS are your "BEST BUY" in ADVERTISING!
Opinion of the Industry

THE CINEMA SUCCESS STORY OF THE SIXTIES

Symposium on Classification

THE VIEW FROM OUTSIDE

Pre-Selling and No Selling

Metro-Goldwyn-Mayer

Reviews

THE GREAT WAR
BLOOD AND ROSES
MAN-TRAP
"TWO WOMEN" 
SETS TWO-YEAR RECORD 
AT THE SUTTON, NEW YORK!

"TWO WOMEN" stars 
SOPHIA LOREN 
winner Best Actress Award, 
Cannes Film Festival 1961, 
and subject of 15-page feature in 
LIFE Magazine:

Sophia Loren is "that sultry... 
serene... spritely... sparkling... 
Sophia—part goddess, part imp, 
all woman!"

"TWO WOMEN" SMASHES

JOSEPH E. LEVINE presents 
Sophia Loren in 
TWO WOMEN 

Jean Paul Belmondo 
Raf Vallone 
Eleanora Brown 

from the book by Alberto Moravia 
screenplay by Cesare Zavattini 
produced by Carlo Ponti 
directed by Vittorio DeSica 

An Embassy Pictures Release

EMBASSY PICTURES CORP. 
Time and Life Bldg., Rockefeller Center 
New York 20, N.Y. • JUdson 2-4358
ENGLISH-LANGUAGE VERSION: ALL-TIME OPENING DAY GROSS RECORD SET AT NORFOLK AND VIRGINIA BEACH DRIVE-IN THEATRES. Record-breaking business at Hollywood Theatre, Atlantic City; RKO Trent, Trenton. Booked by the following circuits: Loew's, RKO, Stanley Warner, Fabian, Fox West Coast, Fox Midwest, Pacific Drive-In, Interstate, Triangle-Lggett, Seymour Florin, Wometco, H & E Balaban, Butterfield, Eastern Management, Commonwealth Amusement, Central States, Tri-States, Kerasotes, and leading independents all over the country!

CORDS IN TWO VERSIONS!

SUB-TITLED VERSION: NOW IN ITS 18TH RECORD-BREAKING WEEK AT SUTTON. Now breaking records at Lenmore, Boston and Apex, Washington, D.C.! Also record engagements at World, Philadelphia; Lincoln, New Haven; Squirrel Hill, Pittsburgh; Delaware, Albany. OPENING SOON: Colony, Cleveland; Surf, Chicago; Guild, Cincinnati; Vogue, Los Angeles; Mayfair and Sunset, Miami; Vogue, San Francisco.
20th HAS THE BIG ONES!

IN RELEASE!
FRANCIS OF ASSISI starring
BRADFORD DILLMAN • DOLORES HART • STUART WHITMAN • PEDRO ARMENDARIZ • Produced by PLATO A. SKOURAS • Directed by MICHAEL CURTIZ
CINEMASCOPE • COLOR by DE LUXE

FOR THANKSGIVING!
JOHN WAYNE in
THE COMANCHEROS co-starring
STUART WHITMAN • INA BALIN NEHEMIAH PERSOFF and LEE MARVIN
Produced by GEORGE SHERMAN
Directed by MICHAEL CURTIZ
CINEMASCOPE • COLOR by DE LUXE

SPECIAL YEAR-END RELEASE!
F. SCOTT FITZGERALD’s TENDER IS THE NIGHT starring
JENNIFER JONES JASON ROBARDS, JR. JOAN FONTAINE TOM EWELL
Produced by HENRY WEINSTEIN
Directed by HENRY KING
CINEMASCOPE • COLOR by DE LUXE

READY NOW!
PAUL NEWMAN in ROBERT ROSSEN’S THE HUSTLER co-starring
PIPER LAURIE • GEORGE C. SCOTT and JACKIE GLEASON with MYRON MCCORMICK • Produced and Directed by ROBERT ROSSEN • CINEMASCOPE

FOR CHRISTMAS!
DEBBIE REYNOLDS in
THE SECOND TIME AROUND co-starring STEVE FORREST • ANDY GRIFFITH • JULIET PROWSE • THELMA RITTER • A JACK CUMMINGS Production
Directed by VINCENT SHERMAN
CINEMASCOPE • COLOR by DE LUXE

FOR NEW YEAR’S EVE!
JACK CUMMINGS’ BACHELOR FLAT starring
TUESDAY WELD • RICHARD BEYMER • TERRY-THOMA CELESTE HOLM • Directed by FRANK TASHL
CINEMASCOPE • Color by De Luxe

FOR FEBRUARY HOLIDAYS!
WILLIAM HOLDEN in
LEO MCCAREY’S SATAN NEVER SLEEPS co-starring
CLIFTON WEBB • FRANCE NYUEN
Produced and Directed by LEO MCCAREY
CINEMASCOPE • Color by De Luxe

and 20th has More, More, More!
FILM STOCKS DIP. Some of the brokerage firms that were touting movie stocks a few months back have cooled off considerably, and their attitude is being reflected in a sharp dip in prices of film company shares. In part, at least, the bearish view now being taken is attributable to Wall Street's dimmer view of toll-TV, the key glamourizing factor over the past year or two. More than a year and a half of the Telemeter experiment in Etobicoke hasn't proven anything yet, they point out, except that it will take a long, long time—if ever—and a vast amount of money to establish a pay system over wires.

◊

YOUNGSTEIN'S FUTURE? Will he move over to another major company in a top spot? Will he join with others to organize another major? Or, will he set up an independent unit for packaging two or three important films annually? These questions, among others, are being bruited about in connection with the name of Max Youngstein since he confirmed his departure from United Artists as of Jan. 1. There is no answer about Youngstein's future yet, because he, himself, has made no decision. He is sifting a wide variety of propositions, including, we hear, one that would give him control of an established national independent company.

◊

BRITISH CLASSIFICATION. Amid the current discussion in the U.S. about classification there has grown increasing interest in how the British are making such a system work for them. John Trevelyan, secretary of the British Board of Film Censors, who supervises the system there, explains it clearly in the Screen Producers Guild "Journal". Here is a condensed version: "By regulations made under the Cinematograph Acts a theatre-owner is required as a condition of his license to display on the screen a reproduction of the appropriate "U", "A" or "X" certificate of the British Board of Film Censors at the start of each film... the primary intention of this system of film classification is the protection of children. If a film is given a "U" certificate parents may know that there is nothing in it that is likely to harm a child, or frighten or distress a child. If a film is given an "A" certificate parents are warned that there is something in it—theme, incident or dialogue—that they may not wish their children to see, although it is not considered to be wholly unsuitable for all children. The "A" certificate places the responsibility on to the parent. If a film is given an "X" certificate it is considered unsuitable for children, and the regulations prevent children under sixteen from seeing it. It is difficult and dangerous to generalize about the type of picture that is put into each of the three categories, but perhaps some idea can be conveyed by typical examples. For instance, a conventional Western picture without excessive violence or sex would certainly be put into the "U" category, as would a slap-stick comedy, a stock cartoon or a children's adventure film. In the "A" category would be found war pictures, or gangster pictures, with some degree of violence and sex, light comedies on a sex-relationship theme, and dramas involving sex situations with infidelity or extra-marital relations treated discreetly. In the "X" category would be found pictures with frank sex scenes, pictures with adult themes involving sex, homosexuality or sexual deviation, horror pictures, and pictures showing violence to a degree that is considered unacceptable for children. When pictures are made in British studios my advice is usually sought at an early stage. One advantage of this is that before shooting starts the producer is given guidance on the probable category for the picture and on scenes which might produce censorship trouble for this category. As a result most British productions fall clearly into one of the three categories. Similar advice is available for overseas producers if they ask for it."
Look closely and you will see that the huge cat perched majestically atop the motion picture industry is none other than Leo the Lion, of Metro-Goldwyn-Mayer fame. His roar, symbolizing the size and strength of Hollywood's largest motion picture studio, heralds some of the most important production plans in recent film history.

Not since those glamorous days when M-G-M was synonymous with the golden era of the silver screen, has one company marshalled so imposing a slate of major movies—product that, because of its size, scope and quality, has the potential to keep Metro generating boxoffice power for years to come.

**MOVIE IMPETUS**

Talking confidently to the 1961 stockholders' meeting, president Joseph R. Vogel declared that "1962 will show a further increase over the estimate for this year. Furthermore, we expect that there will be another profit rise in 1963." And, he added, the impetus will come from movie-making. Last week, after screening completed films, rough cuts and rushes of product set for future release, Vogel was even more emphatic about his company's prospects: "No one has ever seen a group of motion pictures as outstanding as the product I recently viewed at the studio. The M-G-M Studio, under the direction of Sol C. Siegel, has established a new standard of motion picture entertainment. No company in film history has ever had such a group of impressive motion pictures, notably, 'King of Kings,' 'Four Horsemen of the Apocalypse,' 'Mutiny on the Bounty' and 'How the West Was Won.'"

And, while the painting of roseate production portraits is the cinema rule of thumb, rarely has the head of a film firm had such solid foundation for placing himself so squarely and undeniably on record in promising quality and predicting b.o. success.

With "Ben-Hur", the first big Vogel gamble that cost $15 million to make and is shooting for a $75 million gross, as the guideline, Metro has definitely decided upon at least one large-scale, hard-ticket (or, as an alternative, special release) production per year to anchor a schedule including, also, some impressive films for general release. Projecting their potential far beyond present ticket demand, M-G-M top brass is trying to build a library of "timeless properties" for re-release at regular, and extremely profitable, intervals, a la "Gone With the Wind," "King," "Horsemen," "Mutiny" and "West" fall into this unique category, along with "The Wonderful World of the Brothers Grimm." Considering that attractions with the mass audience qualities of "Ben-Hur" can be in release for two or three years the first time around, a stockpile of sure-fire b.o. winners stands as invaluable insurance that will pay off again and again in the years to come.

**'ANNUAL GAMBLES'**

According to Siegel, as soon as "Bounty," M-G-M's blockbuster now in production, proves "just barely satisfactory" at the turnstiles, the studio will start another of its $15 million-plus "annual gambles."

Strength of product coupled with long-range release planning, so endemic to the specialized tenor of the times, has become basic M-G-M policy, declared the studio chief. The firm launched its 1961-62 fiscal year September 1 with 40 feature productions completed, now filming or in definite advance preparations to go before the cameras. Sixteen now are finished and

(Continued on Page 12)
Inspiration From M-G-M

The handsome brochure accompanying this issue brings exciting news for all the industry. While its contents concern the production program of only one company, Metro-Goldwyn-Mayer, the scope, the grandeur, the promise, and the broad implications for the future contained therein inevitably will be felt throughout every branch of moviedom and, we suspect, in the canyons of Wall Street.

This current account of M-G-M accomplishment evokes an image of an organization guided by leaders of vision, imagination and daring—the indispensible for successful movie operation. President Vogel and production head Siegel are moving boldly ahead, confident that there is a broad and eager market for well-made motion pictures, determined to furnish a continuing supply of such product. We believe their sanguine appraisal of the industry's prospects will serve to restore the bloom of confidence to those of their contemporaries in production who fear or doubt the future.

Unquestionably, this ambitious M-G-M program—perhaps the most imposing ever undertaken by any studio within a like period—is bound to have an inspiring impact on exhibitors. To them we say, read your copy of "Metro-Goldwyn-Mayer Presents 61/62" from cover to cover; it is a book of faith and hope and encouragement.

Sol Schwartz, Studio Head

The announcement that Sol Schwartz will take over the reins at the Columbia studio on October 2 is regarded here with no small measure of satisfaction and optimism. It is our expectation that his wide background in exhibition will be translated into the kind of production thinking required to meet today's problems.

With almost forty years of invaluable theatre experience in his log book, including a long tenure as president of the RKO circuit, Mr. Schwartz approaches his new assignment with a keen appreciation of the needs of the exhibition market and the tastes of the ultimate consumer, the ticket-buying public. He knows that the great mass of theatres cannot survive on the occasional blockbuster, but must have a steady flow of presentable product throughout the year. And he knows, too, that the public will turn out in ample numbers for modest budget films that offer entertainment that is fresh, or exciting, or stirring, or amusing.

Yes, we think his exhibition experience will stand Sol Schwartz in good stead as head of a film studio, and we anticipate that Columbia and its customers will profit thereby.

Space-Age Showmanship

Never let it be said that the creative spark of showmanship expired in exhibition after the advent of Cinemascope. The Cinerama people have announced plans for a touring unit that features a 3,000-seat, inflatable, balloon enclosed theatre. All prospective space-age P. T. Barnum's please line up on the left.

A French licensee of Cinerama, known as Itinerama, will send three of these mobile movie units through France to show Cinerama features to an expected audience of 6,000,000 people a year. But before exhibitors seeking a panacea for their business woes begin making

(Continued on Page 15)
The View from Outside
by ROLAND PENDARIS

Pre-Selling & No Selling

I see by the papers that upwards of a quarter of a million dollars in advance ticket sales has been recorded by Stanley Kramer's "Judgment at Nuremberg" in two cities alone, New York and Los Angeles, with the premiere some three months away. This is, of course, a great tribute to the boxoffice potential of the film. It is also a great tribute to what intelligent promotional efforts and expenditures can do. And, indirectly, it is an indication of a creeping disease of our business.

Disease is a medical term; so let's use a medical approach. When a doctor gets a case for diagnosis, he uses past experience and comparison as a basis for his verdict. Comparison in the case of "Judgment at Nuremberg" must be not merely with other films which have had huge advance sales, like "Exodus," but also with related media. The Broadway stage is the prime example today of advance selling golconda.

There have been quite a number of instances on the Broadway stage of inferior productions running up six and seven figure advance sales. This has saved most of these productions from a quick trip to the warehouse. It has also driven much of the theatre-going public off Broadway.

Now that may sound rather contradictory. How do you alienate any significant part of your public by selling lots of tickets in advance of your opening? The answer is that you alienate the public in two ways. The less invidious is by ultimately delivering bad product. Most people who buy tickets in advance know they are taking a chance and are willing to accept the risk. Relatively few feel that they have been "conned."

More important is the large group of potential ticket buyers who wait until the show has opened and then find that tickets are unavailable—if it turns out to be a good show. These are the people who take just so much of this unavailability and then turn to another medium.

Please don't get the idea that I am throwing rocks at "Judgment at Nuremberg" or at its advance sales. To get to the second part of our medical analogy, the disease of which these advance sales are a symptom must be diagnosed on the basis of past experience. Past experience on Broadway has been that the number of available theatres for stage shows is limited. That's why an oversold turkey makes it rougher for a good show.

Past experience in the motion picture business, in recent years, has been that advance ticket sales mean a long drawn out payroll and a consequent reduction in available playing time for the sub-runs. This in itself would not be in the least bit unhealthy if there were enough other pictures of lesser quality—but still respectable for the sub-runs to play in the meantime. But the fact is that there are not enough such pictures.

I have a sneaking suspicion that films like "Judgment at Nuremberg" draw a great deal of their advance purchases from people who are not part of the normal, regular movie-going public. These are people who are reached by a special promotional effort in behalf of a special subject. They are a dividend. They are not being subtracted from any normal movie audience.

But there is a certain process of subtraction going on with advance ticket sales. I say this not to the discredit of the showmen smart enough to sell tickets in advance, but rather in criticism of the portion of the motion picture business which might be described as the non-showmen.

Non-showmen are like the people whom Time magazine occasionally describes as the authors of non-books. They deal in a product that is a familiar staple of our world, but they don't really deliver the goods. For example, somebody publishes a collection of insult cards, in book form. It isn't really a book, but it looks like a book and it is sold at book stores. Similarly the non-showman makes say eight reels of what would normally be a feature picture. He rents it to theatres like a feature picture and it has a beginning and ending like a feature picture. But it isn't sold like a feature picture—or, to put matters more bluntly, it isn't sold at all.

While Stanley Kramer and his distributors are selling advance tickets for "Judgment at Nuremberg" other pictures which will be playing at that same time are still practically unknown to the trade, let alone the public. When "Judgment at Nuremberg" opens in December it will have the advantage of a steady build-up, while the non-showmen are shipping cold film cans.

When a good movie is pre-sold successfully it imposes upon other movies the responsibility for at least a few gestures in the direction of advance promotion. Obviously, you can't promote a modest program picture as though it were this year's "Ben Hur," but the non-showman can and all too often does undersell his films. There is a tendency, it seems to me, for "dumping" undersold pictures on the exhibitor and the public. There is a tendency on the part of a large portion of the motion picture industry to forgive underselling of five pictures because that sixth one is sold and pre-sold well enough to more than cover the losses of the other four.

I will grant that there are some pictures for which it is well nigh impossible to get much publicity. In most instances, such pictures should not have been made. But on the rare occasion where the publicity is difficult but the picture has even the slightest element of public appeal, there is still the paid advertisement. And I certainly believe that if a picture is worth making it is worth advertising. Yet even in this day and age there are pictures being made which go out to the theatres with little or no advance advertising, and with the burden of promotion left entirely to the local exhibitor, with no effort made by the distributor to whip up his enthusiasm.

Even where there is a deal on advertising costs being split between exhibitor and distributor, this is usually a case of too little and too late. The day of the flash promotion which begins three days or a week before the premiere and ends the second performance of the run is over.

What it comes down to—in my untutored opinion—is that while Stanley Kramer is selling advance tickets to "Judgment at Nuremberg" some of the other movie companies should at least be selling December want-to-see for their own product.

It's been a long time since any but the biggest of the first-run theatres could tell you in September what they had booked for December; and that is all the more reason why the burden of pre-selling, of showmanship vs. no-showmanship, rests with the distributors. We are in the great age of pre-selling. They pre-sell motor cars, they pre-sell books, they pre-sell stage plays, and they pre-sell movies. And when I say pre-sell I mean just that; they collect orders and money before the stage play or the movie opens or the book is at the store. All I want to know is this. If we can pre-sell some films, can't we at least sell the others?
FINANCIAL ROUND-UP

Warner Bros. Zooms in Slumping Movie Market

Approval by Warner Bros. board of the 4-for-1 stock split climaxcd rumors which had been hypoin the price for several months. Immediately prior to the announcement WB hit a season's high of $9 3/4, then tapered off only slightly for a 91/4 point gain over the past fortnight.

The movie market, in general, was mixed, with the gains heavily outweighed by the losses, while, overall, shares moved irregularly, taking a dip at closing time (Sept. 14). With the exception of M-G-M, cinema trading was extremely light, following the general trend.

The Warners' move had been discounted for some time, as the stock performed on a steadily rising curve, for an advance of over 20 points since plans for the split were revealed by Film BULLETIN approximately three months ago. Counterbalancing that advance were dips of 73/4 points, taken by Paramount and M-G-M, for less apparent reasons. The latter was heavily traded at 127,000 shares. Universal advanced 2 points, while Cinerama, one of the most active issues on the ASE, jumped 1 1/8, probably motivated in part by the impending release of its co-production with M-G-M, "How the West Was Won." Disney continued its decline, sliding 2 1/4 points, with the major factor here reportedly terms of a purchase agreement which preclude a dividend hike. 20th-Fox dropped 1 1/4 points to approach the year's low, following the firm's mixing of "The Greatest Story Ever Told."

Wall Street Sees U Upswing

While it has been the trade secret that Universal's spectacular success of 1960 was not repeated in the first half of the current year, and recovery has been somewhat slower than anticipated by president Milton R. Rackmil, it appears increasingly certain that the last quarter of '61 will mark a strong comeback for the company.

Latest (39-weeks) Universal figures indicate 1960's record performance will not be matched—consolidated net earnings were $2,284,782 ($2.45 per share), compared to last year's $5,204,224 ($5.71 per share)—but heavy returns are anticipated from U's latest hit, "Come September," and from the general release of the roadshow, "Spartacus," which will likely make last-quarter earnings the strongest for any period of the current year. The full impact of some other important upcoming releases ("Back Street", "Lover Come Back") is not likely to be felt until 1962. This optimistic outlook is shared by at least two investment houses which recently issued highly upbeat reports on the film firm.

Harvey Deutsch, of Purcell & Co., sees parent firm Decca turning in a strong report this year, largely on the strength of Universal's films: "While earnings this year may not top the record $4.29 a share of 1960, earnings could still be the second highest in the company's history. Earnings for the full year, we feel, will be at least $3.00 a share and could conceivably approach $4.00."

Likewise, Eldon A. Grimm, in the Walston Market Letter, plays up U's pictures: "There are reasons to think that a strong recovery in earnings can take place. Decca's most important asset is 87% ownership of Universal Pictures, and the latter has some appealing films coming up."

WB Board OK's 4-for-1 Split

The widely rumored split (4-to-1) in Warner Bros. stock was approved by the board of directors last Thursday (14th). The move, reported under consideration on this page in Film BULLETIN June 12 issue, entails a reduction in the par value of the stock from $5. to $1.25 per share, and will be submitted to shareholders at the annual meeting next Feb. 7.

The split reverses a trend that has seen the company buy and retire its common stock in recent years via tender offers and open-market purchases. WB officials refused to give reasons for the switch in policy.

Acting at the September meeting, the board also declared a dividend of $.30 per share on the present outstanding stock, to be paid Nov. 3, 1961, to holders of record Oct. 13. The question of dividends on the new, post-split stock will be decided by the board after the split goes into effect in February. Each stockholder of record next Feb. 14, will receive three additional shares for each one held at that time.

Warner's board, in addition, OK'd a change in the authorized common from 5,000,000 shares at $5. par value per share to 7,500,000 shares of $1.25 par value. 630,783 of the 635,783 shares of common now held in the treasury will be retired.

FPCC Profit Up Slightly

In announcing that first-half net profit increased, but earnings from operations dipped slightly, Famous Players Canadian Corp. president and managing director J. J. Fitzgibbon noted that the FPCC program to combine with other circuits and close houses in areas of weak patronage is "working out satisfactorily." At the same time, Famous Players, parent firm of Tele- meter, now running the feevee test in Etobicoke, entered into an agreement with two Canadian video firms to establish a community antenna system in several cities and surrounding areas.

Net for the first six months of '61 was $952,460, compared to $914,764 a year ago. Operational earnings dropped to $1,008,903 from $1,091,184 in the similar 1960 span.

(Continued on Page 10)

<table>
<thead>
<tr>
<th>FILM &amp; THEATRE STOCKS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Film Companies</strong></td>
</tr>
<tr>
<td>ALLIED ARTISTS</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
</tr>
<tr>
<td>CINERAMA</td>
</tr>
<tr>
<td>COLUMBIA</td>
</tr>
<tr>
<td>COLUMBIA (Pfd.)</td>
</tr>
<tr>
<td>DECCA</td>
</tr>
<tr>
<td>DISNEY</td>
</tr>
<tr>
<td>M-G-M</td>
</tr>
<tr>
<td>PARAMOUNT</td>
</tr>
<tr>
<td>SCREEN GEMS</td>
</tr>
<tr>
<td>20TH-FOX</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
</tr>
<tr>
<td>UNIVERSAL</td>
</tr>
<tr>
<td>UNIVERSAL (Pfd.)</td>
</tr>
<tr>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>(AA, Cinerama, Screen Gems, Trans-Lux, American Exchange; all other companies on New York Stock Exchange.)</td>
</tr>
<tr>
<td><strong>Theatre Companies</strong></td>
</tr>
<tr>
<td>AB-PT</td>
</tr>
<tr>
<td>AB-PT (Pfd.)</td>
</tr>
<tr>
<td>LOEW'S</td>
</tr>
<tr>
<td>NATIONAL THEATRES</td>
</tr>
<tr>
<td>STANLEY WARNER</td>
</tr>
<tr>
<td>TRANS-LUX</td>
</tr>
</tbody>
</table>

Film BULLETIN September 18, 1961 Page 9
All Loew's Units Profitable;
Tisch Sees Theatre 'Explosion'

Loew's management once again reaffirmed that it is in the theatre business to stay—and chairman Laurence A. Tisch backed up the latest contention by flatly stating: "Every unit in our company is now operating profitably."

Talking to the firm's managers, division bosses and home-office executives at a Showmanship Seminar at Loew's Summit Hotel, in New York, Tisch revealed that the company's real estate and operating heads are seeking sites for future theatre expansion. "Once we get started," he declared, "it will be more like 'explosion' than 'expansion.' However, we have no intention of going off half-cocked and building just for the sake of building. We must be assured that any new, future project is as near sure-fire as possible before we will make a move."

More Heavy NT & T Executive Transactions; Zugsmith Sells AA

The months-old struggle for control of National Theatres & TV, Inc., resulted in a flurry of buying that highlighted security transactions by officers and directors of film and theatre companies, as reported by the SEC for the period July 11 to August 10, 1961. Also noteworthy among the transactions was Albert Zugsmith's latest large disposal in his continuing sell-off of Allied Artists stock.

A holding company under the name of director Sheldon Smeerling acquired 144,164 shares of NT&T common, lifting total holdings to 151,564. Meanwhile, president Eugene V. Klein purchased 24,900 shares to bring his total to 75,123, and a foundation under his name acquired an additional 3,000 shares. Director Samuel Firk sold 10,000 shares, keeping 29,164, while director William J. Friedman disposed of 2,000, leaving 1,000. John B. Bertero, an officer, sold 1,800 shares, retaining 1,010.

Albert Zugsmith, beneficial owner of more than ten percent of the common, continued to dispose of large quantities of Allied Artists, selling 24,700, to leave 106,800 shares. At the same time, director Roger W. Hurlock kept on buying into the firm. He acquired 600 shares to bring his total holdings to 25,000. In addition, he bought 100 shares of 5/12 percent convertible preferred, making his total 1,550. A corporation under the name of director Herman Rifkin sold 1,800 shares, leaving 9,707.

Three officers of M-G-M disposed of some holdings. Vice president and treasurer Robert H. O'Brien sold 3,000 shares, leaving 1,185; vice president and general counsel Benjamin H. Melniker sold 1,600, retaining 1,185, and v.p. Raymond A. Klune disposed of 1,200, keeping 100 shares . . . Columbia financial v.p. Louis J. Barbano acquired his first 650 shares from Fico Corp. in exchange for shares of the latter's stock, while director L. M. Blancke acquired 866 shares in the same manner, then sold 100 shares, to leave 945 . . . James G. Riddell, a director of American Broadcasting-Paramount Theatres, exercised an option to purchase 1,530 shares to life his total to 3,060 . . . B. G. Kranze, an officer and director of Cinerama, Inc., sold 300 shares, then exercised an option to buy 3,000; his total now, 3,500.

Paramount vice president George Weltner sold 300 shares, re-
taining 145 . . . Abraham Montague, a director of Screen Gems, acquired 1,164 shares from Fico Corp. in exchange for Fico stock. His total now, 2,330. Director L. M. Blancke acquired 194 shares in similar manner to bring his holdings to 228, while under his name are listed 437 shares held by Hemphill Noyes & Co., also acquired in exchange for Fico shares . . . Stanley Warner v.p. and general manager Harry M. Kalmine bought 200 shares to lift his total to 700 . . . United Artists v.p. in charge of operations Herbert L. Golden exercised an option to buy 5,000 shares; he now has 5,238 . . . W. H. Anderson, vice president in charge of studio production for Walt Disney Productions, bought 100 shares to raise his holdings to 1,000.

UA Six-Months Net Up

United Artists' net earnings for the first half of 1961 jumped almost 13 percent to $1,893,000 ($1.10 per share) from $1,678,-000 ($0.98 per share) last year. World-wide gross income likewise was up for the first half—from $51,426,000 to $57,866,000—announced chairman Robert S. Benjamin. The '61 net figure was arrived at after provision for income taxes of $1,780,000.

AB-PT To Redeem Preferred

The American Broadcasting-Paramount Theatres board approved redemption Oct. 20 of all outstanding shares of the 5 percent preferred stock ($20. par value) at $20.55 per share, in order to simplify the capital structure of the corporation and to eliminate the dividend requirements on such stock, it was announced by president Leonard H. Goldenson.

Trans-Lux Asks Cap. Increase

Trans-Lux Corp. has asked permission of the SEC to register 250,000 shares for sale to the public, with money from the issue earmarked for: expansion of the firm's TV production-distribution arm ($1,250,000); new theatre acquisitions ($500,000); retirement of short-term bank loans ($200,000), and research and development of new equipment for its stock ticket service ($250,000). The price of the stock is to be established later in an amendment to the original statement.

Rank Re-develops a la U.S.

The theatre business in Great Britain is meeting the challenge of leisure time competition and a constricted market much in the same manner as its American counterpart, by sloughing off unprofitable houses and re-development of properties as office buildings and apartment houses, featuring theatre facilities.

This was revealed by Lord Rank in his annual statement to Rank Organisation stockholders, in which he also reported a rise in theatre attendance. "While it is too early in view of the continued fall in attendances to say that it is permanently arrested," he noted, "as far as the Organisation is concerned, they showed a slight upwards trend in the last 24 weeks of the financial year ended June 24."

As for Rank's "rationalisation" policy for movie houses, phase one—the shuttering of unproductive houses—is virtually completed. 62 theatres were closed last year, with 394 houses still in operation and not many more slated for closing in the near future. The firm last season completed a 1,250,000-pound modernization program and is about to kick-off phase two—incorporation of theatres with modern designs and techniques into buildings with banqueting rooms, offices and shops, and apartments in "areas of importance."
Symposium on Classification

CLASSIFICATION: A NOISE OR AN ECHO?
by ERIC JOHNSTON
President, MPAA

Let's all take our eyes off the movie screen momentarily and look at the world around us. Is the clamor for classification as thunderous and significant as it sounds? Or, could it be just an echo reverberating from other quarters?

Let's find out.

Much is stirring in America today. Ours is a nation with problems in a world with problems. And tranquility is not a sign of our times.

In this ferment, we plunge around seeking quick and easy solutions to our problems. Unfortunately, they are not to be found. So we settle for second best: we manufacture culprits. It's much easier to live with frustration and concern, if you can find somebody upon whom to place the blame.

And what better whipping boys are to be found than the mass media—so visible, so close, so vulnerable?

The nation's press is blamed for Cuba. Violent TV shows are held culpable for juvenile delinquency. Sexual excesses in motion pictures, books and magazines are credited with the eventual demoralization of our children.

The hysteria has found its sinners. Then, are not the rest of us angels? We need look no longer within ourselves for solutions. We are vindicated.

But wait—right here is where we need to apply perspective.

Does any rational person seriously believe that restricting freedom of the press will prevent an emerging nation from going Communist?

Does anyone honestly feel that banning the old-fashioned cowboy fight from the TV screen will wipe out juvenile crime?

Does anyone really think that classifying motion pictures will morally equip our children to face an atomic-ridden future?

I think not.

Somehow, the issue of classification seems to shrink in size when we consider it in relation to the world outside.

And its stature dwindles even more when you judge it objectively.

Basically, classification is one of those things that has never been fully defined. There are many kinds of classification ranging from advisory to statutory. A system of classification could be worked out in any one of a hundred different ways.

But we who oppose it and those who favor it glibly use the term as if it had one concrete, definite meaning.

This gives us something in common with that Harvard president who in 1915 commented on "The Birth of a Nation" with the following statement: "I have not seen this play, but I want to say it presents an extraordinary mis-representation of the birth of this nation."

I am sure that our pronouncements and those of our critics at times must have the same eloquent ring to them.

We only get on solid ground when we consider the effects of classification—any form of it. For here we see it for what it is: censorship, nothing more, nothing less.

Who can dispute that classification is essentially a surrender of parental authority, a denial of a parent's right to decide what is best for his child? And no system of classification—no tag or symbol on a film—could ever be devised to reflect accurately the quality of a motion picture.

Can It Be Made To Work?

To meet the threat of censorship, wide consideration is being given to some form of self-classification for the movie industry. The Screen Producers Guild, in the current issue of its "Journal", presents the views of several interested parties. Portions of some of the most interesting comments are reprinted on these pages.

Doesn't classification say two things to a parent? Someone else's idea of suitability is what counts. Quality, individual tastes, intellectual values don't matter.

We have marshaled many arguments against classification and other forms of censorship in recent months. Few, however, are as cogent as the observation made by Judge Alverson of Atlanta, Georgia, in declaring the Atlanta motion picture ordinance unconstitutional. Judge Alverson, in part, said:

"If censorship were an effective means of preventing obscenity, many of its critics would be silenced. The plain fact however is that it does not suppress obscenity, it drives it underground, encourages illicit trade and whets prurient curiosity, leaving only works of art and ideas to be censored."

In short, censorship just doesn't work.

* * *

INFORMATION, THE KEY TO CLASSIFICATION
by ALBERT M. PICKUS
President, TOA

Let me first say that virtually all theatre men are opposed to regulatory or statutory classification. We know of no individuals or groups so Solomon-esque in their ability, that they should tell us what age groups should see our films. We think classification practiced by any group outside our industry can be nothing more than a reflection of the individual beliefs and biases of that person or group. We feel statutory classification is just censorship in disguise. We want no part of it; we shall fight it.

We do not like the word "classification" itself. We feel it has connotations of regulation and codification which we do not like. We would prefer it to be known as an advisory or rating system, as a guide for the individual parent.

Which brings us to voluntary ratings.

I personally, in my own single theatre, practice voluntary ratings, because it is the least I can do for my patrons. I tell my patrons, through my newspaper ads and lobby displays, how the Motion Picture Association's Green (Continued on Page 18)
SUCCESS STORY OF '60's

(Continued from Page 6)

ready for distribution, seven in production and 17 being prepped for early shooting. Total investment: at least $75 million. Said Siegel: "It has taken several years for us to attain this momentum. We now are in the fortunate position of having fully developed scripts far in advance providing ample time for complete preparation before going into production. This achievement assures a steady flow of diversified entertainments to the theatres of the world, on continuous release scheduled for the coming season."

Topping the 1961-62 Fall-Winter list are Samuel Bronston's "King of Kings" and "The Four Horsemen of the Apocalypse." "Kings," of course, is the one M-G-M hopes will follow in the footsteps of the illustrious "Ben-Hur." A story of Christ aimed at audiences all over the world, "Kings" is enjoying the same mammoth promotion campaign and slow, careful, roadshow distribution that helped propel "Ben-Hur" to record grosses. It takes its world bow in New York October 11, and will have 25 engagements by Christmas.

DRAMA AND SCOPE

"Horsemen," directed by Vincente Minnelli, is being set for key showings in special situations for December, 61. Nationwide openings will be staggered over a period of time. The Glenn Ford starrer truly is one of drama and scope. The setting of the Blasco-Ibanez classic is updated from World War I to the Occupation of Paris and the French Resistance, and there is a sequence showing "The Four Horsemen," representing Conquest, War, Pestilence, Death, in actual motion galloping at accelerated speed through the clouds of war and across the skies.

STRONG 61-62 CARD

Also completed for the '61-'62 card are "Bridge to the Sun," controversial story of white girl-Japanese boy romance starring Carroll Baker and James Shigeta; "A Thunder of Drums," a Western with new faces; the Bob Hope-Lana Turner laugh vehicle, "Bachelor in Paradise," and "Light in the Piazza," based on the best-selling Elizabeth Spencer novel. Bolstering the lineup will be potentially strong exploitation items like "The Wonders of Aladdin" and "Invasion Quartet."

Now shooting are the much-talked-about "Bounty," "West" and "Brothers Grimm." They represent the next wave of big-budget blockbusters set to hit a wide market in 1962.

Billed as the most expensive film of all time, "Bounty" has been tabbed by Metro's top executives as best of the lot. Marlon Brando and Co. already have poured ten months of work and
SUCCESS STORY OF '60's

'Bounty' Costliest Film of All Time

shall, boast such stars as John Wayne, James Stewart, Gregory Peck, Richard Widmark, Henry Fonda, Debbie Reynolds, Hope Lange and Carroll Baker. This one will open in early Summer, 1962, with a goal of 112 Cinerama theatre installations to be ready by that time.

"Brothers Grimm," second of the Metro-Cinerama movies, is just starting production on locations in Europe, and the film firm predicts an unlimited audience for it when it bows in the Fall of '62.

OTHER PROMISING ENTRIES

Also currently before the cameras are such promising cinema enterprises as these: "Sweet Bird of Youth" (Paul Newman and Geraldine Page in the Tennessee Williams' hit); "A Very Private Affair" (Brigitte Bardot-starrer); "I Thank a Fool" (Susan Hayward); "All Fall Down" (Eva Marie Saint—Warren Beatty), and "The Horizontal Lieutenant" (Jim Hutton—Paula Prentiss) by the writer and producer team of "Where the Boys Are", the successful wacky comedy of this past season.


With a permanent studio staff of 1,250 creating constantly at Culver City, and the cream of the industry's actors, producers, directors and writers represented in top pictures ready for release and shooting throughout the world, M-G-M has production news to tell that seems destined to become the cinema success story of the Sixties.

A New Heaven of Stars

No studio in the palmy days of Hollywood ever was able to match the galaxy of outstanding marquee names that glittered over the Metro-Goldwyn-Mayer lot. From Garbo and Gilbert to Gable and Turner, M-G-M had most of the stars that mattered. Now, as a carefully planned supplement to the established headliners on its mammoth program, the firm once again is giving a number of bright, new faces ample opportunity to reach for stardom. Here studio boss Sol L. Siegel is surrounded by a raft of future stars. From left (seated): Carole Wells, Brigid Bazlen, Yvette Mimieux, Myrna Fahey, Dick Chamberlain; (standing): Joyce Taylor, Tarita, Jim Hutton, Paula Prentiss, Joan Staley.
"The Great War"

Business Rating 3 3 Plus

Engrossing Italian import of World War I vintage. OK art entry and as dualler for action market.

Audiences who cherish war films of World War I ("The Big Parade," "What Price Glory?") vintage will find this prize-winning, Italian-made Dino De Laurentis production to their taste. Being distributed here by United Artists (in both titled and dubbed versions), it figures to roll up some good returns in art houses and should prove a satisfactory dualler for the action market. Under Mario ("Big Deal on Madonna Street") Monicelli's direction, most of the story about two Italian private who con their way out of work and battles moves along in a light, brisk, episodic fashion. They fight among themselves, cheat each other out of money, go AWOL, and hide from every battle in sight. But the plot takes a sudden, tragic twist at the end—they are executed by the enemy, and as their company passes their hidden bodies a major exclaims, "I guess those two jokers managed to miss this battle, too." Realism marks many of the production values: appropriately tinted photography, muddy battlefields and trenches, and several exciting combat sequences. The performances are excellent: Vittorio Gassman, a prisoner who is granted amnesty on the condition that he enlists in the army, and proves a trouble-maker first-class once he's in; Alberto Sordi, his swindler buddy; and sultry Silvana Mangano, the prostitute Gassman falls in love with and helps to escape from the on-coming enemy. The ending finds Gassman and Sordi delivering a secret message about an emergency pontoon bridge being built to bring in relief troops. Returning to their company they are captured by the enemy. Gassman, the only one of them who knows the location of the bridge, refuses to disclose its location after his interrogator arrogantly taunts him. Sordi's lack of knowledge isn't believed, and both are executed.


"Blood and Roses"

Business Rating 3 3

Tediously slow direction robs interesting vampire yarn of impact and suspense. In color. Fair dualler.

This slow-moving yarn about a vampire has some effective visual effects, but not enough to brighten its dim boxoffice potential. Mounted in striking Technicolor, with the exteriors of Roman Emperor Hadrian's villa acting as the focal point for the eerie happenings, and injected with a couple of chilling sequences, including an imaginative black-and-white nightmare dream, it moves ponderously and often dully under the tedious direction of Frenchman Roger Vadim. At best, this Paramount release will get by as a dualler in action and ballyhoo houses. The basic ingredients for a good spine-tingler are there: a family cursed by vampires; a present day vampire (sensuously played by Annette Vadim) in love with her handsome cousin; the cousin's beautiful fiancée (attractively portrayed by Elsa Martinelli); the tormented cousin (Mel Ferrer); a colorful masked ball; a couple of excursions into blood-draining; and a "twist" ending. But Vadim lets all these happenings drag interminably. The Vadim-Roger Vailland screenplay opens with a recounting of the Ferrer family legend: 200 years before, all of his vampire ancestors were destroyed, except a girl cousin who bears a striking resemblance to Miss Vadim. On the night of the ball, a fireworks display sets off some hidden World War II explosives and loosens the hidden tomb of the missing vampire. She takes possession of Miss Vadim's jealous body, does in a maid, and tries to kill Miss Martinelli. The latter's screams bring Ferrer who discovers blue marks on Miss Martinelli's throat. Miss Vadim, fleeing to her tomb, falls on a wooden stake that pierces her heart. The ending finds Ferrer and Miss Martinelli returning from their honeymoon, with Ferrer runaway that Miss Vadim has finally entered Miss Martinelli's body.


"Man-Trap"

Business Rating 3 3


Actor Edmond O'Brien makes his debut as producer-director with this hodge-podge crime-infidelity melodrama. Despite some very talky sequences that slow down the proceedings, O'Brien does manage to stir up sufficient cheap sensationalism to make this Paramount release a fair dualler for action and crime buffs. The male leads are portrayed by Jeffrey Hunter, a nice guy saddled with an affair-happy alcoholic wife, and David Janssen, an unscrupulous schemer whose life was saved by Hunter during the Korean War. Stella Stevens supplies plenty of sexy histrionics as Hunter's wife, and Elaine Devry is the secretary Hunter would like to marry. Ed Waters' frequently unpalatable screenplay, based on John D. MacDonald's Cosmopolitan novelette, tells how Janssen forces Hunter into helping him stage a multi-million dollar hold-up. When O'Brien sticks to the crime aspects—the planning and the hold-up—the film moves crisply, but in between, there's too much senseless suburban life and domestic wrangling between the dissipated Miss Stevens and hero husband Hunter (he was shot in the head while saving Janssen). Eight years after Korea, Janssen appears at Hunter's home and offers him half a fortune to be stolen from a Central American tycoon who has come to America to buy arms for a revolution. Hunter finally agrees in order to get rid of Miss Stevens and marry Miss Devy. They get the money, but Janssen is wounded, and the two are pursued through the streets of San Francisco by foreign agents. Hunter hides Janssen in his house, catches him in bed with Miss Stevens, learns Janssen intends keeping all the money himself, and orders him to take the money and leave. Mexican police kill Janssen and recover the money. Meanwhile, Hunter is suspected of killing Miss Stevens who fell drunkenly to her death in their home. He is eventually cleared and the future looks rosy for Hunter and Miss Devy.


Film BULLETIN reviews have one aim: to give honest judgment of entertainment merit—and boxoffice value.
plans to take to outer space, one word of caution: there is room for only so many touring theatremen.

What we suggest, rather, is a reappraisal of each earth-bound theatre situation, with an eye toward making certain more modest improvements—more comfortable seating, a brighter, cleaner theatre, closer contact with the customers, special nights and matinees, etc. These, while they might not be of the 3,000-seat, inflatable, balloon enclosed variety, will go a long way toward building a bigger audience.

At least the Cinerama project has proved one thing: there's plenty of showmanship life left in theatre business. Take it away, Mr. Exhibitor.

Back-room Streamlining

Our industry frequently practices economy in the wrong places. Example: the waste in maintaining separate buildings and service facilities by every film company in every exchange center has long been recognized, but most of the companies have dragged their feet in the direction of streamlining and consolidation.

Now it has been announced that National Screen Service and National Film Service have effectuated a collaboration with the aim of encouraging centralization of physical distribution facilities. The announcement by the board chairman of NSS and NFS, Herman Robbins and James P. Clark, termed their plan "a means of streamlining operations, freeing companies from expensive exchange buildings, and lowering costs of distribution." The deal provides for National Screen to turn over its trailers distribution to NFS.

The combined service facilities and experience of these two organizations afford all distribution companies an opportunity to rid themselves of burdensome exchange real estate and to permit their field forces to concentrate on the jobs of selling and merchandising their products. The idea commands the immediate attention of every distributor.

MAX E. YOUNGSTEIN (on need for new faces): "We need more pictures. We have, now, no more than 20 to 25 stars in this business. This decreases itself into 10 or 15 and the rest are just actors. Exhibitors complain that stars are playing opposite girls and look like their grandfathers. Who's responsible? Every branch of the industry. But exhibitors must carry the full load of responsibility. They've refused to play films with 'who's in them' and have refused to give decent playing time to new talent in making future stars." (on TV competition): "In five years product from Hollywood dropped 50 per cent—the most unhealthy situation in the world. We ignored TV and let radio go in and take over. We said it would disappear. It didn't. Whether you like it or not, better learn to live with it. The picture entertainment pie is smaller than it ever has been." (on overall problems): "We must get together as an industry. One of the worst things you can do is to be critical of companies in trouble. Take risks to keep people like Spyros Skouras in this business. Get involved. Put your dough where your mouth is. You're going to have to. Stop being a kibitzer."

ROBERT MOCHRIE (on new faces): "Give decent playing to pictures trying to push new faces. In a couple of years they are going to mean money to you. We are surrounding new faces with established stars and better boxoffice names in an effort to develop them." (on theatre upkeep): "People will come in greater numbers to a clean, well-set-up theatre, regardless of how big the picture, more than they will to a sloppy house."

JACK L. WARNER (in a speech to the national convention of the American Legion): "Since communication between Russia and the United States has become little more than a one-way concourse, I question the validity of so-called cultural exchanges. These cultural exchanges were launched years ago for a very noble purpose; but from the outset, they have unquestionably been distorted by the Kremlin to promote the international Communist cause."

***

A. MONTAGUE (in reply to National Allied president Marshall Fife's offer to mediate Columbia-National Screen dispute over handling of trailers and accessories): "We shall continue to manufacture and distribute our own trailers and accessories as long as we know that there is a large group of exhibitors who want us to do so. We believe ourselves capable and qualified to render better service through our existing thirty-one branch offices than can any other service facility operating in only fifty percent of these cities. We do not accept the statement that our re-entry into the trailer and accessory business represents a double expense to many exhibitors. We do not believe any exhibitor must pay for any material he does not want, does not need or does not use. Resistance to pressure of this kind will, we are sure, eliminate the problem once and for all."

***

PRODUCER ROGER CORMAN: "The audience has matured faster than motion picture producers who still think in terms of 13-year-old mentalities. Why, even the 13-year-olds are more aware of the world than most Hollywood filmers. Instead of censorship, it's time for classification—general for that type of picture, over 18 for the so-called adult features which are beginning to explore a real world... Hollywood has yet to learn the lesson of specialized audiences. Look at the magazine field. Most of the successes are specialty publications for a specialized audience. In a country and world as large as this, even a specialized audience can be tremendous."
THEATRE OWNERS OF AMERICA

INVITES the Exhibitors of America to its...

ROOSEVELT HOTEL
NEW ORLEANS
Sun.-Thurs. Oct. 8-12

Meet in Gay New Orleans to Discuss...
Product Shortage • Merchandising • Picture Campaigns
Drive-Ins • Concessions • Pay TV

Plus
A Gala Social Program Each Evening
Hawaiian Luau • River Boat Ride • President's Banquet • Star of Year Award
And
An Exciting Program for the Ladies

For Reservations, Registrations, call, write or phone
THEATRE OWNERS OF AMERICA, 1501 Broadway, New York 36, N. Y. Phone: LOngacre 3-6238
Showmanship Seminars Ignite
Circuit Drives for Fall Season

Theatre circuit showmen, for their part, appear determined to get this Fall season off to a rousing start. A rash of promotion seminars have been arranged by some of the nation’s leading chains, with the avowed purpose of kicking off the new movie season in a manner that will best public interest. If a bit of this bustle and excitement percolates through to the smaller theatre operators, Fall, 1961, might well mark a new era in post-Summer movie showmanship.

Loew’s, Stanley-Warner and American Broadcasting-Paramount all have sessioned in the past fortnight, and National Theatres will begin a series of meetings this week to drum up enthusiasm for the coming seasons, map overall campaigns on important product, determine ways to create good will among the patronage, exchange promotional ideas among themselves and film representatives and, in general, forge the key to generate merchandising spirit in the ranks.

For one of the few times in the 52-year history of Loew’s, theatre managers, division heads and publicists from all the circuit’s areas convened for a three-day conflag with homeoffice executives. The subject was one of great import to exhibition, showmanship and how to improve it. The most concrete result: a monthly showmanship contest to determine the “Showman of the Month” among Loew’s 94 houses. These periodic winners, who concoct the most effective promotional idea or campaign in each time span, will compete against one another in semi-annual and, finally, annual contests. The grand prize: a two-weeks, all-expenses-paid vacation.

On a broader scale, Loew’s vice president in charge of advertising-publicity Ernest Emerling moderated the “showmanship seminar”, a panel exchange of merchandising ideas and theories among the top Loew’s ad-pub personnel and the advertising heads of the major film companies. Also sitting in on the sessions were the circuit’s top brass, led by chairman Laurence A. Tisch and brother Preston R. Tisch, chairman of the executive committee. Meeting of the merchandising minds centered generally upon the need for new and inventive methods of selling pictures to today’s more selective market, and the place to put imagination and showman savvy to work, it was agreed, is at the local level. More than one film ad chief stressed that the press book far from being the be all and end all of promotion, is merely the basic tool with which ambitious and knowledgeable exhibitors can carve out specific types of selling plans tailored to their own situations.

A similar pep rally was held by Stanley Warner Theatres for all managers of its New Jersey and New York houses, and once again the need to develop specialized drives for different areas was stressed.

“Now is the time for action,” declared Charles A. Smawitz, in laying the groundwork for an October-December promotion push. “Plans must be made in advance with designated, tried and proven activities for each theatre, depending on the particular situation. Some men can generate activities on their own and others cannot, but an exchange of ideas at the ‘point of sale’ or the ‘grass roots’ can be helpful in creating teamwork and enthusiasm for the big push.” Needless to say, SW also will welcome any novel showman ideas at the local level, but the main point is that the firm recognizes the need for more intensive, more specialized campaigns.

Discussions at the first concclave were generalized, with an idea-filled brochure provided each manager, in the hope that he would find a plan to fit his particular operation. Next on the agenda are meetings in each district to include the district bosses and various department heads from the zone office. At that time, managers will present plans for their showmanship activities. The final step in the promotion-building process — whereby department heads will visit each theatre to discuss such subjects as exploitation and public relations—is designed to tighten up and make adjustments in the overall drive.

Idea trading to provide local exhibitors with plenty of material was the order of the day, too, at American Broadcasting-Paramount, where vice president Edward L. Hyman, generally regarded as the father of orderly release, added a producive (showmanship-wise) twist to the compilation and preparation of his latest (September through December, 1961) release schedule. Hyman arranged for a series of meetings with the sales and advertising heads of the major film firms and, he noted, the “response has been overwhelming and the exchange of ideas has been most encompassing and stimulating.”

“We pointed out to each of the distributors with whom we met that exhibitors at the local level, because of their excellent local radio, television, newspaper and merchant contacts, can and do put on local campaigns better than anyone who handles campaigns nationally from New York or Hollywood. All of the advertising chiefs of the various distributing companies were in complete agreement and promised every co-operation to any local area that puts on a campaign to increase attendance.”

The business-building program of National Theatres & TV will be detailed by president Eugene V. Klein and Robert W. Selig, v.p. and general manager of theatre operations, at a series of division meetings beginning this week. Among the topics slated for consideration and discussion are a stepped-up promotion drive planned over the next three years.

The large circuits obviously are going all out to drum up showmanship enthusiasm from the home office right down the line to the last little house in Keokuk. Deep-penetration, “inside” promotion like that pays off handsomely at the boxoffice.

‘NOTORIOUS’ ADS. Columbia vice president in charge of advertising and publicity Jonas Rosenfield, Jr. (far right) explains in detail advertising layouts on the Hollywood set of the currently-shooting “Notorious Landlady”, while, l. to r., director Richard Quine, stars Jack Lemmon and Fred Astaire and producer Fred Kohlmar listen intently.
The best control of films then is the control which the motion picture patron exercises by being selective in the films he attends. Mature and intelligent selection, however, requires some information. The principal function of the National Legion of Decency is to provide such information. For Catholics and indeed for all who are interested, especially parents, the Legion offers a moral evaluation of films just as the patron’s favorite motion picture critic gives him an artistic and entertainment evaluation.

As to classification, the Legion is on record as favoring and suggesting a self-imposed system by the industry. Such classification would serve several purposes:

1. It would be an information service for parents.
2. It could be a guarantee that morally wholesome adult films would be produced for the public.
3. It would forestall undesirable action by the States.

WHITE STAR, ASTERISK, BLACK STAR
by CHARLES SCHNEE
Film Writer, Producer

It's all to clear that our moviemaking world is in for another round of attack for everything from communism to sex to violence. Did you read Senator Kuchel's statement about the letters he's getting about movies? Have you received material from the Cinema Educational League? Have you heard of what's happening in Houston?

Self-classification of our own movies by our own movie-makers may be coming too late to help. If it comes, but it should be tried.

Each movie should be classified by its maker the way Richard Brooks classified "Elmer Gantry" in his ads—no child admitted without a parent. The theaters polled that film. The grosses in this country were proof. The grosses would have been perhaps thirty per cent more without that self-classification.

But that self-classification proved the proper responsibility of the makers of that movie. Proper responsibility is the key to self-classification.

Self-classification should start before a movie is shot. It should start before the movie is written.

If a movie is aimed ab initio at a limited adult audience, the writer will work hard on his script to keep costs of the finished movie down to a point where the limited audience can still provide a healthy profit.

All writers would benefit from knowing the audience for which they’re writing. So would producers benefit, and exhibitors, and the great unmentioned—the audience.

Self-classification would not, in itself, take off all the pressures in this country. Those pressures are just about at the bursting point.

But self-classification can help. It can prove Hollywood's good faith, a thing all too rarely proved in the past. It can prove the responsibility of Hollywood picture makers, similarly all too rarely proved.

It might prove profitable. It will prove profitable. If it's thought through ahead of time—another thing all too rarely proved in Hollywood.

* * *

NOT FOR CHILDREN
by ROBERTY L ORD
Veteran Writer, Producer

The core of truth latent in our chronic addiction to sex, violence and kindred sins is that ours is, by nature, a dramatic medium. The essence of drama is tightening and heightening the normal sluggish pace of ordinary life. The essence of drama is conflict. Spiritual, emotional, moral and physical conflict. Unless you have a generous amount of it staked into your story, your end-product turns out to be narrative instead of dramatic. It tends to violate the only hard and fast rule of telling a story; Don't Bore The Audience.

A final word about the similarity of a medium of expression to the societal background against which it operates. The platitude about holding the mirror up to Nature, like many other platitudes, happens to be true. We who produce, write, direct and generally create motion pictures are inevitably colored by the world around us. Open any edition of any metropolitan newspaper and, despite the glory and the magnificence of our way of life, you will find some faint traces of sex, violence and bad conduct occurring in the so-called Real World. This must affect quasi-realistic media of expression such as the motion picture, television, the stage, the popular novel, etc.

"Absolutely no excuse for making motion pictures we consider improper," thunder the many groups, organizations and individuals who know exactly what is and what is not proper. I wish I were as sure of anything as some of these high-minded citizens seem to be of everything. We try to placate them as best we can, pretend we have done nothing wrong intentionally—and usually promise never to do it again. But we always do and, I am afraid, we always will. Alas!
ALLIED THEATRES OF MICHIGAN

42nd ANNUAL CONVENTION

SHERATON-CADILLAC HOTEL DETROIT
SEPTEMBER 25-26, 1961

- Money-Making Ideas
- Showmanship Awards
- Equipment Demonstrations
- Concession Seminars
- Inside Information on Forthcoming Product
- Pre-release Premiere of a Great UNIVERSAL Release.
- Cocktail Parties
- Luncheons
- Dinner Dance
- Distinguished Guests—Glamorous Personalities
- Gifts! Favors! Prizes!
- Fun! Excitement! Entertainment!

All This—and More—for Only $15 ($25 Per Couple)
Plan NOW to Attend

for registration and program information:
ALLIED THEATRES OF MICHIGAN
1007 Fox Building Detroit 1
WOodward 5-4377
This is your product

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

American International

February

BLACK SUNDAY Barbara Steele, John Richardson. Director Mario Bava. An Italian-made film about a witch who, after 200 years in a tomb, returns for revenge. 84 min. 3/6/61.


PASPORT OF A SINNER Nadja Tiller, Tony Britton, William Bendix, Producer George Minter. Director Robert Aldrich. Drama. 100 min.

March

TIME BOMB Curt Jurgens, Mylene Demongeot, Alain Saury, Paul Mercey. Pigt to sink ship for insurance money goes awry. 92 min.

May

ANGEL BABY George Hamilton, Mercedes McCam- broll, Peter Falk, Salome Jens. Drama. In the deep south. 138 min.


OPERATION EICHMANN Werner Klemperer, Ruta Lee, John Banner, Donald Buka, Producers Samuel Bischof, David Diamond. Search and capture of the Nazi butcher. 93 min. 3/20/61.

June


 Bastard, Producers-Director Sid Phillips. 94 min. 6/21/61.

November


December


The Man with the Golden Gun. 86 min. 11/13/60.


JOURNEY TO THE 7TH PLANET Color, John Agar, Greta Thyssen, Producer-Director Sid Phillips. 80 min. 7/24/61.

TIME BOMB Curt Jurgens, Mylene Demongeot, Alain Saury, Paul Mercey. Pigt to sink ship for insurance money goes awry. 92 min.

JUNE 15

Hand in Hand in Hand Stormy Sunday, Sybil Thorndike, Fin- lay Currie, Alex D'Arcy, Hal March, Producers Sidney Cole, Richard Greene, Director Terrence Fisher, Robin Hood adventure. 80 min. 8/1/61.

THE MAN FROM HUNGER (for the 3rd time). 86 min. 3/2/61.

PASSPORT TO AFRICA Richard Basehart, Elizabeth Mac- donnell, Niall MacGinnis, Prospero, Ruta Lee, Producer Michael Carreras. Espionage melodrama. 75 min. 3/6/61.


DODGE CITY, THE Color, Cantinflas, Donald Reed, Edmund Purdom, Producer Jeremiah L. Dilky. Western. 75 min. 7/16/61.


STRAIGHT FROM THE HEART Color, Cinecolor, 100 min. 10/31/61.


DATE WITH A STRANGER Color, Cinecolor, 88 min. 11/11/61.


连锁碎片无法拼接，需要人工检查和调整。
BOOK REVIEW

**Independents**

**Current Releases**

AFTER MEIN KAMFF (Brenner) Producer Joseph Bren- ner, Director Ralph Porter, 74 min./8/21/61.


BALLAD OF A SOLDIER (Kingsley International) Vi- mir Morvuk, Production Co. Nezah, Director Grigor Grigori, Churil, 91 min./1/6/61.

BAD HARMAYAMA (The Films Around the World, Inc.) The Kingsley International Tel Aviv, Director Keiko Tanaka, Japanese art impact, 98 min./8/31/61.

BEAR (International) Production Co. Jean Seberg, Jean-Paul Belmondo, Director Georges de Beaurevoir, Production Co. Charles Goodman, French study of amoral man, 89 min./2/20/61.

CASHERS, THE (Gaston Haslin) Jacques Charrier, Charles Aznavour, Director Roger Mocky, Classy yet engrossing French impact about youthful women, 87 min./8/31/61.

CROWNING EXPERIENCE, THE (Moray Re- armament) Muriel Smith, Louis Blye, Director Marion Clayton Andrew's bleak plea for world understanding, 1/2/63/2/61.


DEADLY COMPANIONS, THE (Pathé America) Pro- ducer, Maureen O'Hara, Brian Keith, Producer Charles B. FitzSimmons, Director Sam Peckinpah.


ENTERTAINER, THE (Continentul Distributing, Inc.) Producers, Laurence Olivier, Director Tony Korn, English film version of John Osborne's play, 97 min./10/17/61.

FOLLOW A STAR (Zeit International) Norman Frant- ich (Times Film) Jeanne Moreau, Maxine Roset, Producer Irina Lere, Director Louis des Rosellins, French murder mystery, 90 min./7/2/61.

GENERAL DELLA ROVERE (Continental Distributing, Inc.) Vittorio de Sica, Director Roberto Rossellini. Story of knave-turned-hero, 130 min./2/20/61.

HIPPODROME (Distribution Co., Inc.) East- man, Director Michael Winner, Production Of- ficer-Director Arthur Maria Rabenalt. Drama in a European circus ring, 86 min./8/20/61.

HIROSHIMA, MON AMOUR (Zeit International) Emmanuel Riva, EiI Okada, Producer-Director Alain Resnais. A story set against background of war, 83 min./7/25/61.

IT HAPPENED IN BROAD DAYLIGHT (Continental Distributing, Inc.) East- man, Director Robert Aldrich, Pro- ducer-Director Arthur Maria Rabenalt. Drama in a European circus ring, 97 min./7/15/61.


LOVE AND THE FRENCHWOMAN (Kingsley Interna- tional) Dany Robin, Francis Perier, Jean-Paul Bel- mondo, Director Henri Decoin. Seven vignettes played by seven well-known directors. 143 min./3/20/61.

LUST TO KILL (Produced Associated Pictures Co.) Jim Davis, Dan Meghen, Allison Hayes, Producers Alfred R. Milton, Patrick Bats, Director Oliver Drake.

METRO-GOLDWYN-MAYER

**February**


GORGEOUS Color, Talia Shire, Director Vincente Minnelli, Based on Arthur Miller's stage play, with a Broadway cast, 76 min./2/20/61.

MARCH

CIMARRON CinemaScope, MetroColor, Glenn Ford, Maria Schell, Anne Baxter, Producer-Emmond Grainger, Director Anatole Litvak. Based on Edna Ferber's classic novel, 147 min./2/12/61.

SECRET PARTNER, THE Stewart Granger, Haya Hararen, Director Henry Koster, Based on a novel by Paul Gallico, 91 min./2/20/61.

MAY


ATLANTIS, THE LOST CONTINENT Color, Arthur Peatkiss, Producer, Director George Pal. Science-adventure drama of mysterious civilization said to have vanished into the sea, 90 min./4/17/61.

TWO LOVES CinemaScope, MetroColor, Shirley Mac- Laine, Peter Lawford, Patrick Macnee, Producer Michael Blankfort. Based on a novel by V.C. Slim. 100 min./5/15/61.

JUNE

MAGIC BOY Magician, Director Sanaye Yamamoto, Am- ena Rizza. Based on a novel by a Russian boy who uses magic to defeat the forces of evil, 83 min./6/2/61.

RING OF FIRE MetroColor, David Janssen, Joyce Taylor, Frank Griswold, Producer-Andrew Stone, Suspense-drama adventure, 70 min./5/31/61.

SECRET OF MONTE CRISTO, THE Dyl Park, Roger Cuthbert, Marca Miares, Ian Hunter, Director-Pa- drus-Director R. E. Peck. Historical adventure story about the search for the fabulous treasure of the most famous "count," 80 min./5/7/61.

**October**

THE early October release chart stands at a shallow 12, but more should be forthcoming in the next few weeks. 20th-Fox tops the list with three pictures, and M-G-M and Columbia follow closely, each with two films. Five dis- tributing films—Universal, United Artists, Warner Bros., Glo- bally and Paramount—have one ready to go, while the major studio notifying exhibitors that no new releases are planned for next month.

July

ADA CinemaScope, MetroColor, Susan Hayward, Dean Martin, Richard Auerbach, Producer Lawrence Wein- garten, Director Daniel Mann. Story of a beautiful woman's drive for success and power and the man she uses to achieve it. Starring this time against today's political scene, 100 min./8/7/61.


October

INVASION QUARTET Bill Travers, Gregoire Aslan, Produc- er Ronald Knoech, Director Jay Lewis. CinemaScope- romance about British Armed Forces, 87 min./10/5/61.


November


December


Coming

MURDER SHE SAID Margaret Rutherford, Arthur Kennedy Producer George Brown, Director George Pollock, Murder mystery based on an Agatha Christie best-selling novel.

MUTINY ON THE BOUNTY Color, Ultra Panavision, MetroColor, Produced by Dore Schary, Hugh Griffith, Producer Aaron Rosenberg, Director Lewis Milestone, Mutiny action adventure supernatural trilogy by Charles Nordhoff and James Norman Hall.

SWEET BIRD OF YOUTH Paul Newman, Geraldine Page, Teresa Wright, John Ireland, Produced by Stanley Kramer, Director Richard Brooks, Filmization of Tennessee Williams' Pulitzer Prize winning play.

SWORDSMAN OF SIENA Estman Color, Stewart Granger, Producer Jacques Bar, Director Leslie Norman, Adventure drama set against background of Renaissance Italy.


VERY PRIVATE AFFAIR, A Brigitte Bardot, Marcello Mastroianni, Produced Christine Goze-Rein, Director Louis Malle.


PARAMOUNT February

SAYING INNOCENTS, THE Technirama, Technicolor, Anthony Quinn, Yoko Tani, Producer Malteno Mal genti, Director Anthony Quinn, Rated PG, 113 min./10/50.


May

ONE-EYED JACKS VistaVision, Technicolor, Marlon Brando, Tina Fertler, Producer Frank Rosenberg, Director Martin Brando. Western tale of revenge, 141 min./3/20/61.

LADIES, THE, The Technicolor, Jeffrey Lewis, Helen Traubel, Producer-director Jerry Lewis. Story of the only male employee in a boarding house for women.

LOVE IN A GOLDEN WEDGE Panavision, Technicolor, Tommy Sands, Shelley Fabares, Produced Martin Junor, Richard Shepherd, Director Jack Slack. Two teenagers go on a vacation in a deserted beach house, 88 min./7/8/61.

JULY ON THE DOUBLE Panavision, Technicolor. Danny Kaye, Ann-Margret, John Astin, Directed by Bob Shaleson. GT entertainer drafted into Allied {quote}plott{quote} roll. 91 min./5/19/61.

August

PLEASURE OF HIS COMPANY, THE, The Technicolor, Fred Astaire, Debbie Reynolds, Tab Hunter, Producers William Prellberg, George Seaton, Director George Seaton, Romantic comedy about a woman who spirits his daughter from an inimical wedding.

BLOOD AND ROSES Technirama, Technicolor. Mel Ferrer, Dana Wynter, Director Howard Eager, Director Roger Vadim. Suspense drama.


November


December

ERRAND BOY, THE, The Jerry Lewis, Brian Donlevy, Producers Ernest Bachrach, Director Jerry Lewis. Messenger upset movie studio with his frantic antics.

SUMMER AND SMOKE Panavision, Technicolor, Laurence Harvey, Geraldine Page, Producer Hal Wallis, Director Peter Glenville. Drama based on Tennessee Williams' Broadway play.

Coming


MAY NAMED TAMIKO, A Technicolor, Laurence Harvey, Franco Nuyen, Producer Hal Wallis, Director John Shertzer. A suspense drama of adventures that capture wild animals for zoos.

TARTARS, THE Spectacular Technicolor, Yul Brynner, Sal Mineo, Producer-Director Ronald Neame. Suspense drama set in an oil-rich nation in the Middle East.

ESCAPE FROM ZAHRAIN Technicolor, Yul Brynner, Sal Mineo, Produced-Director Ronald Neame. Suspense drama set in an oil-rich nation in the Middle East.

SWEET BIRD OF YOUTH Director Richard Brooks. Filmization of Tennessee Williams' Pulitzer Prize winning play.

June

BATTLE AT BLOODY CREEK CinemaScope, Audie Murphy, Gary Crosby, Dolores Michaels, Producer Richard Widmark, Director Herbert Coleman. War drama, 83 min./7/24/61.


August


MARINES LET'S GO CinemaScope, Delure Color. Tom Poston, Rosalind Russell, Produced-Director Ford Walsh. An action-romance look at the present day Marines in Japan and Korea, 104 min./8/21/61.

September

INNOCENTS, THE, The Deborah Kerr, Producer-Director Jack Benny. Based on Henry James' "Turn of the Screw."

October

HUNTER, THE CinemaScope, Paul Newman, Jackie Gleason, Piper Laurie, George C. Scott, Directed by Robert Rossen. A segment of the life and one of the 92 min./8/16/61.


SEVEN WOMEN FROM HELL CinemaScope, Patricia Neal, Direction Sidney Lumet. Science fiction movie, 90 min./11/26/61.

COMANCHEERS, THE CinemaScope, Color, John Stuart Whitman, the Balm. Producer G. Sherman, Director M. Curtiz.

December


THE CLARK GABLE, Marilyn Monroe, Montgommy Clift, Producer Frank E. Taylor, Director John Sturges. The story of divorce and cowboys in Reno, 124 min./2/6/61.


May

EAST OF EDEN, THE CinemaScope, Color, Esther Williams, Cliff Robertson, Producer Robert L. Skow, Director Otto Preminger. Sirius performers try to prevent loss of circus to vaudeville. 118 min.
SUCH A TINY DOG TO RECEIVE SUCH A BIG CAMPAIGN

SATURATION TV ON BOTH NATIONAL & LOCAL LEVELS!

- The first motion picture to be given extended promotional coverage on NBC-TVs most important new Fall show — “Walt Disney’s Wonderful World of Color” (Every Sunday Night)!

- National commercial coverage over the entire NBC-TV 200-City Network on television's very top-rated shows, reaching every major audience!

- An avalanche of “high-rating” local TV commercials before and during playdate!

Plus NEWSPAPER CO-OP ADVERTISING—PUBLICATIONS CAMPAIGN— AND FULL PROMOTION, PUBLICITY & EXPLOITATION COVERAGE!

For release from Buena Vista:
OCTOBER-NOVEMBER

WALT DISNEY’S
BOBBY

DONALD CRISP - LAURENCE NAISMITH - ALEX MACKENZIE - KAY WALSH

Associate Producer: HUGH AIKEN - Directed by DON CHAFFEE - Screenplay by ROBERT WESTERBY - First story of Greyfriars Bobby by ELEANOR ATKINSON

Released by BUENA VISTA DISTRIBUTION CO., INC. © 1961 Walt Disney Productions

TECHNICOLOR®
Opinion of the Industry

OCTOBER 2, 1961

TV'S ATTACK ON MOVIE-GOING

Will They Stay Home On Saturday Nights?

Cinerama Shares Up in Bearish Movie Market

Read FINANCIAL ROUND-UP

What the Showmen Are Doing!

THE PERSONAL SELL THEME
FOX ADS HUSTLE A HIT

Reviews

WEST SIDE STORY
Film of Distinction

THE HUSTLER
THE DEVIL AT 4 O'CLOCK
SUSAN SLADE
THE SERGEANT WAS A LADY
THREE ON A SPREE
THE NINTH CIRCLE
THE FLIGHT THAT DISAPPEARED
The inside story of what goes on in those suburban housing developments when the husbands go off to work and the wives take lessons from the world's greatest authority on LOVE!!!
THE LAW...THE LAWLESS...THE LOVERS- Reckless Adventurers On The Border Of No Return!

JOHN WAYNE

THE COMANCHEROS

...a secret kingdom of killers!

STUART WHITMAN • INA BALIN • NEHEMIAH PERSOFF • LEE MARVIN as "CROW"

PRODUCED BY GEORGE SHERMAN
DIRECTED BY MICHAEL CURTIZ

COLOR by DE LUXE CINEMASCOPE

SCREENPLAY BY
JAMES EDWARD GRANT and CLAIR HUFFAKER
Based on the novel by PAUL I. WELLMAN

20th provides your Thanksgiving Feast at the Box Office!
'FANNY' AND THE KIDS. Despite widespread exhibitor support for Allied's contention that "Fanny" is not fit fare for kiddie matinee shows, theatremen have not been able to mount an effective national stand against Warner Bros. “play or pay” policy. Quite a few exhibitors have expressed strong feelings about sales manager Charles Boasberg’s adamant insistence that the picture is suitable for kiddie shows, but admit they cannot pass up the picture because of the product shortage. They agree with Allied president Marshall Fine’s letter to Boasberg stating that exhibitors feel they are being “taken” by the film company, but say, “What can we do? We need the picture.” Result is that many theatres are running substitute shows on Saturday matinee and paying Warners the “Fanny” percentage of their gross, not without much resentment.

In his letter to Boasberg, Fine made the following points:

“Two issues seem to be involved here, and actually I would regard the suitability or desirability of ‘Fanny’ as a matinee feature as by far the lesser of the two. For I feel the major point involved is the worth of the commitment you and your company made when Warners came out with their new contract forms, wherein the playing of percentage features all day on each day of exhibition was specifically required.

“At the request of exhibitors representing ACE, Allied, TOA, and others, your contract was worded slightly to allow for the exclusion of playing undesirable features on kiddie matinees; this was to be done by writing in on the face of the contract the fact that a picture did not have to be played for kiddie matinees, once it was mutually agreed upon that said feature was not suitable for such showings. I realize that such an arrangement must call for a willingness to be fair on the part of all concerned, as well as a mutual respect for one another between the parties discussing the worth for a kiddie matinee of each film. And therefore I felt there was no need for concern whatsoever when assurance was given by you for your company that Warners had no wish to force exhibitors to play as features on kiddie matinee films which were not made for children’s consumption.

“And then along came ‘Fanny.’

“I think I told you that I personally regarded this as one of the finest films the industry has produced in many a year... But the fact still remains that the story concerns the raising of an illegitimate child, and has as one of its bases the problems of the unwed mother, with the subsequent events that follow. This is undoubtedly why the Legion of Decency rates the picture A-2 (for adults and adolescents); the Green Sheet recommends it to ‘adults and mature young people’ only; and ‘Parents’ magazine says specifically it is not for children.

“And yet your contention that it is fine for kiddies.

Charley, I just can’t believe you mean it. A better than two hour long adult drama would have the children restless beyond control at best, but one which has a theme as adult as ‘Fanny’ could surely not be considered by you or anyone as being even ‘suitable,’ much less ‘desirable,’ to use as a kiddie matinee in the first place.

“Your suggested alternative that the exhibitor play another feature on the matinee, but give you your percentage receipts anyway, even if he doesn’t play your picture and you are therefore not entitled to them, is such an unfair one, and represents such a ‘featherbedding’-type departure from all previous methods of operation in this business, that it is most repugnant. And indeed it must be so to any exhibitor who is willing to cooperate fully with distribution in any mutually beneficial way, and who is willing and ready to give a fair share of the rece’pts on any engagement, but who naturally resents paying for something which he is not receiving, and greatly resents just being ‘taken’ in general.

“Charley, I am therefore asking you again, most respectfully and in the vein of trying to help our whole industry to cooperate with one another and work together smoothly for everyone’s benefit and to everyone’s satisfaction, to reconsider your attitude on the playing of ‘Fanny.’”

For Warner Bros., the outcome of this dispute appears destined to be a whirlwind of exhibitor ill-will.
TV's Attack on Movie-Going

Will They Stay Home Saturday Nights?

By BERNE SCHNEYER

Future historians of show business, we suspect, will steal the "fabulous invalid" sobriquet from the Broadway stage and pin it on the motion picture theatre. This durable institution, having survived a decade of the most punishing kind of competition, is now gripping itself for another struggle against a frontal attack on its traditionally best business night of the week.

Ten years of home entertainment via the television screen—and all the novelty impact that medium wielded in its earlier days—have left theatremen slightly bowed, somewhat the worse for wear, but infinitely wiser than they had been in the blindly glorious pre-TV days. Some are gone from the scene, and many of those who remain are running operations in altered form, but survive they have. Now, they face a new competitive twist: top-drawer post-1950 features presented on TV in prime Saturday night time.

As one veteran exhibitor put it, "As long as we're in business, we'll always have somebody trying to take away our customers. It's a fact not only of our industry life, but of almost any other endeavour. We just have to buckle down, accept the competition and try to overcome it. I think we will. But what bothers me most is the fact the ammunition in this battle for the public's recreation time is being supplied to television by our own industry." The ammo, an imposing array of 20th Century-Fox films of relatively recent vintage, is being used by the National Broadcasting Company in the choice 9-11 p.m. slot every Saturday night. This switch from the familiar "late show" position to which movies had always been relegated is viewed by one theatre circuit executive as an admission by NBC that a large segment of the public has become disenfranchised with TV's standard grist. "At least," he commented, "we can take some comfort from this evidence that movies—even old ones—are still more desirable entertainment than the best stuff TV can offer."

But this plaintively optimistic attitude didn't provide much real solace for many theatremen, who see a steady diet of first-rate feature films on TV—being plugged by a heavy promotion campaign urging folks to enjoy a "Night Out at Home"—cutting heavily into their best grossing night of the week.

Two overriding questions emerge from this video venture: (1) How will Saturday night movies at home affect theatre attendance? (2) How can exhibitors combat this potential threat to the theatre's existence?

As for the effect of TV competition on the Saturday p.m. boxoffice, little can be learned from past experience. The only other comparable prime cinema time, during which the video screens are filled with feature films, is Sunday afternoon, and here living room viewing has not cut into the moviegoing habit to any great extent. But, as one disgruntled exhibitor pointed out, "There's only one Saturday night in the week, and many of us live by it."

The New York Times' TV critic Jack Gould considers the development "another step in the continuing revolution in show business (that) could prove to be one of the biggest of all." On the other hand, some knowledgeable theatremen are taking a surprisingly sanguine view of TV's invasion of the Saturday night movie-going province.

EMERLING OPTIMISTIC

"I believe Saturday night will remain the traditional time families and young couples go out to a movie," declared Ernest Emerling, vice president in charge of advertising and publicity for Loew's Theatres. "But," he added quickly, "it will depend to a great extent on the kind of pictures we offer them. If we have a good attraction, I think we'll continue to draw them. There will be a want-to-see that no TV offering can overcome. On the other hand, as for the so-so picture, one that might have struggled to earn its keep before, the chances are it will fall flat on its face when it comes up against the competition of fairly recent movies on television. Here, the customers will probably ask themselves, 'Why should we bother to go out and pay to see that one, when we can stay home, relax and watch Marilyn Monroe in the living room?'"

According to Emerling's own b.o. figures, his analysis was perceptive, indeed. The first picture presented on Saturday night (Sept. 24) was "How To Marry a Millionaire," starring la Monroe, Lauren Bacall and Betty Grable. The results at the various Loew's wickets were right in line with the Loew's executive's reasoning.

According to Emerling, returns on "The Young Savages," which had been doing well in its Bronx bookings, were "way ahead of the picture played on the same date a year ago," while "Goodbye Again," which had not been doing nearly so well in the neighborhoods, was "off from the comparable Saturday night in 1960." As a result, business throughout the

(Continued on Page 10)
Universal Shows a Lot

Universal last week unveiled some exciting news for theatremen. Thea-
tremen throughout the nation were in-
vited to witness an "advance preview" of a half-dozen forthcoming releases—
and a most stimulating and encouraging treat it was. Not only did this company
demonstrate that it has on tap some
really outstanding attractions, but also
that it is constantly thinking in terms
of its showmanship methods for
merchandising them to exhibitor cus-
tomers, as well as to the public.

With vice president Henry "Hi" Mar-
tin capably handling the narration,
scenes from six fall-winter releases—
"Lover Come Back," "Back Street," "Cape Fear," "The Outsider," "The
Last Hero" and "Flower Drum Song"
—were flashed across the screens of
Universal exchanges all across the cou-
try, providing thrills and excitement
for exhibitor viewers.

Universal obviously has a lot to
show in the last three months of 1961,
and if its eye-filling trailer scheme is
any indication, it will show it off in
grand showmanship style.

Universal is naturally anxious to
show the important member of its
organization—"the exhibitor"—what
is coming up. These previews, it is
told, are the last of their kind this
season. But they are not the only
items in the "Advance Preview" that
may be of interest to exhibitors:

Jobu W. Keiler, II, Kentucky
theatremen:

"We should contact the Justice De-
partment and implore that they permit
the divorced circuits to enter into pro-
duction. In 1951 there were 399 pic-
tures released by the majors—this year
it appears there will be about 230 pic-
tures released. As you can see, condi-
tions have changed tremendously in
the past ten years, when such a decision
may have been necessary. If this approval is
obtained and more pictures are made
available, then the law of supply and
demand will take care of the terms. We
will then be able to keep a greater
amount of the gross on blockbusters to
help absorb the losses on some of the
other pictures we play.

"It is no secret that we live from
blockbuster to blockbuster. More pro-
duct will make it unnecessary to over-
extend the playing time of pictures. I'll
bet there is not one among you here
today that isn't playing pictures a mini-
mum of two to three times longer than
you did ten years ago.

"We also need to persuade the Justice
Department to permit block booking of
pictures. This would be advantageous
both to the distributor and to the ex-
hibitor. Because the distributor would
save a great deal in selling expense, they
would be more agreeable to enter an
overall equitable deal.

"One of the most important things
that we can do is to hire an outside
public relations firm to sell the movie-
goings habit to the public, just like
Procter & Gamble sells soap. It should
again be fashionable to say, 'We're
going to the movies' or 'We've been
to the flicks,' rather than, 'I haven't been
to a movie in over a year.' This can
all be accomplished by a big, well-
financed, and I repeat, well-financed
public relations campaign. Where will
the money come from? In my opinion
—the only practical way is for ex-
hibitors to contribute one percent of all
film rentals to a special public relations
fund and for all the distributors to
do likewise. These funds should, in
turn, be dispensed by an industry com-
mittee."

Ben Marcus, Wisconsin exhibitor
leader:

"If given product, we can do a good
merchandising job, but shortage of
product has been the stumbling block.
Eighty million people are waiting to
come to theatres but production hasn't
kept up with demand. It doesn't have
to be the blockbusters; a few more like
'Tammy,' 'Parent Trap,' and good fam-
ily pictures—and adult pictures.

"Small towns can operate if given
an orderly release. But some couldn't get
a print for 30 to 40 days after territory
release. If given a print after the key
run, enlarged cities can do better. For
example, on merchandising of 'Trapp
Family', small towns played a week
behind, and results were fantastic. Pic-
tures must be played off the wall . . .
hot, to be successful. Distribution is
catering to classes instead of masses.
There are prints lying in vaults. They
advertise and promote a picture but
after the key town they put it in a vault.
If the car companies advertised a new
model car for '61 and put them in the
warehouse, people couldn't see them.
But our industry would do this."
Kiddie Shows

The feeling seems to be growing in both broadcasting and motion picture circles that if entertainment is not child's play it should at least be making more of a play for the kids. Better children's programs were being sought by the broadcasters AM, PM and BM (before Minow). Children's matinees are figuring prominently again in the plans and experiments of movie exhibitors. In both media, there are certain inescapable problems. The first is the question of supply. There is hardly enough talent to provide a sufficient number of worthwhile adult programs, and anybody who thinks that turning out children's programs is easy hasn't yet been through the mill.

Walter Reade has been conducting experiments with the children's shows used in England. Many of these may prove good for the U.S. audience, but I have a feeling that a good many will also fail to survive the hop across the ocean. Our kids and British youngsters, like their parents, have much in common but almost as much as that is unique on either side of the Atlantic:

It is, however, encouraging to see efforts being made to tailor shows for the children's matinee crowd. But, sitting on the sidelines, I would not blame exhibitors for being disenchanted. In the first place, I gather from what I read that the cooperation of the American distributors has been less than overwhelming. There seems to be little enthusiasm at the exchange level of some of the companies, and apparently even less in the front office, about supplying films which are to be booked on a one-performance (and matinee at that) basis.

Going further, I find that at least one distributor is described by theatre people as insisting on being paid his percentage of the gate even though his picture, booked for a regular performance run, is not even shown at the kiddie matinee. There must be another side to this story. I simply cannot believe that a policy which on its face is a) so shortsighted, and b) so out of keeping with the precedents on forced selling could be established and maintained in this day and age. I would be interested in hearing the distributor's side; not what his contractual rights are, but rather how his policy can be justified in terms of the interests of himself, his customers and the motion picture industry as a whole.

As I have indicated, I rather doubt that there is a sufficient supply of pictures specially tailored to the juvenile audience, other than the usual cartoon assortment. Under such circumstances, I should think that distributors would lean over backward to encourage the search for profitable juvenile films that do not take away adult patronage.

In the case at issue, the distributor says his film is a children's picture, or rather a picture for the entire family. The rating of the Legion of Decency and the Green Sheet specify older children. And on the basis of the disagreement between the Legion, the Green Sheet, the exhibitors and the distributor a real brouhaha seems to have arisen.

But, as is usually the case with a brouhaha, the fundamental point seems to have been lost. The kind of children's shows that exhibitors want for early matinees these days are shows that will attract the kids without the parents.

And, brother, there is a difference. There are shows, such as the performances sponsored by our local PTA (live shows, I am happy to say, not 16mm competition for the local theatre) which are presented carefully and specifically on the level of the elementary school student. In our community elementary school age ranges from 6 to 12. The only adults to be found in the audience, other than those charged with keeping order, are the handful of doting parents who can't let Junior sit by himself; and as I recall there have been some shows for which adults were simply not allowed to buy tickets at all. This is the kind of audience that a smart theatre man, given the right programs, can use to fill his theatre at an early daytime hour which does not conflict with the normal showings of his regularly booked attraction. This is the kind of audience which builds future attendance.

I read a lot of squawks these days about 16mm competition. A good deal of that competition comes from film suppliers liked by major companies who have, over the years, accumulated a supply of pictures suitable for showing to schoolchildren. If the kids will pay money to see these pictures in the school auditorium, then conceivably they would pay money to see pictures of the same kind in the theatre.

I can't believe that any distributor really believes that a children's feature matinee of, let's say, imported British juvenile entertainment, really is taking customers away from his regularly booked family feature (assuming that it is a family feature rather than an adult film). And if the distributor is so concerned about not diverting boxoffice trade, why sell pictures to television, which has certainly proven to be stiffer competition than kiddie matinees?

The smartest thing the distributors could do, I believe, would be to set up children's feature units of their own, to turn out entertainment films for the elementary school public.

Earlier in this column I said that finding sufficient talent was a problem, and that turning out children's programs isn't easy. But it isn't made any easier by having huge segments of the motion picture industry turn their backs on the whole problem. It isn't made any easier when the whole idea is regarded as a gimmick rather than sound business development.

What about the old serials? Why not explore the possibilities of this movie form? What about stories using footage from old films—an adventure story of King Arthur's court, for example, that used some of the spectacle scenes from "Ivanhoe"—and if I have my periods of history mixed up you still know what I mean.

And why not explore the children's movie market for theatre presentation—even in 16mm—of those attractions which the PTA's are now booking in various parts of the country? Why not try to arrange tie-ups with the film industries of Japan and Italy and England and other nations for a common pool of children's pictures?

Always bear in mind that these pictures would be a tremendous success if they merely got back their costs. There would be a minimum number of prints, because most theatre bookings would be for a single performance. There would be promotional expenses, but nothing like the appropriations for a regular commercial feature. It might even be possible to work out some way that—for the sake of helping to subsidize production of such films—distributors could derive additional income from by-product licensing of special kiddie matinee souvenir or refreshment items.

The main thing is to get the kids to the movies.
Cinerama Stir's Excitement as Bears Take Hold of Film Stocks

Cinerama provided the only upbeat news among movie stocks, bucking a decidedly bearish trend to register a smart 41/2-point gain over the past fortnight on a tremendous turnover of 246,300 shares.

Film issues generally were dragged down in the heavy selling that saw the overall market take its steepest nosedive in five months (a Dow-Jones dip of 9.71 points) at the beginning of last week, then came back only slightly in tune with other activity. Of the 21 movie stocks covered in the chart on this page, 15 declined, while only four made gains, and two showed no change. Save for Cinerama and the still-interesting M-G-M (147,800 shares), film and theatre trading was far lighter than the general market.

Cinerama climaxed its burst of activity and interest at closing time (Sept. 28) by topping the overall volume with 65,300 shares amid some extremely interesting rumors, including one that M-G-M would take over the company. American Broad-
casting-Paramount was the only other industry issue to advance appreciably, jumping 31/4 points on a relatively small exchange of shares. Declines were the order of the period, however, and Warners' slipped most sharply of all—a thudding 171/4 points, understandably, in the aftermath of the flurry of activity stirred by the 4-for-1 stock split. Paramount continued its calamitous curve downward, minus another 8 points, making it 15 1/2 points lost in the past month. In addition, Universal was down 31/4, while Loew's dropped 3 points.

NT Says: ‘We're in Theatres To Stay’—$20 Million Worth

Affirmations of faith in the future of theatre business and declarations that "we are in it to stay" are coming thick and fast from the big circuits, as signs of a brighter future for exhibition, and plans for building to meet it, loom on the horizon. A fortnight ago, Loew's Theatres topper Laurence Tisch predicted an "explosion" of movie houses in the near future. Last week, it was Eugene V. Klein, president of National Theatres & TV, who looked at the future thru rose-colored glasses.

"Our expansion plans demonstrate we are in the theatre business to stay," declared Klein, and he had some interesting facts to support that statement. Within the next three years, NT&T will be in full swing with a $20 million expansion pro-
gram involving two distinct areas: new construction in areas where population movement has created an opportunity for new theatres, and extensive modernization for many of the circuit's existing houses. Talking before a meeting of the firm's 110 managers and department heads, Klein noted that nine new hard-tops and 20 drive-ins are included in the development plans. Because of the consent decree, the full program must be submitted for Government approval, but no opposition is anticipated.

Robert W. Selig, vice-president in charge of theatre operations, announced that NT is 2% ahead of last year in attendance, adding that the upsurge in theatre business has encouraged the film-makers to produce better pictures. And, as for the immediate future, Selig had this to say: "We have some of the best picture's I've seen in the last ten years which will be released in November and December." Previously, at a meeting of Fox-Midwest Theatres, a division of NT, the v.p. had declared: "Fox-Midwest has just concluded the best year in the division's history since 1954. And by best I do not only mean profits, but also attendance, services and other matters."

$3-4 Million Take Seen for Flight Films

Movies in the sky? Yesterday's dream can quickly become today's reality, according to David Flexer, president of Inflight Motion Pictures. Little more than two months after his firm and TWA inaugurated flying films, Flexer is confident that the showing of Hollywood features on major airline flights will turn out to be a boon to the industry on two vital counts: rentals and promotional value.

Rentals from some 200 commercial aircraft doubling as airborne theatres should reach $3-4 million annually within a year, Flexer predicted. As for the promotional value of the innovation, it is practically unlimited. Part of the so-called "lost" audience has been found in the sky, he said, and once exposed to today's product in a plane, they become anxious to see more of it in theatres on the ground.

The Inflight-TWA showings began last July, with cross-

(Continued on Page 10)
FINANCIAL ROUND-UP

(Continued from Page 9)

country flights originating in New York, Los Angeles and San Francisco. Soon the service was extended to TWA’s international routes, between Gotham and London, Paris, Geneva, Frankfurt, Zurich, Rome and Milan. Flexer indicated that deals are being discussed with other U.S. and international airlines, and that the service, now limited to first-class passengers, "will be in all sections of the airplane."

Trimmed Circuit, Diversifications

May Bring S-W Record Earnings in '62

Diversification and the accompanying elimination of unprofitable theatre properties, the order of the day in numerous large circuits throughout the country, is the type of management policy that makes Stanley Warner Corp. an "interesting speculation for income and growth potential," according to a report to investors by Theodore P. Eggert, of the investment research department of Eastman Dillon, Union Securities & Co., New York.

And Eggert sees a rosy earnings future for the company—1961 figures should approach the record $2.38 per share of '59, while 1962 earnings "may well reach a new record high which should pave the way for some dividend liberalization."

Noting that between 1957 and 1960, S-W topped off 52 houses, to a trimmer, more economical 225, the Eastman Dillon report declares S-W "has radically altered and diversified its business to the point where merchandise sales (profitable consumer goods, pharmaceuticals and industrial chemicals) accounted for more than two-thirds of fiscal 1960 revenues, with the balance from theatre admissions, rentals and concession income. That the changes in operations have been successful is markedly evidenced by the fact that between 1954 and 1960 revenues doubled, earnings per share more than doubled (up 116.3%) and dividends—raised three times—have increased by 71.4%.

Eastman Dillon's conclusion: "At a reasonable 14.9 times estimated fiscal 1961 earnings, and yielding 3.6% on a $1.20 dividend—which could be liberalized in due course—stock appears to be an interesting speculation for income and growth potential in the company's consumer-industrial lines. High asset value in excess of current quotations lends a measure of underlying support. Purchase is recommended for yield and longer range appreciation."

Para. Enters New Non-Film Venture

Paramount continues to flex its fiscal muscles in areas outside the motion picture sphere. Latest venture, announced by president Barney Balaban, was subsidiary Autometric Corp.'s acquisition of some 60% interest in Tinsley Laboratories, Inc.

Autometric, which is concerned with automatic correlation of radiation measurements through use of computers, exercised an option to exchange 42,500 shares of the firm for 204,480 shares of Tinsley. The latter manufactures precision optical components and instruments.

Dividends Down from Aug., '60

Motion picture companies in August paid cash dividends totaling $1,559,000—a drop from the August, 1960 total of $1,706,000. The difference was due partly to the omission of an August dividend by Desilu Productions. July payments amounted to $1,353,000.

WILL THEY STAY HOME SAT. NIGHTS?

(Continued from Page 6)

entire circuit on NBC's first cinema Saturday night was only some $900 off that of a year ago. "And I think that will continue to be the case with us, and the rest of the theatre business," he said, "In the final analysis, quality of the product will tell the story—just as it had, along with showmanship, prior to this TV plan."

Echoing Emerling's comments was a top executive of another of the East's leading theatre chains. "I could see no trend in business directly attributable to the Saturday night TV films," he said. "We opened with 'Paris Blues' on the second Saturday. NBC was showing features in prime time, and did sensational business in one of our downtown houses. On the other hand, our suburbs, which had little worthwhile to offer, fared poorly. I've got to chalk that up to the product—not TV films."

A small-town exhibitor who has kept his houses operating by alternating current pictures with re-issues did raise a question that is sure to loom prominently in situations where scarcity of product is a serious factor. "These post-'48 on TV are going to wreck the market for re-issues in theatres. With product so new, of such quality and so well exploited for television showings, can you imagine the difficulty I will experience in trying to sell re-issues to my patrons. The pre-'48's were a tough enough problem. Now they'll say, 'Why go out to see any old picture at the theatre? I'll wait and see it on TV next Saturday.'"

'WONDERFUL NIGHT' THEME

Which leads directly to the second question: how to combat the Saturday night menace? Somewhat more purposeful than the "product will stand on its own" theory is the one formulated by RKO Theatres president Harry Mandel. With the hope that theatres can beat TV at its own game, he has called for a joint exhibitor-distributor nationwide promotion push keyed to the theme, "Saturday Night Is a Wonderful Night To Go Out to a Movie." And to start the ball rolling, Mandel noted that RKO ads henceforth would carry that slogan prominently. The heavy TV advertising accompanying the new Saturday night plan is the only way, he feels, to sell in today's highly competitive market.

There are signs that some other of the larger circuits will follow the RKO line and attempt to plug the TV-made gap with some smart promotional effort. Loew's, for one, will incorporate the Mandel message in its advertising. Said Emerling: "We are going to go along with the idea. I still subscribe to the theory that the product is more important, but we can't rely on that alone. Since we can't control the kind of pictures that are made, we have to reinforce ourselves with strong showmanship. It always has been an important factor in our business; now it's a downright necessity."

A mid-western operator offered some specifics.

"We have to whip up smart catchlines and slogans to let the public know the advantages we have to offer over the TV fare. Something that emphasizes the vastness of the theatre screen as opposed to the minuteness of the living-room box. You know, our screens are about 400 times larger than the TV peep-holes. We ought to make a big to-do about that."

By and large, the problem that stems from the showing of Saturday night feature films on TV will have to be met by shrewd showmanship on the part of theatremen. Whether the obstacle looms large or becomes relatively unimportant may be decided by exhibition's willingness to fight to retain and regain the public's patronage.
FORTH

CHRISTMAS ATTRACTION

— PROM

WISH FOR THE MERRIEST CHRISTMAS ATTRACTION OF ALL... FROM

MGM
THE HAPPIEST ENTERTAINMENT THAT EVER HAPPENED TO YOUR HEART

... that suddenly whisks you into the wondrous world of Aladdin and his wonderful magic lamp.

Ride the princely Caravans!
Battle the evil Grand Vizier!
See the Fakir on his Bed of Nails!
You'll wish it could go on forever!

WITH
NOELLE ADAM · VITTORIO DE SICA as the GENIE · MICHELE MERCIA
“The Devil at 4 O’Clock”

Dramatic story of struggle for life on volcanic island needs promotion to make it real box office hit. Tracy-Sinatra strong marquee.

Despite the powerful marquee combination of Spencer Tracy and Frank Sinatra, “The Devil at 4 O’Clock” requires some aggressive promotion if it is to realize its boxoffice potential. A story revolving around a group of bottom-of-the-barrel human beings caught on a tiny South Pacific island during a volcanic eruption, some visually exciting special effects (the eruption, earthquakes, burning lava, rock slides), plus a hand-some Eastman Color casing, combine to make this Columbia release a good boxoffice attraction. If only producer Fred Kohlmar and director Mervyn Le Roy had insisted on more depth in Liam O’Brien’s script (based on a Max Catto novel), "Devil" could have emerged a truly powerful action adventure. The dramatic potential is there—a priest who has lost the faith and three desperate convicts struggling to save a group of leper children before an erupting volcano blows their island off the face of the earth. But the characters come off more symbolic than real, the situations a bit contrived, and oftimes, Le Roy overemphasizes many of the picture’s crucial moments. Nevertheless, there’s still enough excitement here to make it a financial winner with all but the most demanding of viewers. The performances are excellent. Tracy, the hard-drinking, unorthodox priest who’s built a leper hospital with his own hands; Sinatra, Gregoire Aslan, Bernie Hamilton, three convicts enroute to a Tahiti prison; Kerwin Mathews, a young priest who’s been sent to replace Tracy; Jean Pierre Aumont, a devil-may-care seaplane pilot; and Alexander Scourby, the island’s strict Governor. When a giant earthquake threatens to set off a major volcanic eruption and destroy its island, Scourby orders a mass evacuation. Scientific data gives them 48 hours warning, and Tracy and the three convicts (the latter hoping to reduce their prison sentences) jump from Aumont’s plane to the mountain-top hospital where the leper children and medical personnel are trapped. Rock slides and boiling lava mark the descent, and Aslan dies in a quagmire. Tracy and Hamilton help the others over a ravine foot-bridge, then find themselves trapped on a narrow ledge. Sinatra delivers the group to safety (including lovely blind Barbara Luna with whom he’s fallen in love), then returns to sit out the moment of destruction with a faith-regained Tracy and Hamilton.

Columbia, 126 minutes. Spencer Tracy, Frank Sinatra, Kerwin Mathews, Jean Pierre Aumont, Barbara Luna, Produced by Fred Kohlmar, Directed by Mervyn Le Roy.

“Susan Slade”

Overlong soap opera features teenage favorites Troy Donahue and Connie Stevens. Strictly for mass trade.

“Susan Slade” is another Delmer Daves soap opera (he produced, directed, scripted) in the vein of “Parrish” and “A Summer Place,” but inferior. It tells about first love and illegitimacy, it is told in hackneyed terms designed to get maximum hankie mileage. This overlong Warner Bros. release is strictly for the undiscriminating masses, especially the teen-agers. “Parrish” stars Troy Donahue and Connie Stevens are reunited as the tormented lovers who suffer endlessly, only to find happiness in the film’s closing moments. Both youngsters give their dramatic all, but lack the depth to make their characters believable. Donahue portrays an embittered youth (his father hanged himself when accused of embezzling $10,000) who remains in the town hoping to vindicate the family name by striving for success as an author, and who falls in love with Miss Stevens. She is the naive daughter of a successful mine engineer who gives herself on board ship to wealthy mountain climber Grant Williams, discovers she’s pregnant, then learns he has been killed. Veterans Dorothy McGuire and Lloyd Nolan are her sympathetic parents, Brian Aherne is Nolan’s boss and close friend, and Bert Convy is Aherne’s spoiled son. The script, based on Doris Hume’s novel, has Donahue saving Miss Stevens from suicide after she learns about Williams’ death. Connie confesses to her mother that she’s pregnant. Nolan agrees to accept a mine job in Guatemala where the baby is born, and Miss McGuire pretends the baby is hers. Nolan dies of a heart attack and the family returns to California where conflicts develop between Miss McGuire and Miss Stevens over the baby. After the baby is almost burned to death, Miss Stevens declares herself the true mother. Convy backs out of his marriage proposal, and Donahue assures Miss Stevens that they’ll have a happy life together.

Warner Bros, 116 minutes. Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan, Brian Aherne, Produced and Directed by Delmer Daves.
“West Side Story” Explosive Musical Drama Will Be Big Hit

**Business Rating 4 4 4 4**

Powerful, exciting musical drama about city street gangs. Swiftly paced picturization of Broadway success. Should stir every type of audience.

“West Side Story” explodes on the screen a unique and thrilling movie experience. The internationally acclaimed Leonard Bernstein-Jerome Robbins musical-drama, in the Romeo and Juliet mould, about bitter tensions between a self-styled American street gang and a group of tough young Puerto Ricans is a milestone in motion picture making. It will be talked about and revived for years to come, become a standard by which subsequent musical endeavors will be compared, and be a solid front-runner when Oscar time rolls around. Here is outstanding entertainment in its finest form, bursting with the kind of ingredients certain to satisfy every type of moviegoer. “West Side Story” will rank alongside the industry’s history-making productions.

To place this film in any one specific category would be doing it an injustice, because, although singing and dancing are an integrated and essential part of the whole, this is not just another musical. It’s a rich and opulent combination of realism and fantasy, a brilliant compilation of melodic songs (opera with popular), exciting dance sequences, a story teeming with topical drama, plus a host of extremely talented and youthful screen personalities. Producer-director Robert Wise and co-director (choreographer) Jerome Robbins have fashioned a lasting tribute to cinematic ingenuity.

United Artists is confident that this entertainment masterpiece is going to roll up smash grosses everywhere. Some may question the advisability of releasing it as a roadshow attraction (contending that musicals in recent years have not proven outstanding boxoffice fare). But this reviewer agrees that “West Side Story” unquestionably is deserving of such specialized treatment, for it is basically a powerful and stirring drama. Critical acclaim will give it a solid send-off in all situations, and word-of-mouth (of which there will be much) will boost grosses even higher. Ticket buyers will not be limited to adults. Teenagers familiar with the story jungle world, will identify and sympathize with the young people on the screen. Undoubtedly, grosses will be highest in the metropolitan areas, but the response will be plenty strong in the most remote hinterland.

The wide Panavision 70 screen has rarely been used so well, and the Technicolor bathing is a feast for the eyes. The opening, a bird’s-eye view of Manhattan, backed up by Bernstein’s pulsating score, is as thrilling as anything yet offered by Cinerama. Daniel Fapp’s location tenement-crowded lensing, Boris Leven’s dazzling sets, and Saul Bass’ imaginative titles are the last word in creative brilliance. The magnificent musical numbers include the haunting ballad “Maria”, the comical “Officer Krupke”, and “America”, and such showstoppers as “Cool”, the pre-rumble ballet, and the rumble itself, staged under a giant viaduct. And Wise and Robbins have expertly blended all of this into a swift, and bright, and fluid picturization of the Broadway smash hit.

Surprisingly enough, there are no big marquee names here, but once the public gets a look at some of this talent, they’re going to be much in demand. Natalie Wood reaches new dramatic heights as Maria, the Puerto Rican girl who falls in love with the co-founder of the American Jets. She immerses herself in the role, emerging a modern day Juliet, abhorring violence and prejudice, but tragically denied the boy she loves. It will be a much talked about performance. Richard Beymer gives youthful vigor and appeal to the part of Miss Wood’s lover, a frustrated young man who knows only the sidewalks of a crowded city, but yearns for a better and happier life. Outstanding singing-dancing-dramatic performances come from Rus Tamblyn, the Jet leader; Rita Moreno, Miss Wood’s best friend and intended sister-in-law; and George Chakiris, Miss Wood’s bitter, Shark leader brother, dedicated to the elimination of all Jets. The remainder of the cast, the gang members and their girls, the law enforcers, the store owners, are also out of the top-drawer.

Ernest Lehman’s script, based on Arthur Laurent’s book, finds Tamblyn swearing to drive the Sharks from the streets. At a gym dance, he challenges Chakiris to a fair fight between the best fighters from each gang, and Chakiris accepts. During the dance, Beymer, who’s been growing away from the gang, meets and falls in love with Miss Wood, engaged to Jose De Vega. Miss Wood learns about the up-coming fight and begs Beymer to stop it. He tries, but switch-blade knives appear, and Tamblyn is killed by Chakiris. An enraged Beymer then kills Chakiris. Beymer begs Miss Wood’s forgiveness, they reaffirm their love, and Beymer goes into hiding. Miss Wood sends Miss Moreno to warn him that De Vega is out to kill him, but she’s brutally taunted by the Jets, and falsely declares that De Vega has killed Miss Wood in revenge. Beymer leaves his hiding place, accidentally runs into Miss Wood, but is shot down by De Vega. Miss Wood blames both gangs for all the senseless deaths.

“The Ninth Circle”  
**Business Rating ☼ ☼**

Yugoslav import deals with love, anti-semitism. Somber drama should do fairly well in art houses.

A grim reminder of the cruelties of war is dramatically unfolded in this prize-winning Yugoslav import. An 1960 Oscar nomination (Best Foreign Film category), this tender and suspenseful story of youthful love caught in the turmoil of the Nazi occupation of Yugoslavia during World War II looms a fair art house attraction. Under the sensitive direction of France Stiglic, anti-semitism is treated as a vital focal point, rather than as an exploitation or propaganda springboard. The story traces what happens when a 17-year-old Jewish girl, Dusica Zegarac, escapes Nazi deportation by hiding out in the house of her father’s best friend and marrying (a formality only) his 19-year-old non-Jewish son, Boris Dvornik. The consequences of the “forced” marriage are soon driven home: Dvornik loses the sweetheart he loves; he’s forced to suffer the taunts of his classmates; he turns against his father and his wife. Slowly, however, the young couple fall deeply in love, but Miss Zegarac refuses to consummate their marriage out of consideration for both their parents. The acting is impressive all the way around. Director Stiglic has created many memorable moments: the pre-marital relationship between Miss Zegarac and Dvornik; their growing love; the forced gaiety of the after-marriage celebration; student life under war time conditions; Miss Zegarac forced to shine a German’s shoe; and the chilling climax where Dvornik slips into the Ninth Circle concentration camp and tries to help Miss Zegarac to escape. The ending finds a shoeless Miss Zegarac unable to climb the camp’s barbed-wire fence, and Dvornik deciding to die with her.

Interprogress Trading Co. 90 minutes. Dusica Zegarac, Boris Dvornik. Directed by France Stiglic.

---

“Three on a Spree”  
**Business Rating ☼**

British comedy has weak b.o. potential.

The lacklustre British remake of “Brewster’s Millions,” which United Artists is releasing holds very little boxoffice promise. It might prove mildly amusing to audiences who will accept humor at its silliest level. The tired plotline lacks sparkle and wit as it tells what happens to a conservative white collar worker who stands to inherit a fortune if he can spend one million pounds within a specified time. The stipulations: the money can’t be spent indiscriminately; receipts must be shown for every penny; the spender must have no matrimonial entanglements (he’s about to be married). Director Sidney J. Furie’s pacing of the hero’s attempts to go broke is strictly vaudevillian slapstick. Jack Watling is the millionaire-to-be, John Slater and Colin Gordon, his white collar colleagues, and Carole Lesley, his tired-of-waiting fiancée. The James Kelley-Peter Miller script has Watling, Slater and Gordon quitting their jobs, forming a finance company, and trying to go bankrupt. Unfortunately, everything Watling touches turns to gold. Bad stocks suddenly go up, a “turkey” show he invests in becomes a smash hit, and he even inadvertently purchases a harem of girls. The time limit draws closer, Watling becomes richer, and Miss Lesley gives him back his ring. He finally involves himself in a breach-of-promise suit with the show-girl star of his show and gets rid of the remainder of his million. Some last minute complications develop before Watling wins the fortune and Miss Lesley.

As Si Seadler Sees It:

Personal Sell New Promotion Theme

There isn’t a seasoned industryite who doesn’t recognize the need for a specialized type of selling in today’s movie market. But the question is, are the major film companies ready to loosen the necessary promotional power to do the job properly?

Each picture represents a separate and distinct piece of merchandise that requires a certain style of salesmanship and showmanship to make the public aware that it is on the theatre “shelf”. But, unlike almost any other product, movies are here and gone so rapidly that their campaigns must, of necessity, be whipped up far in advance and given the most intensive concentration as the playing time approaches.

The year 1961 may well have produced the key to the specialized sell: a showman of sufficient experience and stature taking a film under his wing, so to speak, for a couple of months, nursing its intriguing elements into a definite want-to-see impulse. One interested observer termed this kind of promotion “Operation Overall.”

Prime example of a top-level promotion executive wrapping up a film package in attractive ad-publicity-exploitation trimming and escorting it cross-country, from city to city, until it ripens into impressive boxoffice proportions has been M-G-M’s Eastern advertising manager Si Seadler. This highly respected movieman, executing a concept of Metro vice president Howard Strickling, stayed with “Where the Boys Are” until it became one of the surprise hits of the year, and is currently shaping “Bridge to the Sun” into a household word.

Seadler also plans to devote the next several months to the first two Metro-Cinerama productions, “How the West Was Won” and “The Wonderful World of the Brothers Grimm.” In Seadler’s own words: “You get to know your product better this way, and are able to meet any selling problems it poses. One thing is certain, you touch all the showmanship bases along the way.”

Seadler’s activity has been of the enthusiastic, non-stop variety, matching the continuous character of the pre-release buildup. And, although he is the first to point out that such specialized treatment is impossible for every film, the M-G-M showman claims the opportunities for this kind of promotion are unlimited: “You can use this approach on a hard-ticket spectacular, such as devoting a separate ad-pub unit to ‘Ben-Hur’ and ‘King of Kings’, or on a mature type of attraction, as I am doing for ‘Bridge To The Sun’. To be sure, it won’t save a low grade film, but I think the idea is one of the best to hit the industry in some time.”

In the case of “Bridge”, Metro officials, upon viewing the first print, decided to pull the film out of immediate release so that a concentrated, in-depth campaign could supplement its inherent quality with the seasoning of widespread public appeal. Now set for a three-city international premiere, in Toyko, San Francisco and Washington, D.C., October 5, the moving East-West love story is a far more familiar item to the general public, and the lion’s share of the credit must go to the Seadler campaign.

The special push was kicked off in July by an all-inclusive national magazine advertising campaign, highlighted by placements in Good Housekeeping, Reader’s Digest, Redbook, Parents’ Magazine and Library Journal. This portion of the plan was aided by special, personal interviews with star Carroll Baker and author Gwen Terasaki in a number of national publications. August activity included a special advance preview of “Bridge” in Johnson City, Tennessee, home town of the author.

And right down the line it was Seadler creating the excitement and the hoopla. Having had a fine hand in some of the finest campaigns in cinema annals, he had the broad know-how, the contacts to get plenty of space. He personally accompanied Miss Baker and Mrs. Terasaki, setting up the publicity “plants” everywhere he went.

Following the theory that the film “was its own best press agent”, Seadler arranged for a nationwide saturation sneak preview plan for press, dignitaries and opinion-shapers in 103 cities all across the country. “This is giving ‘Bridge’ something vital to its b.o. success: penetration”. In addition, he set four cross-country P.A. tours for Miss Baker, Mrs. Terasaki, her daughter, Mako, and James Shigeta, who co-stars in the film. From an exploitation standpoint, Seadler cooked up some snappy stunts, chief of which is a 15-foot bridge smash in the middle of Broadway. The span, with supports carrying a disc-like sun six feet in diameter and emblazoned with the film’s title, represents an effective tie-in with the New York Police Athletic League and the U. S. Army Recruiting Service. It will stand for a full month on the safety island at 43rd and Broadway, an invaluable plug for the picture.

To Seadler, a man who can look back on a long and distinguished career with M-G-M, the special, personal, complete sell is a refreshing change in what can quite often become an industry-wide merchandising routine. In time, and with a build-up of the majors’ promotional forces, it may well turn out to be the important development of present-day movie showmanship.
Woo & Win Movie Patrons: 'Ticket-Back Pass' Guarantee

From the time the first shopkeeper rang up his first sale, the daily transaction of business has been conducted with this thought uppermost: the customer is always right. And, if quite often the prospective purchaser has seemed a bit over-reaching in his demands, at least the smart salesman has continued to woo him right down to the actual exchange of money—and, many times, beyond.

Until a recent development, this was not too often the case in the movie business. Drumbeaters did their stuff to draw patrons inside, and from there it was strictly up to the product on the screen to make the sale a satisfactory one for both parties. Now, thanks to the ingenuity of a Texas theatre circuit, we have the "ticket-back pass"—a method's first version of a time-tested good will weapon, the money-back guarantee.

Effective this week, Trans-Texas Theatres, Inc. will kick-off a new policy of a "movie guarantee ticket-back pass" to patrons not satisfied with any picture shown at its theatres. The plan's five-fold purpose, in the words of one circuit executive, is to "stimulate the movie-going habit, retain our customers, promote good will, fill our theatres on slow nights and have more people watch coming attractions on the giant screen."

The "ticket-back pass", worked out in full detail by Trans-Texas president Earl Podolnick and general manager Norm Levinson, will be employed at nine of the circuit's 11 houses (only two theatres showing the roadshow engagement of Cinerama will not be included): the Hollywood in Fort Worth; the Strand in Wichita Falls; Dallas' Fine Arts; Texas, Capitol, Burnet Drive-In and Chief Drive-In, Austin; the Fine Arts, Denton, and the State in Denison. Passes will be honored Monday through Thursday, with the exception of holidays and roadshow engagements, in this manner: if after seeing five minutes or the full show a patron is not happy with the film, he will be able to obtain a "ticket-back pass" by presenting the stub of his paid admission ticket to the house manager or assistant manager. This guarantee will be in operation for family groups as well as individuals.

To get the message about the guarantee plan to the public, Trans-Texas will make extensive use of newspaper advertisements, radio spots, screen trailers, posters and stories planted in newspapers.

According to g.m. Levinson: "We try to offer the finest motion pictures available, but we are the first to agree that not every person will completely enjoy every movie. This is why we will cheerfully offer a pass for any future show if our customers are not 100 percent satisfied. Our aim is to keep our patrons happy in the movie-going habit." The reasoning behind the pass plan, he added, was "the mere fact that all businesses guarantee their merchandise, and we in turn feel that our product, namely entertainment, should also be guaranteed to the public."

There are anticipated, of course, certain wrinkles inherent in the plan, such as chronic cinema complainers merely out to see pictures without having to pay the price of admission, and a possible run of poor product that will lead to a truly dry run at the boxoffice. But overall, the "ticket-back pass" looks like one of the freshest theatre-based showmanship ideas in years. As one Trans-Texas official put it: "We believe the time has come to put on our thinking caps and have the foresight to try new ways and means of bringing people back into the theatres."

Amen.

New Faces Sell Themselves

In an obvious dual effort to sell new faces to exhibition and, at the same time, simplify the theatreman's job of selling them to his patrons, Hollywood producers and TOA have combined to make the 14th annual TOA convention a stage for new star talent.

According to Albert M. Pickus, president of the exhibitor group, 20 new personalities will be presented in a professionally planned show to more than 1,000 theatremen at the convention. And, they'll bring with them film clips of their work, along with promotional kits the theatre owners can take back for distribution through local newspapers and magazines.

U Campaign Plans

'BACK' TALK. Virginia Grey, co-starred in Universal's "Back Street", and currently touring key cities on behalf of advance promotion of film, discusses the campaign in New York with U homeoffice executives, l. to r.: Paul Kamey, Eastern publicity manager; Phil Gerard, Eastern advertising and publicity director; Eastern promotion manager Jerome M. Evans, and Herman Kass, executive in charge of national exploitation.

'KING' DISPLAY. "King of Kings", which opens Nov. 16 at Dallas' Tower, enjoyed plenty of exposure via this display material covering a vacant building adjacent to the Majestic, in heavily-traveled area.

Half-Million in Magazines

Heads $2 Million 'Cid' Push

As the leading national magazines battle furiously the circulation war of survival, offering editorial blandishments galore in an effort to win new readers and keep old ones, they will have one thing in common during the next three months. They'll all showcase $500,000 worth of specialized ads on "El Cid."

The half-million allocated to national magazine placements is part of a mammoth $2 million, "all-encompassing advertising campaign" Allied Artists has mapped out to herald the Samuel Bronston production.

Talking at a breakfast conference attended by some 175 magazine and press representatives, AA president Steve Brody, assisted by Alfred H. Tamarin, the film's campaign director, and William Schneider, of the Donahue & Coe ad agency, outlined various facets of the big push. The magazine portion, scheduled to break simultaneously with a $1.5 million promotion in newspapers, and on radio and TV, will be highlighted by full-page, four-color and special four-page inserts in more than 30 leading national publications, with a combined readership of almost 188 million. Said Brody: "National magazines can create a want-to-see attitude that will be reflected at the boxoffice."

According to Schneider, different ads will be used in different magazines: "Each insertion was individually tailored to the 'editorial image' of the magazine for which it is intended. The mass circulation books will have four-color spreads. The women's magazines, ads that feature the historic love story of the film. Schneider also stressed the employment of a four-page monograph by the famous historian-novelist Harold Lamb, slated for publications with high "egghead" readership. Reprints of the monograph will be made available to women's groups and other opinion-making organizations.

According to the magazine ad drive, the publications will wage promotional campaigns of their own. Ladies Home Journal, for instance, plans a merchandising program designed to attract interest from educators and PTA groups.

"El Cid" is set to open Dec. 14 at New York's Warner Theatre. And for the box, said Tamarin, the principal (including stars Charlton Heston and Sophia Loren, and director Anthony Mann) will be available for promotional appearances in and around Gotham.
it probes the stranger... the pick-up... the savage realities...

TELLING TEASERS

what's a HUSTLER

Fox used the tiny teaser, above, three weeks before the opening, also sniping 3 and 6-sheets all over New York. This was followed with a series of four 3-column teasers topped by a tagline employing different key words: "Explosive", "Primitive", "Electricifying", "Dynamic". By the time it opened, "Hustler" was well-known to millions of Gothamites.

The word for Robert Rossen's THE HUSTLER...

prim-i-tive

The large newspaper ads, above and below, tell the "Hustler" story in succinct, but daring terms. The variation of the overpowering embrace scene, in the unusual negative form, was run just prior to the film's New York opening.

The word for Robert Rossen's THE HUSTLER...

ex-plo-sive

What the Showmen Are Doing!

SMART ADS HUSTLE HIT

Week-end reports from the dual premiere of "The Hustler" at New York's Paramount and 72nd St. Playhouse indicate that 20th-Fox has a solid boxoffice hit on its hands, and a substantial portion of the credit for the big opening business must go to the effective advertising campaign on the film.

Starting with a basic clinch that bespeaks all the stark and savage realism inherent in this drama of a pool shark and his tawdry love, Fox smartly added brief, bold copy capsuling the characters in a fascinating style. The provocative title shares top billing with the strong marque names of Paul Newman and Jackie Gleason, thereby blending the masculine aspects of the storyline with the fem-attracting qualities of the Newman name. Bold black-and-white, powerfully enhanced by clever shading and, in a couple of the ads, a striking negative illustration, creates the illusion of intimacy, the feeling of peering through half-open doors at human emotions dramatically laid bare.

In shaping the campaign for "The Hustler", 20th has developed a series of ads that do justice to the picture's emotional impact.

PAUL NEWMAN ROBERT ROSSEN PI Per LAURIE GEORGE C. SCOTT JACKIE GLEASON

MYRON McCORMICK ROBERT ROSSEN DONALD CAMPBELL ROBERT ROSSEN

Cinemascope

Film BULLETIN October 2, 1961 Page 19
Bull’s-Eye Circulation!

492 LEADING FINANCIAL FIRMS

The Movie Industry’s “MONEY MEN”

read

Film BULLETIN

GUARANTEE

Concentrated Coverage of the Richest Movie Market

Film Bulletin Reaches the Policy-Makers, The Buyers, The Bookers of over 12,000 of The Most Important Theatres in U.S. & Canada!
Paramount's Pay-TV
Secrecy Blows Up

Read REPORT FROM ETOBICOKE

What They're Talking About

- 20TH ECONOMIES . . . HARTFORD SLOW-DOWN
- SATURDAY NIGHT STAY-INS . . . LOEB SELL-OFF

'GLAMOUR' ISSUE:
ACE FILMS, INC.

Reviews

KING OF KINGS
Film of Distinction

JUDGMENT AT NUREMBERG
BACK STREET
MR. SARDONICUS
PARIS BLUES
TOWN WITHOUT PITY
BREAKFAST AT TIFFANY'S
PIRATES OF TORTUGA
THE EXPLOSIVE GENERATION
SECRET OF DEEP HARBOR
Mr. Exhibitor: Whatever else you do today make a note to secure your Warner pressbook on SPLENDOR IN THE GRASS. It contains what many in the industry have already called "The most ingenious and aggressive selling campaign in years."

Read it very carefully.
Put it to work.
INSIDE 20TH-FOX. Wall Street pressures are still being applied on 20th Century-Fox, albeit behind closed doors, for changes in the management and methods of operation. Meanwhile, efforts are being made within the organization to meet the demands of the Loeb-Treves interests by effecting sharp economies, some of which, ironically, might hinder the company's recovery just as it seems to be getting up a head of steam. Advertising budgets, for instance, have been radically slashed at the moment when 20th has some of its best-looking product in two years. "The Hustler" has shown surprising boxoffice strength, but will require plenty of selling in markets outside of the big metropolitan areas. A report from the studio has it that "The Comancheros" is one of the strongest action shows in many a moon, but this type of picture also needs a big ballyhoo push to realize its potential in today's market. And "The Innocents" is a suspense film that will stand or fall as a boxoffice item on the basis of its promotion campaign. If sharp-pencil thinking stifles the advertising department, it is likely that none of these promising releases will get its full share of the boxoffice take. Meanwhile, reports persist that the Wall Street interests are continuing to call for a re-shuffling of 20th's executive personnel. Whether or not they prevail will probably be decided by the company's progress within the next few months.

SATURDAY NIGHT STAY-INS. Those who place stock in video ratings—and their number is legion in the TV industry—believe the novelty already is wearing off Saturday night movies on the small screen. Much to the delight of theatre men, they point to Arbitron ratings for the first three weeks of "stay-at-home" watching as sufficient proof that audiences already are beginning to drift back to their western staples, making movies on TV—even in prime time—just another contender in the Saturday night derby. Ten p.m. figures for September 23, the first TV film night, indicate the glamour attached to the new program: Gunsmoke (18.4), Movie (26.5). But for September 30: Gunsmoke (25.3), Movie (20.0). And on October 7: Gunsmoke (20.8), Movie (22.3). To be sure, the cinema offerings have retained a measure of popularity, but it is clear that their cowboy opposition has pulled himself back up by the bootstraps. From here on in, it appears to be every show for itself, and the seasoned TV observers are betting on the westerns.

LOEB SELL-OFF? Many are reading a diminution of interest in 20th-Fox into the sale of 3800 shares of the company's stock by a trust headed by John L. Loeb. The transaction is viewed as a possible indication of a sell-off of Loeb-Treves shares in 20th (a possibility predicted in the May 15 issue of Film BULLETIN). Definitely not so, according to a spokesman for Loeb.

HARTFORD SLOWDOWN. Despite an emphatic denial by officials of RKO General that plans for the Hartford pay-TV experiment had been scuttled, the feeling persists in some quarters that there is a growing uneasiness among the Hartford top brass, and a desire to watch closely developments in other slot-TV test areas. Telemeter in Little Rock will be argued before an Arkansas circuit court Nov. 15. That case is expected to go to the State's highest court, and ultimately to the U. S. Supreme Court. Meanwhile, the news from Etobicoke—where the Paramount subsidiary, Telemeter, still is testing the pay system—that a director recently walked out, charging that the experiment is costing Famous Players a bundle, also brought RKO General officials up with a start. The FCC OK of the Hartford trial, itself, is being challenged by Connecticut exhibitors and a hearing in the U. S. Court of Appeals is looked for sometime in November. With all these crucial tests hanging fire, the tendency to slow down the Hartford test is understandable.
‘Glamour’ Issue: ACE Films, Inc.

There is hardly a theatreman in the land today who is not convinced that his number one problem is the product shortage.

A gross imbalance exists between the film needs of exhibition and the production programming of the established producing companies, and it is quite clear that this inadequacy will become even more acutely felt as the post-1948 releases are sold off to television, steadily diminishing the backlog of reissues available for theatre playing time.

Make no mistake about it, the film men are keenly aware of exhibition’s plight, but they are under pressure from hard-nosed financial sources to concentrate expenditures on fewer pictures. By showing such enormous grossing power for big blockbuster attractions, the theatre branch set the film companies on a course of constriction, and now suffers many famines between occasional feasts. There is little, if any, likelihood that production will alter its course; to the contrary, the trend appears to be toward further contraction. Twentieth Century-Fox and United Artists both announced in recent weeks that they would drop low-budget pictures from their future programs.

Where does that leave some fifteen thousand theatres? It leaves them needing more product and facing the urgent problem of getting it—or creating it.

The American Congress of Exhibitors is about ready to move in the latter direction. S. H. Fabian, who has headed the ACE production project since its inception, told the TOA Convention in New Orleans last week that since a legal company—ACE Films, Inc.—has now been formed, all theatremen will be given an opportunity to invest in it, with the prime purpose of protecting their business and with the added incentive, in Mr. Fabian’s words, that it “will also turn out to be one of the most profitable investments you have ever made.”

The ACE chairman presented a most convincing case for supporting the venture: “By the laws of averages, the more features made, the more money pictures made. The more pictures made, the less pressure on you to overextend your runs. The more competition among exhibitors for your playing time, the greater your chance of negotiating reasonable terms.”

It hardly needs saying that this project is for every theatre operator in the country. Every member of Allied, every member of TOA, every exhibitor not affiliated with any organization has a stake in ACE Films, Inc., for this vital new source of product can help to restore to some degree the proper balance between supply and demand in the movie marketplace.

We don’t know what dividend, if any, ACE Films, Inc. stock might ever pay, but for every theatreman this has prospects of being one of the real ‘glamour’ issues of our time.

Good UA News

“I simply can’t find words to express what this means to the industry as a whole. I predict with all confidence possible that in ’62, ’63 and ’64 we are going to make gigantic strides forward. This should be good news to exhibitors over the world.”

These enthusiastic expressions by United Artists president Arthur B. Krim about his company’s three-year, $150 million program appears to be in tune with UA’s prospects for the next 3 years.

Just a glance at the titles on the schedule is sufficient to indicate the boxoffice potential in the arsenal of best-sellers and hit plays: “West Side Story,” “Judgment at Nuremberg,” “One, Two, Three,” “Pocketful of Miracles,” “The Children’s Hour,” “Sergeants 3,” “Two for the Seesaw,” “Toys in the Attic,” “Irma La Douce,” “The Best Man,” “Hawaii,” “A Shot in the Dark,” “The Last of the Just.”

In addition, Mr. Krim pointed out that “only the most important of the releases” are revealed. Exploitation pictures and other attractions will be added to increase the card to 30-36 pictures per year.

True, United Artists’ production program offers much promise for the future.

A Victory For Reason

Warner Bros.’ decision to eliminate from its contracts the controversial “pay or play” provision for kiddie shows, brought to a head recently by the “Fanny” dispute, is a victory for reason and good will. On a broader scale it also gives evidence of an improvement in distributor-exhibitor relations.

In letters to all protesting theatre organizations, including ACE, Allied and TOA, general sales manager Charles Boasberg reversed his stand by promising settlement with individual exhibitors on a picture-by-picture basis. The Warner decision should serve the interest of practicality, as well as encourage theatremen to negotiate their requests and complaints with the distributors.

The solution of the “Fanny” problem is one example of how efficacious such
Movie Stocks Show Signs Of Emerging from Slump

Movie stocks gave strong signs of staging a comeback over the past fortnight, as 15 of the 21 issues covered in the chart on this page registered gains well ahead of the bullish pace of the overall market. Tinsel and glamour began to show again on some cinema shares, although trading, for the most part, continued rather light.

Universal paced the upward parade, rising 4 3/4 points probably on the basis of the company's impressive lineup of forthcoming pictures. Six good-looking films are scheduled for release between October and May. Parent firm Decca likewise shot up 3 3/4. M-G-M also spurred sharply, presumably in anticipation of the Broadway opening of its big 'King of Kings,' then tapered slightly as a result of some profit-taking, to finish 2 3/8 points ahead. 20th-Fox reversed its steady slide, jumping 1 1/2 points, as 'The Hustler' opened to some fancy grosses and a stir of new interest in the firm was felt in Wall Street. Disney (2 3/4) and Loew's Theatres (2 3/4) also advanced smartly. The only significant trend-buckers were Paramount, which continued its slump by dropping 3 1/2% to approach its year's low, and Cinerama, down 2 7/8 on a tremendous turnover of 233,100 shares.

Epic Film Formula Makes Metro 'Attractive Purchase'—Hayden, Stone

Metro-Goldwyn-Mayer's consistency in turning out epic-proportioned films makes the company's stock an "excellent prospect for long-term capital gains" in the opinion of one prominent Wall Street firm. In a high upbeat progress report by its analyst Robert P. Bingaman, Hayden, Stone & Company predicts that the profit impact of Metro's array of big-budget pictures, completed and currently in production, will be felt through 1962 and '63, giving the company an uncommon long-range allure for investors.

While acknowledging that cinema success hinges precariously upon that fickle factor, public taste, Bingaman feels that M-G-M possesses the "epic" formula to satisfy public demand. "Metro appears to be an especially well-managed film-maker, capable of realizing good year-to-year profits. A strong lineup of films is ahead, and prospects of continued earnings progress is envisioned. Selling at 9.4 times expected 1961 earnings of $5.00 per share, the stock is considered an attractive purchase for appreciation potential."

It is simply a question of long-run value versus possible short-term shortcomings, and, says the Hayden, Stone report, Metro has the product potential and know-how to make it an extremely worthwhile buy for any reasonable length of time. For while there may crop up periods of time during which the firm has little of note in release, its "annual gambles," as production chief Sol Siegel calls the epics, are fashioned to more than overcome the dry spots—in fact, to gross sufficiently high in the millions to "make" Metro's fiscal year. Thus, as 'Ben-Hur' continues to reap record profits, similar blockbusters are waiting in the wings for their turn at the wickets. If the smaller films prove money-makers, of course, so much the better.

As Bingaman puts it: "From time to time we have recommended the purchase of Metro-Goldwyn-Mayer stock as an excellent prospect for long-term capital gains. The basis of these recommendations stemmed from the ability of the company consistently to produce films capable of winning outstanding boxoffice success. We believe this basis still holds true, as demonstrated by the earnings progress of the company. In the nine months ended June 30, the company reported a 29% increase in earnings over the like 1960 period. For the fiscal year ended August 31, 1961, earnings for Metro are projected at $.50 per share, up from $.35 in fiscal 1960. Further earnings progress is expected for fiscal 1962. The major impetus of the company's large investment in epic films should be felt the following year, thus enhancing long-term attraction to this equity. While we realize that motion picture success is based on public taste, we believe Metro-Goldwyn-Mayer's lineup of films offers above-average boxoffice potential."

Citing reasons for the drop in the price of M-G-M shares in the past two months, Bingaman says: "Perhaps one reason has been the unfavorable publicity the company has received concerning the costly delays in filming a remake of 'Mutiny on the Bounty.' The film is now expected to exceed the cost of 'Ben-Hur.' However, we believe high investments in good films can yield excellent long-term returns, so that this film may, in the end, prove to be quite profitable ... There have also been delays in the filming of 'Lady L,' which to date has cost about $2 million. However, M-G-M has been able to absorb these costs without seriously affecting current earnings. We would take note here that films such as 'Ben-Hur' and 'Gone With the Wind' (expected to gross $7 million on this year's re-run) were also expensive but the end result was well worth the initial outlay."

Looking ahead, the Hayden, Stone report lists "a promising array of large-budget pictures." Among them: "King of Kings" ("should have favorable audience reaction"); "Four Horsemen of the Apocalypse" ("a large scale film with a galaxy of stars"); "How the West Was Won" ("a film that could well register future profits"). Then, of course, there are "Mutiny on the Bounty" and "The Wonderful World of the Brothers Grimm." All of which leads the researcher to conclude: "In concentrating on the 60 shares.

<table>
<thead>
<tr>
<th>FILM &amp; THEATRE STOCKS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Film Companies</strong></td>
</tr>
<tr>
<td><strong>Allied Artists</strong></td>
</tr>
<tr>
<td><strong>Allied Artists (Pfd.)</strong></td>
</tr>
<tr>
<td><strong>Cinerama</strong></td>
</tr>
<tr>
<td><strong>Columbia</strong></td>
</tr>
<tr>
<td><strong>Columbia (Pfd.)</strong></td>
</tr>
<tr>
<td><strong>Decca</strong></td>
</tr>
<tr>
<td><strong>Disney</strong></td>
</tr>
<tr>
<td><strong>M-G-M</strong></td>
</tr>
<tr>
<td><strong>Paramount</strong></td>
</tr>
<tr>
<td><strong>Screen Gems</strong></td>
</tr>
<tr>
<td><strong>20th-Fox</strong></td>
</tr>
<tr>
<td><strong>United Artists</strong></td>
</tr>
<tr>
<td><strong>Universal</strong></td>
</tr>
<tr>
<td><strong>Universal (Pfd.)</strong></td>
</tr>
<tr>
<td><strong>Bingman Brothers</strong></td>
</tr>
</tbody>
</table>

| Alliance Artists, Cinemart, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange. |

<table>
<thead>
<tr>
<th>Theatre Companies</th>
<th>Close 10/12/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AB-PT</strong></td>
<td>46 1/2</td>
<td>+ 1/2</td>
</tr>
<tr>
<td><strong>AP-PT (Pfd.)</strong></td>
<td>19 3/4</td>
<td>+ 3/4</td>
</tr>
<tr>
<td><strong>Loew's</strong></td>
<td>29 3/4</td>
<td>+ 2 3/4</td>
</tr>
<tr>
<td><strong>National Theatres</strong></td>
<td>6 3/4</td>
<td>- 1/2</td>
</tr>
<tr>
<td><strong>Stanley Warner</strong></td>
<td>32 1/4</td>
<td>+ 1 1/2</td>
</tr>
<tr>
<td><strong>Trans-Lux</strong></td>
<td>20 1/2</td>
<td>+ 1/2</td>
</tr>
</tbody>
</table>
on high-budget films, Metro, in the future, may have enough so-called epics so that each one could be re-issued periodically adding bonus income for the years ahead."

**Value Line Predicts 20th-Fox Production Profits in 3-5 Years**

Despite 20th Century-Fox's losses on film production in recent years, the current Value Line Investment Survey predicts that within three to five years the company "along with the other major studios, will be enjoying satisfactory profits from its motion picture production-distribution activities."

The analysis, published by Arnold Bernhard & Co., attributes 20th's current difficulties to its volume production policy and failure to trim studio overhead costs. However, the company, says Value Line, still enjoys a strong cash position as a result of the sale of its huge real estate holdings in Los Angeles for $43 million, and the new program of big picture production should restore Fox to a healthy state.

Overall, the survey, "the theatrical motion picture business is far from being sickly . . . Further gains are believed to have been registered so far this year. Too, today's moviegoers are highly receptive to good pictures. In the last few years, many a quality film managed to generate world-wide film rental of more than $10 million. In contrast, $10-million grossers were indeed rarities back in the mid-Forties even though movie attendance was then at peak levels."

For the short haul, Value Line likes Walt Disney Productions, the only equity in the entertainment group "classified among the top 20% of all stocks" for probable market performance in the next 12 months.

**Warner Executives in Pre-Split Buys; Huge Zugsmith Sale of AA**

Immediately prior to final approval of the 4-for-1 stock split, Warner Bros.' top brass exercised options to purchase large amounts of the company's common. Their under-the-wire buys highlighted secured transactions by officers and directors of film and theatre firms, as reported by the SEC for the period August 11 to September 10, 1961. In another important development, Albert Zugsmith disposed of practically all of his once-huge Allied Artists holdings in one big sale.

President Jack L. Warner exercised an option to buy 30,000 shares of WB, lifting his total holdings to 279,865. Benjamin Kalmenson (20,000 shares), Herman Starr (7,500), Wolfe Cohen (5,000) and Stephen B. Trilling (5,000) likewise took advantage of options to acquire their total holdings in the firm. Vice president James B. Conkling also purchased his first 5,000 shares of Warner stock.

Zugsmith disposed of 106,500 shares of Allied Artists, slicing his holdings to a mere 300 shares, adding credence to a rumor first reported in the Aug. 21 issue of Film BULLETIN that he was involved in either the buying or selling end of a deal to acquire control of Allied Artists. Director Roger W. Hurlock, now actively affiliated with AA, bought another 600 shares, raising his total to a substantial 25,600.


**Reasons for Para. Nosedive: Pay-TV Doubts, 'Jacks' Failure**

What happened to Paramount? From a high of 86 last spring, the stock has dropped over 30 points, a decline far more steep than that experienced over the past several months by cinema issues in general.

Some observers point to lack of a solid line-up of pictures and some real boxoffice flops, others to the sluggish pace of the firm's pay-TV experiment. H. Hentz & Co., Wall St. investment house, has its own explanation of the Paramount nosedive: "No single reason can be credited for the recent weakness, but it can possibly be attributed to several factors; the fact that pay-TV is still a largely unknown equation; disappointment in the results of a major film, 'One-Eyed Jacks'; and the fact that the stock had advanced too rapidly and its technical position was thereby weakened. Essentially, the longer term outlook of the company remains favorable, and we regard the issue a very attractive commitment for substantial capital gain over a length of time."

It is no trade secret that film production is slowly but surely being shoved into the background, yielding the paramount spot in the company's operational picture to such pursuits as feejee, color TV and electronic data processing. On this score, the Hentz report notes that 'emphasis on non-film activities is rapidly changing Paramount Pictures' make-up, with motion picture production now accounting for only a relatively small portion of total profits. This development reflects the basically recurring nature of installment income from the disposition of the company's film library and substantial dividend income from the company's Canadian affiliate. While earnings, therefore, have achieved a high degree of stability, the principal attraction in the Paramount picture is the future potential, which appears considerable, of the company's electronic, color TV and pay-TV operations . . ."

Of the coin-in-the-box venture, the Wall St. house notes: "Paramount is now in a position to award other franchises (in addition to the ones in Erobicote and Little Rock) and it appears that the company's system will be installed in several American cities and towns sometime in 1962. Since Paramount will receive about 5% of gross receipts from its franchise operators, the contribution to profits could be substantial over a period of time."

Noteworthy, too, in the Paramount report is the fact that the film company changed its method of reporting earnings (income from pre-'48 film library sales will be included with gross income rather than as a special item). According to Hentz, "This new method of reporting was decided upon because management felt that such income will be a recurring item for many years to come. This is based on the fact that the post-1948 film library consists of some 200 films and the company expects to produce about 15 to 20 films annually, adding almost 200 films to the library over the next ten years."

(Continued on Page 28)
Production "Fade-away"

The annual fuss over "runaway" production is stirring in the Hollywood hills and once again the time has come for this humble corner to be filled with doubt. The area of doubt is a rather large one. Did production run away from Hollywood or was it chased? Did it run away to other climes or merely cease to exist? Do we solve the problem by getting a bill passed, and if so what kind of law?

Perhaps we can put matters into somewhat better focus by agreeing first on a basic set of facts. The first fact is that there is "runaway" production. Pictures which might have been made in Hollywood are being made overseas. We can discuss the reasons later. The second fact is that in addition to "runaway" there has been a production "fade-away." The American producers and distributors just aren't offering as many films as they used to. The third fact, and it is an important one, is that despite the decline in the number of films available, the general investment in film production has gone up. One "King of Kings" costs as much as a dozen modest entries.

Let's look at the whole problem with these facts in mind. There has been a decline in production in Hollywood for a variety of reasons. One reason has been that important stars like William Holden have chosen to work overseas. If you want these stars in your pictures—and who wouldn't?—you go overseas to get them. Another reason for the decline in Hollywood production has been the pressure by some of the major foreign markets to step up production activity within their borders. This pressure has been exerted in the form of import quotas, at times currency export restrictions and even direct subsidy.

These are the external reasons for "runaway" production. But there are plenty of internal causes within the U.S. for the flight of theatre film-making. Some of these causes are beyond the power of the film industry to change. We can't change tax laws which make it financially attractive for stars to stay abroad, for example. We can't change the lure of television for top performers like Danny Thomas.

What can we change? What can we do to bring more production back to Hollywood?

High on the list of things we can do would be labor reform. It is somehow ironic that the very people whose feather-bedding tactics helped spiral the cost of Hollywood production are now the foremost protesters against "runaway" film-making. In New York City the film unions have agreed to an experiment in reducing costs, with the incentive of a profit sharing deal to sweeten the sacrifice. But Hollywood probably will resist such an arrangement to its last breath.

Probably one reason why labor costs in Hollywood have not been similarly nudged downward—or even gestured at—is that the major producers have found a way to live with these costs. And that brings us to number two in the basic set of facts which we cited earlier in this article, the production "fade-away."

The producers have found that they can get around the increase in studio labor charges by eliminating the pictures on which labor charges are the major element. The labor charge for a multi-star epic is a smaller percentage of its total cost than the labor charge for a program picture. (When we speak of labor charge, we are of course talking about organized labor rates, not the salaries of performers of star status.) There are also incentives to use more studio space for television production, since in the same working day the studio crew turns out many more minutes of film for TV than it could for a movie.

So the companies can live with the high labor overhead in Hollywood by making a few blockbusters and a steady supply of television films for that hungry maw. They cannot make enough of the modest program pictures which are needed to keep the theatre properly supplied with product. Or, to be more accurate, they cannot make these modest program pictures with modest labor costs.

Thus there is no great economic pressure operating to cause the producer-distributors in turn to pressure labor for better terms. There have been few advances—as there have been in the manufacturing industries—whereby increased labor rates can be compensated for by higher individual productivity. Many labor leaders seem to think that the problem can be solved by protectionism—either in the form of high tariffs on imported pictures, organized labor boycotts of foreign films or other forms of outside pressure. It is interesting that every one of these suggestions would have the effect once again of raising costs or cutting the supply of films or both.

Nobody seems to be thinking in terms of the only obvious solution. The precedent for this solution exists in various areas. Perhaps the area most closely related to films is the stage. Right in the theatre capital of the world, New York City, there are off-Broadway stage groups operating with the cooperation of organized labor at reduced wages and with less personnel than Broadway shows must have. There are performers on local television shows, unionized performers, whose pay scale is less than for a network show. Why then cannot there be some sort of differential system in Hollywood for modest budget pictures? Why can't the size of the studio crew and the salary scale somehow be related to, say, the talent cost total? Why can't a percentage system such as that recently enunciated in New York be used as a means of cutting the operating nut for low-budget production?

This could be done if all parties were whole-heartedly interested in getting it done. But there is little incentive for the major producer or distributor to take the initiative in this matter. He has found that he can make out pretty well with his blockbusters, and let the theatres more or less fend for themselves, as far as program pictures are concerned.

As for the unions, there is a matter of strategy. They cannot open discussion of the problem by offering concessions. This would be, so to speak, an admission of guilt, and few labor leaders would consider that smart tactics. Furthermore, there is no doubt that the unions deserve to be spared from the onus of being labeled the original or only guilty parties. The twin problems of "runaway" production and product shortage stem from major economic and socio-cultural trends as well as from a certain amount of labor-management intrusiveness.

There does exist one hopeful avenue. Funds raised by exhibition groups for the production of modest pictures have not yet been disbursed. Perhaps the Hollywood unions and the exhibitor finance group could work out an off-Broadway arrangement covering a specific group of pictures. This, by-passing the agreements between the major companies and the unions, might lead the way to a new series of wage formulas less rigid than the present; and a less rigid wage pattern could in turn persuade the major studios to get back into the business of quantity film production. It's certainly worth a try.
Paramount's Pay-TV Secrecy Blows Up

by CLIFFORD R. BOWERS

TORONTO. The policy of secrecy and covering of false optimism that have surrounded the pay-TV experiment in the Etobicoke suburb of Toronto since its start over a year and one-half ago were ripped off by recent developments here. Under pressure from a former board member of the Famous Players Canadian Corp., which has been bearing the costs of the toll television operations, it is now admitted that the pay-TV test is losing heavily. As a result, Paramount Pictures Corp. has agreed to take over the operating costs of Telemeter in Etobicoke, J. J. Fitzgibbons, president of Famous Players, announced Oct. 5.

Mr. Fitzgibbons' statement followed the resignation of Norman S. Robertson, a member of Famous Players' board for 20 years, in protest against the losses incurred by the pay-TV experiment and his feeling that Paramount was "milking" the Canadian shareholders of Famous Players. Paramount owns 51 per cent of the stock in Famous Players. Through its subsidiary, International Telemeter Corp., Paramount controls the world rights to the tollvision system.

Mr. Robertson, a prominent Toronto lawyer and chairman of the board of North American Life Assurance Co., said that Trans-Canada Telemeter Ltd., which operates the Etobicoke pay-TV system, was, in his words, inspired, pressed forward and supervised by Paramount. He said Famous Players has spent more than $2,000,000 on the operation which was launched in February, 1960, and is still losing $11,000 a week. He believed from the beginning that the wired-circuit TV system would not be successful commercially.

It was beyond his comprehension how the company could authorize statements to the effect that officials were satisfied with the progress of pay-TV, the Canadian attorney declared, in view of the obvious fact that the Etobicoke experiment was continuing to lose heavily.

Robertson said that Famous Players' 8,300 Canadian shareholders were footing the bill for the experiment, although they would stand to gain only if the Etobicoke set-up was successful, while Paramount would benefit through its control of world rights to the system. He objected to the Canadian being the "guinea pig" for the test, with so little stake in the overall Telemeter potential.

He claimed that Canadian shareholders had never been made aware of the financial facts concerning pay-TV. While he had not attended the directors' meeting of August, 1959, which voted $1,480,000 to start the Telemeter experiment, Robertson said he had cause to suspect that the approval vote was demanded by Paramount.

Famous Players lost $481,000 on pay-TV in 1960 and another $226,000 in the first 26 weeks of 1961, he said, but the shareholders had never been informed of this. Mr. Robertson, who recently sold his shares in Famous Players because he disagreed with company policy, added that progress of the Telemeter experiment was never referred to at any directors' meeting or in any quarterly reports to shareholders.

Referring to Mr. Fitzgibbons' statement that Paramount is taking over Telemeter costs as of January, 1961, Mr. Robertson said he considered that move a result of his resignation, which he submitted in August. He said that in September he wrote to Paramount president Barney Balaban stating that he would stay on as a director if Paramount would assume the costs of Telemeter and make a full disclosure of its operations to the Canadian shareholders of Famous Players. The second condition was not met, he said. He also asked that FP be reimbursed for operation losses since Jan., 1961.

"I consider it completely ridiculous that Canadian shareholders owning half of a company should be barraged with laudatory press releases about what is happening in Etobicoke without being informed of the full story," Mr. Robertson said.

Mr. Fitzgibbons at first declined comment on Mr. Robertson's statements, saying that a board meeting was set for Nov. 13 at which time policy matters would be discussed. However, he later admitted to a reporter's questions that he considered Mr. Robertson's remarks the results of "impatience and misinformation."

Mr. Fitzgibbons said he was completely satisfied with Telemeter's progress to date, although he considered it to be still experimental. According to the FP topper, the system's 5,800 subscribers could be increased to 40,000 without additional studio costs.

Regarding the taking over of Telemeter costs as of Jan. 1, 1961, Mr. Fitzgibbons noted that this was not the only thing Paramount was doing to ease the situation, adding that Paramount already had done a great deal to reduce the financial strain on Famous Players Canadian. He said Paramount had shared the costs of many of the special programs shown on Telemeter. Hedda Gabler, Show Girl and the Second City Revue were paid for entirely by Paramount and never billed to Famous Players. In addition, Paramount had assisted with the costs of televising football and hockey.

Mr. Fitzgibbons stated that an important expansion of the Etobicoke system was planned for this fall and winter. He said that five regular-season home games of the Toronto Argonauts football club would be carried. He said that negotiations are now being carried on to acquire the rights to televise all 35 away-games of the Toronto Maple Leaf.

Declared Mr. Fitzgibbons: "There is general agreement among those in the entertainment business that pay-television is likely to provide an extraordinary future in show business. The rights to use Telemeter system in Canada both over wire and over the air will enable Famous Players to play an important part in this great future."
PENNEBAKER PRODUCTIONS and DIANE PRODUCTIONS present

PAUL NEWMAN

JOANNE W

the
spotlight

paris

WITH

LOUIS ARMSTRONG · DIAHANN CARROLL · SERGE REGGIA

ADAPTATION BY

LOLA ADLER · HAROLD FLENDER

BASED UPON

A NOVEL BY

DUKE ELLINGTON · GEORGE GLASS · WALT
DWARD SIDNEY POITIER

DATING STARTS
SEPT. 28 IN:
ATLANTA — Loew’s Grand
PROVIDENCE — Loew’s State
BUFFALO — Shea’s Buffalo
CHARLOTTE — Manor
CHICAGO — Roosevelt
CINCINNATI — Keith’s
CLEVELAND — Loew’s State
DALLAS — Palace
HOUSTON — Loew’s State
DENVER — Paramount
ST. LOUIS — Loew’s State
MEMPHIS — Loew’s State
SAN FRANCISCO — United Artists
SEATTLE — Coliseum
MILWAUKEE — Wisconsin
MINNEAPOLIS — Mann
NEW HAVEN — Loew’s College
NEW ORLEANS — Loew’s State
NEW YORK — Astor
OMAHA — Skyview-Chief-Admiral
PHILADELPHIA — Goldman

AND IN SELECTED THEATRES IN:
BOSTON • DETROIT
INDIANAPOLIS • JACKSONVILLE
FT. LAUDERDALE • MIAMI
MIAMI BEACH • KANSAS CITY, MO.
KANSAS CITY, KAN. • LOS ANGELES
SALT LAKE CITY • OAKLAND
WASHINGTON, D.C. • BALTIMORE
DES MOINES • PITTSBURGH
TOA Convention

Product, Pay-TV, Merchandising Highlight New Orleans Sessions

How to obtain more product, how to sell it to the public, and how to keep it off pay-TV screens—these were the questions that absorbed the huge turnout at the 14th annual convention of Theatre Owners of America, in New Orleans, October 8-12.

Unquestionably, the need for more pictures to fill playdates week in and week out, has been the most demanding of all to most exhibitors, and, as such, it grabbed the largest headlines when S. H. Fabian, head of ACE, revealed that ACE Films had created a committee on management negotiations and opened its subscription list to additional exhibitors. Showmanship, always a strong suit in any theatreman’s hand, was played to the hilt, as advertising executives of the major film companies promoted the art of promotion to conventioneers anxious to discover new ways to merchandise their product.

Other significant problems also attracted their share of attention as the organization met under the gavel of its new president, John H. Stembler. The threat of pay-TV, of course, loomed uppermost in a number of important speeches, including those of fovee’s tireless foe, Philip F. Harling, and John H. Rowley, currently engaged in a pay-TV battle in Arkansas.

Below and on following pages are presented highlights from the principal addresses made at the convention.

‘What Can We Find for Our Screens?’—Fabian

S. H. Fabian, president of Stanley Warner Corp.

Today there is really one problem that bears down upon us all: WHAT CAN WE FIND TO PUT ON OUR SCREENS!?

I want to concentrate today on this one perilous fact—which is scuttling our business—that is . . . the shortage of product, and hope that I can persuade you all, that every exhibitor must concern himself personally with this supreme danger to the very existence of the theatre industry.

By the action of the Executive Committee of ACE, I was persuaded to take the Chairmanship of a special committee to find ways and means to increase feature production. As I dug into the facts, I quickly saw that if we could get more product on the market, not only could we reverse the present box office trends in our individual houses but that the existence of ample availabilities would, by the laws of cause and effect, reduce industry friction and probably eliminate the bulk of trade practice evils.

This has convinced me that most of the fringe problems that embitter us have become less aggravating and expensive as more films show up on distribution schedules.

I see it this way: By the law of averages, that the more features made . . . the more money pictures made. The more pictures made . . . the less pressure on you to over-extend your runs. The more competition among distributors for your playing time, the greater your chance of negotiating reasonable terms.

And more pictures, create an increased opportunity to build an inventory so that you can know what is coming up on your screen for weeks ahead and intelligently plan your merchandising.

You name the problem—analyse it—and notice how it can ease off or solve itself by more film availabilities.

‘A Fight To the Finish In Little Rock—Rowley

John H. Rowley, president Rowley United Theatres, Dallas

I have been asked to tell you something about the Toli TV story in Little Rock, Arkansas. When Toll TV starts getting close to home, as an exhibitor you begin to perk up, but when it gets right in your own back yard, such as it did in Little Rock, I don’t mind telling you we were jerked to attention in a hurry.

The first we knew of the problem was on January 23, 1960 when International Telemeter of Los Angeles and Mid-West Video of Little Rock filed a petition with Arkansas Public Service Commission requesting them to direct the Southwestern Bell Telephone Company to furnish and maintain a cable system in Little Rock and lease it to Telemeter and Mid-West for use as a Pay TV set-up. The telephone company had previously refused to quote tariffs for providing the service. This request by Mid-West and Telemeter asking the telephone company to

(Continued on Page 23)

‘Fill the Seats’ Should Be Industry Goal—Tisch

Laurence A. Tisch, president and chairman Loew’s Theatres

As you probably know, my brother and I grew up in—and I might even say grew up with—the business of running hotels. And there is a remarkable similarity between that and running a chain of motion picture theatres. In both you have to be a businessman, and in both you have to be a showman. In both you deal with a public that wants the most for its money, and in both you face a high degree of competition from within the industry and from without.

* * *

In a new age of greater leisure, and a spread of money-spending ability, among more people than ever before, we are competing among ourselves and with other attractions for the public’s spare time and for its spare money.

In the hotel business, that competition manifests itself in European charter parties, world tours, lakeside motels, and countless other

(Continued on Page 24)
"FLOWER DRUM SONG"

Broadway's most joyous hit will light up the screen this Christmas
"King of Kings" Imposing, Reverential, Eye-Filling Spectacle

Business Rating ★★★★★

Tasteful, compelling depiction of Jesus and His times. Rewarding experience for all audiences. Will rank with great motion picture successes.

Welcome "King of Kings" to the honored list of outstanding motion picture production! Exhibitors and moviegoers throughout the world, who have been eagerly anticipating its release, will echo this praise, for Samuel Bronston's tasteful, reverent and inspirational dramatization of the birth, life and death of Jesus Christ emerges compelling and rewarding entertainment. A major piece of film making in every sense, it takes its place alongside of the industry's outstanding moneymakers, and like "Ben-Hur", "Ten Commandments" and "Spartacus," it will stand as an important contribution to the entire motion picture industry.

Bronston is to be congratulated for supplying exhibitors an assured boxoffice champion, audiences a memorable theatrical experience, and Metro-Goldwyn-Mayer must be applauded for backing their release with a full-scale promotion campaign that will stir up want-to-see in all the corners of the world. This mighty biblical spectacle is a tribute to the teachings and beliefs of peace on earth, and while writer Philip Yordan occasionally allows himself certain dramatic licenses, the religious approach has been handled with the utmost of taste. And "King of Kings" also has its moments of action-packed excitement as it unfolds its sweeping panorama of the pagan-dominated world Christ set out to convert. It is deserving of specialized roadshow treatment, and the boxoffice returns assuredly will be in the blockbuster class. When eventually placed into general release, grosses will zoom even higher. "King of Kings" commands viewing by audiences of all ages, tastes and religious beliefs.

Director Nicholas Ray has guided this gigantic project with skill and dexterity, making the battle scenes and the Crucifixion come stingingly alive with the proper amount of dramatic violence, yet never losing sight of the inspirational story he has set out to tell. With scene after scene, Ray has captured the time of Jesus' life in breathtaking Technicolor and 70mm Super Technirama, weaving a brilliant religious tapestry—the rugged terrain, the massive Temple of Judea, the recreation of the town of Nazareth, the ornate Palace of Herod Antipas, the Nativity, Jesus wandering alone in the wilderness, the Last Supper. And few will be able to forget the child-devil Salome sensuously dancing before her weakening stepfather Herod in return for John the Baptist's head; the stirring and fluid Sermon on the Mount; the thunderous battle outside of the Fortress Antonia where well-disciplined Roman legionnaires crush the abortive uprising of the Judeans led by the outlaw Barabbas; a bloody Jesus carrying his cross to Golgotha; the poignant

(Continued on Page 16)


Jesus Christ
Mary
Pontius Pilate
Lucius
Claudia
Herodias
Mary Magdalene
Salome
Barabbas
Judas
Herod Antipas
Caiphas
Necodemus
Herod
Peter
Balthazar
John the Baptist
Camel Driver
General Pompey
Joseph

Jeffrey Hunter
Siobhan McKenna
Hurd Hatfield
Ron Randell
Viveca Lindfors
Rita Gam
Carmen Sevilla
Brigid Bazlen
Harry Guardino
Rip Torn
Frank Thring
Guy Rolfe
Maurice Marsac
Gregoire Aslan
Royal Dano
Edric Connor
Robert Ryan
George Coulouris
Conrado San Martin
Gerard Tichy

Herod Antipas (Frank Thring) weakening puppet ruler of Judea, holds the robe for Jesus (Jeffrey Hunter).
‘Kings’ Production Shines With Technical Brilliance

(Continued from Page 15)

Crucifixion between the two thieves. These massive scenes have not been indiscriminately tossed in simply to awe the spectator; they are Ray’s inventive re-telling of the most well-known story in the world. And he displayed fine restraint in not showing the head of John the Baptist.

There is little question that the role of the Saviour is a most challenging delineation, and Jeffrey Hunter brings it off with dignity and conviction. Made up in an inspiring likeness of Jesus, Hunter matches his visual appearance with a range of emotional deliveries encompassing confusion, dedication and an eventual inner serenity. Around him has been gathered a distinguished cast. Siobhan McKenna, the spiritually dedicated Virgin Mary; Robert Ryan, the dynamic wilderness prophet John the Baptist; Hurd Hatfield, the tyrannical and aloof Pontius Pilate; Ron Randell, the Roman captain Lucius, torn between devotion to Caesar and the teachings of Christ; Viveca Lindfors, Hatfield’s disillusioned wife who turns to the friendship of Randell and the words of Jesus; Rita Gam, the pagan Herodias, mother of Salome, illicit wife of Herod Antipas; Frank Thring, the ignorant, flesh-crawling, frightened Herod, puppet ruler of Judea; 16-year-old Brigid Bazlen, the wicked Salome; Carmen Sevilla, the reformed harlot Mary Magdalene; Harry Guardino, the Judean firebrand Barabbas whose place on the cross is taken by Jesus; Rip Torn, the tormented betrayer Judas; Guy Rolfe, the Roman-catering High Priest of the Temple.

The entire production sparkles with technical brilliance: the sets and costumes of Georges Wakhevitch; the lensing of Franz Planer, Milton Krasner and Manuel Berenguier; the special effects of Lee LeBlanc and Alex Weldon; the stirring score of Miklos Rozsa.

Yordan’s moving screenplay begins with the Roman invasion of Judea. It then traces Christ’s life from His birth in Bethlehem, through His period of wandering and teaching. His Passover entrance into Jerusalem, His betrayal by Judas (the latter is presented here as a man who believes Jesus will use his powers to destroy the Romans once He is their prisoner), His Crucifixion and Resurrection.

"There can only be one king" pronounces Pontius Pilate (Hurd Hatfield) despite the plea of Lucius, the Centurion (Ron Randell), at the trial of Jesus.

N. Y. Critics on ‘Kings’

ARCHER WINTSEN (New York Post): "A picture of dignity, passion, and good religious feeling. In this it is much better than expected, not at all the circus-thing so often extracted from biblical epics of the past . . . Religious and doubters alike can see 'King of Kings' with a sense of time well spent viewing or re-viewing one of the world’s great religious events."

* * *

ALTON COOK (New York World Telegram and Sun): "'King of Kings' belongs in the great tradition of movie spectacles, Biblical or martial. The life of Jesus Christ is treated with reverence and emotion as well as panoramic sweep. Loew's State has another long-term tenant . . . The total achievement is overwhelming."

* * *

BOSLEY CROWTHER (New York Times): "Mammoth biblical drama . . . There is a certain photographic reverence and purely pictorial eloquence in Samuel Bronston's elaborate screen biography of the Messiah . . . Peculiarly impersonal film that constructs a great deal of random action around Jesus and does very little to construct a living personality for Him . . . Mr. Hunter wears his make-up nobly and performs with simplicity and taste."

* * *

PUAL V. BECKLEY (New York Herald Tribune): "The film leaves a strong impression of sincerity, conscientiousness and, in such matters as color, make-up and decor, considerably more evidence of taste than might be expected."

* * *

ROSE PELSWICK (New York Journal-American): "It is a picture of spiritual and visual beauty . . . Unfolds its message against historical backgrounds that are magnificently mounted and photographed in color . . . A blend of powerful sermon, of striking tableaux that recall fine religious paintings and large-scale action episodes recreating the invasion of Judea by the Roman legions . . . An impressive production."

* * *

KATE CAMERON (New York Daily News): "A fine, fervent admirably acted attempt at recreating Our Lord's day on earth. What is done is well done . . . Hunter crystallizes Christ by presenting Him as both human and divine."
“Judgment at Nuremberg”
Business Rating  O  O  O Plus
Mighty all-star cast is key boxoffice element in serious,
overlong drama. Strong attraction for discriminating
class audience. Poses selling problem in mass markets.

It boasts a truly all-star cast, a host of top-ranking names;
the subject matter is topical, provocative, dramatic; the pro-
duction has been put together with taste and intelligence—
yet Stanley Kramer’s drama of the Nuremberg trials of mem-
bers of the German judiciary is a motion picture with parts
more effective than the whole. This is a film about ideas, pri-
marily a search for honest justice, and at times these ideas
smack the spectator right between the eyes. But most of the
action takes place within the four walls of a courtroom, and
though producer-director Kramer has contrived considerable
fluidity, 189 minutes in such constricted area is just too much,
with the result that “Judgment” seems static and too talky.
True, the talk is stimulating and provocative, and the discrimi-
ating, adult audience probably will be willing to pay the hard-
ticket price. But this United Artists release poses a really tough
problem for Mr. Kramer and for the company’s promotion staff in
their efforts to sell it to the mass audience. It will require
much ingenuity. Kramer is a keen showman, as well as a
masterful movie maker, and it is certain that he will see that
every selling angle is utilized. Despite its excess length, “Judg-
ment at Nuremberg” emerges a memorable document of man’s
inhumanity to man. It will attract a segment of the public that
rarely goes to the movies, the older, serious-minded, class audi-
ence. And it likewise should appeal to the serious-minded col-
lege students and many of the World War II generation.

In that superb cast, the outstanding performance comes from
Maximilian Schell, making his screen debut as the brilliantly
astute German defense attorney. It’s an absolutely magnificent
portrayal certain to win him an Oscar nomination. Montgomery
Clift turns in his finest delineation to date as a sterilization
victim reduced to moronic mutterings under Schell’s viper-like
examination. Spencer Tracy is splendid as the Maine judge who
presides over the trials, and portrays the true extent of total
German guilt. Richard Widmark is good as the Army prose-
cutor who demands maximum punishment for the defendants.
Marlene Dietrich supplies disstaff charm as a German widow
who tries to prove to Tracy that not all Germans knew about
the atrocities or concentration camps, and Judy Garland comes
off well in a straight dramatic role—that of a German woman
forced to testify about her former trial concerning race pollu-
tion with an aged Jew. Burt Lancaster has been miscast as the
head defendant, an internationally-known jurist and one of the
framers of the Weimar Republic’s constitution. He tries his
best to put across the aged man ashamed of his Nazi participa-
tion (and visually he’s quite effective), but an older man with
an European accent would have been a wiser choice. Good sup-
port comes from the other defendants, the German civilians,
and the various Americans connected with the trials. Kudos
also for Ernest Laszlo’s location and courtroom lensing and
Ernest Gold’s match tempo music. Abby Mann’s original script
finds Lancaster remaining silent during most of the trials. Then,
despite Schell’s efforts to keep him quiet, he interrupts Miss
Garland’s testimony, insists many Germans knew of the atroci-
ities, and lists himself as the most guilty of the defendants. The
Russian blockade of Berlin forces U. S. authorities to urge
leniency since Germany will now be needed as an ally. Tracy
cannot close his eyes to 6,000,000 murders and sentences the
defendants to life imprisonment. Lancaster congratulates Tracy
on his decision, and Schell predicts the sentences won’t last five
years. History bears out his prediction.

United Artists, 189 minutes. Spencer Tracy, Burt Lancaster, Richard Widmark, Mar-
lene Dietrich, Maximilian Schell, Judy Garland, Montgomery Clift, Produced and
and directed by Stanley Kramer.

“Breakfast at Tiffany’s”
Business Rating  G  G  G
Lively, amusing romantic comedy strictly for sophisti-
cates. Handsome production. Good met attraction.

Truman Capote’s madcap, raffish, playgirl heroine, Holly
Golightly, comes to life in this witty, sophisticated, lightweight
comedy. And thanks to Audrey Hepburn’s portrayal of the
capricious Holly, Blake Edwards’ swift and inventive direc-
tion, and a dazzling Manhattan Technicolor mounting, this Para-
mount release figures to roll up solid grosses in metropolitan
markets. The frivolous, off-beat, big-city atmosphere will not
be so pleasing or comprehensible to hinterland audiences. Direc-
tor Edwards has captured the tone of many sequences from
Capote’s novelette: a cocktail party to end all cocktail parties
in Miss Hepburn’s crowded brownstone apartment; a typical
day on the town with Miss Hepburn and upstairs neighbor
George Peppard; Miss Hepburn’s strange weekly visits to an
ex-mobster in Sing-Sing. The support is fine right down the
line: Peppard, a young writer being “sponsored” by a wealthy
woman; Patricia Neal, his “patron”; Buddy Ebsen, Miss Hep-
burn’s horse doctor ex-husband; Martin Balsam, a Hollywood
agent; Mickey Rooney, a raucous Japanese neighbor of Miss
Hepburn, and John McGiver, the perfect Tiffany’s clerk. Kudos
also for Henry Mancini’s first rate background score. George
(“The Seven Year Itch”) Axelrod’s script reveals Peppard
moving into Miss Hepburn’s brownstone and falling in love
with her, Miss Hepburn, on the other hand, wants only money
and Brazilian millionaire Vilallonga. Ebsen appears on the
scene and begs Miss Hepburn to return to him. She and Pe-
pard gently send him away. Peppard gives up Miss Neal, starts
writing seriously, tells Miss Hepburn he loves her. She refuses
to see him again, but he’s called back into her life after she
receives word her favorite brother has been killed. Then she’s
arrested for innocently passing on narcotics information from
her Sing-Sing ex-mobster. The scandal sends Vilallonga back
to Brazil, and after Peppard forces Miss Hepburn to see her’s
been living in a make-believe world, she admits her love for him.

Paramount, 115 minutes. Audrey Hepburn, George Peppard, Patricia Neal, Mickey
Rooney, Produced by Martin Jurow and Richard Shepherd. Directed by Blake
Edwards.

“Secret of Deep Harbor”
Business Rating  O
Minor crime meller for lower slot.

This quickie is third-rate waterfront-criminal melodrama.
Concerning a crusading newspaper man who uncovers a smuggling-
gangsters-out-of-the-country racket, it offers the usual elements.
It’s strictly for the lower slot in minor action situations, Edward
L. Cahn’s sluggish direction doesn’t help matters any, and the
performances leave much to be desired. Ron Foster is the news-
paper man; Barry Kelly, a fishing boat owner who sells his
services to a crime syndicate; Merry Anders, his dedicated
daughter; Grant Richards, the syndicate’s contact man. The
Owen Harris-Wells Root script has Kelly forced to witness the
murder of a syndicate double-croser and the dumping of his
anchored-weighted body into the harbor. A deep sea diver dis-
covers the body, and the police convince Foster to keep the
findings quiet in order to give them time to expose the mob.
Foster starts dating Miss Anders (to get information on Kelly),
but soon falls in love with her. When she learns his original in-
tentions, she walks out on him. The police set a trap, Richards
is killed, and Miss Anders hides a wounded Kelly in a water-
front warehouse. Foster and Kelly shoot it out at the end, Kelly
is killed, and Foster convinces Miss Anders he truly loves her.

United Artists, 70 minutes. Ron Foster, Merry Anders, Barry Kelly. Produced by

Film BULLETIN October 16, 1961 Page 17
"Back Street"

Business Rating 0 0 0

Tear-jerker framed in handsome production, loaded with sob and eye appeal for fem trade. Looks like big grosser.

This slick and handsome Universal remake (3rd version) of Fannie Hurst's romantic drama of love and sacrifice contains the same kind of sentimental ingredients that made the company's "Imitation of Life" such a boxoffice smash. And there's every reason to believe this Ross Hunter production will score a similar financial bulls-eye. Here are its rich ingredients: first, a lavish, eye-filling production; Susan Hayward, John Gavin and Vera Miles comprising a solid marquee; David Miller directing in the heart-tugging fashion that guarantees not to leave a dry female eye in the house; Jean Louis' glamorous assortment of costumes; Frank Skinner's melodic score; a story unfolding in New York, Paris and Rome; and everything mounted in stunning Eastman Color. This is a story about infidelity, but scripters Eleanor Griffin and William Ludwig have so loaded their deck in favor of the illicit lovers (and the hero is "punished" at the end) that there should be no outcry from the hinterlands. Miss Hayward is beautiful, dynamic and compelling as a successful fashion designer forced to live in the back street of Gavin's life. Gavin is handsome and appealing as a department store heir unhappily married to a neurotic alcoholic. Miss Miles is outstanding as his wife who tries suicide whenever he threatens to leave her. Top support is provided by Charles Drake, also in love with Miss Hayward; Virginia Grey, her older sister; Reginald Gardner, a New York fashion designer. Miss Hayward and Gavin meet and fall in love right after V-E Day. Doomed to an unhappy life with his wife, Gavin plans to take Miss Hayward to Chicago and ask for a divorce. She misses his plane, the years pass, and now she's a big designer living in Europe. The two lovers meet again, Gavin tells Miss Hayward that Miss Miles refuses to give him a divorce, and they decide to take their moments of happiness whenever they can. Eventually their affair is discovered by Gavin's young son, and at a fashion auction, Miss Miles publicly accuses Miss Hayward of being Gavin's mistress. That night a drunken Miss Miles and Gavin argue violently while riding, the car goes out of control and Miss Miles is killed. Gavin is rushed to the hospital, and lives long enough to phone Miss Hayward and whisper he loves her. The ending finds Gavin's two children coming to Miss Hayward because there's nobody left.


"Pirates of Tortuga"

Business Rating 0 0

Lively pirate costumer in color will serve as OK supporting dueller in action market.

Here is a yo-ho-ho swashbuckler in DeLuxe Color-CinemaScope, courtesy of producer Sam Katzman and 20th Century-Fox. Loaded with ingredients that have made previous buccaneer efforts pay off at the boxoffice (ship raids, swordplay, a handsome hero, an untamed heroine), it should prove a good dueller in the action market. Under Robert D. Webb's salty direction, action and romance are blended into a fast-moving seagoing tale that will satisfy the masses, especially the youngsters. Ken Scott is robust as an adventurous privateer captain enlisted by Charles II to destroy the notorious Morgan the Pirate, and Leticia Roman lends fiery beauty to her role as the gutsy swashbuckler who stows away on Scott's ship and eventually learns how to act like a lady. Scott's crew includes British comic Dave King (a master of the sword) and Olympic champ Rafer Johnson (an ex-African king). Robert Stephens is the snarling wicked Morgan. The Melvin Levy-Jesse L. Lasky, Jr.-Pat Silver screenplay has Scott saving Miss Roman from a jail sentence, angered to find her stowed away on his ship. Scott defeats one of Stephen's ships, then pretends to go into partnership with the pirate chief. Miss Roman is dropped off in Jamaica where she soon becomes engaged to the island's governor. In a climactic battle, Scott defeats Stephens, but the latter accuses him of actually being one of his men. Miss Roman finally saves the day.

"Town Without Pity"

Business Rating 0 0 Plus

Strong drama about G.I. rapists, their victim and the Army defender, starring Douglas. Requires hefty promotion backing.

"Town Without Pity" is a violent and powerful motion picture, but one that requires special promotional handling to realize its potential at the boxoffice. If United Artists doesn't give out with a healthy ad budget and plenty of effort, returns probably will be disappointing. The theme: four American G.I.'s (stationed in Europe) on trial for their lives for raping a young German girl. The approach: a hard-hitting, no holds barred exposure of the pettiness and urge for self-preservation that exists within all of us. The result: a heavy adult film that will prove most satisfying to discriminating viewers of the realistic, slice-of-life school. The mass audience might find it a bit talky (much of the film takes place in a courtroom), but the popularity of star Kirk Douglas should prove a helpful ticket-seller. And Douglas gives one of the better performances of his career as the Army defense attorney who is repelled by the crime, but accepts his duty to defend the guilty as ably as possible. E. G. Marshall is excellent as the Army prosecutor, and attractive Christine Kaufmann makes an appealing debut as the rape victim. Robert Blake, Richard Jaeckel, Frank Sutton and Mal Sondock are disturbingly effective as the G.I.'s, Gerhart Lippert is appropriately weak as Miss Kaufmann's boy friend who tries to stop the rape, and Barbara Ruttting provides the distaff angle as the cynical German newspaper woman who doesn't believe the trial will be fair. Producer-director Gottfried Reinhardt has attempted as much mobility as possible during the courtroom scenes, and given viewers a well rounded journey through a small European town, from its respectable homes to its prostitute-dotted bars. Kurt Hesse's location lensing and Dimitri Tiomkin's pulsatling background score heighten the drama's intensity. The Silvia Reinhardt-George Hurdalek script, based on Manfred Gregor's novel, finds Douglas forced to break down Miss Kaufmann on the witness stand if he is to save the G.I.'s lives (under German law she must complete her testimony or else the death penalty cannot be imposed). Douglas looks for ways to spare Miss Kaufmann, but her vengeful father and the indignant townspeople demand she take the stand. Douglas destroys her reputation on the stand, she collapses in the middle of her testimony and is carried out. The G.I.'s are found guilty, but the death penalty cannot be imposed. Miss Kaufmann, prevented from leaving the town with Lippert, kills herself, and Douglas, shunned by his fellow officers, departs the town without pity.

Universal-International, 107 minutes, Susan Hayward, John Gavin, Vera Miles. Produced by Ross Hunter. Directed by David Miller.

20th Century-Fox, 97 minutes, Ken Scott, Leticia Roman, Dave King. Produced by Sam Katzman. Directed by Robert D. Webb.
In the great high-adventure tradition of "The Guns Of Navarone" and "The Bridge On The River Kwai", Columbia Pictures presents SPENCER TRACY and FRANK SINATRA in the Mervyn LeRoy–Fred Kohlmar production. "THE DEVIL AT 4 O'CLOCK"

Co-starring KERWIN MATHEWS, JEAN PIERRE AUMONT, GREGOIRE ASLAN, ALEXANDER SCOURBY, BARBARA LUNA
Screenplay by LIAM O'BRIEN, directed by MERVYN LeROY, produced by FRED KOHLMAR
BASED ON THE NOVEL EASTMAN COLOR
COLUMBIA'S
THE
DEVIL
AT
4
O'CLOCK
ERUPTS
FROM
COAST-TO-
COAST
WITH
A
TREMENDOUS
EXPLOSION
OF
DATES

NEW
YORK,
Criterion

PHILADELPHIA,
Fox

LOS
ANGELES,
Warner
Beverly

DETROIT,
Grand
Circus

CHICAGO,
State
Lake

SAN
FRANCISCO,
St.
Francis

CLEVELAND,
Palace

INDIANAPOLIS,
Lyric

PITTSBURGH,
Gateway

SALT
LAKE
CITY,
Uptown
&
D.

BUFFALO,
Century

NEW
ORLEANS,
Orpheum

DENVER,
Center

CINCINNATI,
Keith

SEATTLE,
Fifth
Avenue

BOSTON,
Orpheum

DALLAS,
Majestic

WASHINGTON,
Trans
Lux
&
Playhouse

SAN
ANTONIO,
Majestic

HOUSTON,
Majestic

DES
MOINES,
Des
Moines

OMAHA,
Orpheum

ALBANY,
Palace

OKLAHOMA
CITY,
Center

CHARLOTTE,
Manor

TOLEDO,
Rivoli

MEMPHIS,
Malco

and
many
many
more.

BACKED
BY
UNPRECEDENTED
NATIONAL
ADVERTISING!

Full-page color ads in LIFE, LOOK,
SEVENTEEN, JET and the fan magazines!

Nationwide TV campaign! Sponsorship of
the sensational new ABC-TV network's
"Evening News Report" through October.
130 stations reaching 91% of all TV
homes in the U.S.!

Combined TV and magazine coverage:
Over 200-million movie goers.

Powerful local level advertising and
promotion... A reprise on the campaign
that sensationally launched
"The Guns of Navarone"!

BACKED
BY
UNPRECEDENTED
NATIONAL
ADVERTISING!

Full-page color ads in LIFE, LOOK,
SEVENTEEN, JET and the fan magazines!

Nationwide TV campaign! Sponsorship of
the sensational new ABC-TV network's
"Evening News Report" through October.
130 stations reaching 91% of all TV
homes in the U.S.!

Combined TV and magazine coverage:
Over 200-million movie goers.

Powerful local level advertising and
promotion... A reprise on the campaign
that sensationally launched
"The Guns of Navarone"!
"Mr. Sardonicus"

Business Rating 0 0 0

Another weird Castle horror show with built-in gimmicks. Can be exploited for good grosses in action-ballyhoo market.

Producer-director William Castle is in top shocker form with his latest chiller about a mysterious, mask-wearing demon named Sardonicus who resides in a gloomy old Bohemian castle. It's an old-fashioned blood-curdler geared to the taste of those who like their film fare overflowing with terrible torments (leeches on a pretty girl's face), gristy make-up jobs (Sardonicus' face is a lulu), and a goodly amount of suspense. Coming in on the heels of the successful "Homicidal", and featuring another Castle-type gimmick (the audience is allowed to vote on Sardonicus' fate), this Columbia release promises to roll up solid grosses in the action-ballyhoo market. Although the ending has been fixed, its ironic enough to satisfy even the most bloodthirsty of patrons. This venture into the macabre tells about a handsome young peasant lad who profanes his dead father's grave by opening it and retrieving a winning lottery ticket buried with the body. As punishment, the youth's face contorts into a replica of the father's hideously grinning death mask. How the youth (who uses his money to buy a beautiful wife) goes about experimenting with the features of young ladies (in hopes of finding a way of curing his own face), and then is forced to send for his wife's former sweetheart, a brilliant medical pioneer, makes up the gist of the tale. The casts performs competently: Oscar Homolka, Sardonicus' obdient one-eyed servant; Ronald Lewis, the doctor; Audrey Dalton, Sardonicus' unhappy wife; Guy Rolfe, the sardonic Sardonicus; and Vladimir Sokoloff, the father. Ray Russell's script has Rolfe threatening to kill Miss Dalton if Lewis' treatment fails. Lewis shocks Rolfe's features back to normal (by locking him in a room with Sokoloff's still preserved remains). Rolfe allows Miss Dalton and Lewis to leave together, but now Rolfe discovers his jaws are locked tight. The final scene finds Homolka stuffing his mouth at the dinner table as the frantic Rolfe struggles to cry his jaws apart.


"Paris Blues"

Business Rating 0 0 Plus

Good cast lends boxoffice value to romantic drama with music. Above-average grosser for metropolitan markets.

The marque strength of Paul Newman, Joanne Woodward and Sidney Poitier assures above-average returns for this romantic drama with music about American expatriates living in Paris. Best grosses, of course, will come from metropolitan areas where the average viewer will accept "Paris Blues" as an authentic behind-the-scenes peek into the wild world of bohemia. Discriminating moviegoers, however, will be disappointed by the lack of character dimension, the failure of the script to come to grips with its central problems. A lot of points are touched upon in the Jack Sher-Irene Kamp-Walter Bernstein screenplay (what makes Americans, especially Negroes, leave their own country, the drive of a talented musician, ill-fated love affairs), but the heart of the matter is secondary to surface romances and musical numbers. What this United Artists release does offer is a moody, colorful (black-and-white) tour of Paris' Left Bank, and director Martin Ritt and cameraman Christian Matras are to be congratulated for capturing the flavor so well (faces, jazz clubs, streets, etc.). Another atmospheric plus is the background music of Duke Ellington, plus some wild horn blowing on the part of Louis Armstrong. Newman is handsome and competent as the horn player who hopes to write a great jazz concerto, while Poitier's role as Newman's best friend (another musician), who finds his color doesn't matter to the Parisians, is not clearly defined. Miss Woodward gives a poignant delineation as an American widow on a two-week fling in Paris, and Diahann Carroll is appealing and believable as her traveling companion. Colorful support comes from Serge Reggiani, a cocaine-hooked musician, and Barbara Laage, a cynical jazz club owner. Newman and Poitier meet the girls the day they arrive in Paris. Poitier and Miss Carroll hit it off right away and fall in love. Newman and Miss Woodward start an affair, and Newman warns her against expecting any future in their relationship. Poitier refuses to return to the States, but Miss Carroll decides to return home early. Newman's concerto is rejected, he takes out his anger on Reggiani, then agrees to return home and marry Miss Woodward. But when departure time comes he realizes he must stay on in Paris and try and discover if he really has a genuine "serious music" talent. Poitier decides to return home and marry Miss Carroll.


"The Explosive Generation"

Business Rating 0 0

Provocative, engrossing treatment, in low-budget entry, of youth vs. elders on sex education. Exploitable dualler.

Intelligently conceived, realistically enacted and dramatically unfolded, this United Artists low-budget item emerges several notches above the usual fare of this stripe. Buzz Kulik's attention-holding direction and Joseph Landon's snappy, modern lingo script, lend something special to this provocative story of teen-age rebellion against ignorance and uncertainty. The weakest point is a rather pat ending. Its exploitable title makes it a solid supporting dualler and where strongly sold it might top the bill. Exhibitors can put the emphasis on several angles, depending on which audience (teen-age, adult, or both) they wish to attract. The plot follows a group of high school seniors (three in particular) whose discussion of sex in the classroom (how far should a girl let a fellow go?) leads to their teacher's dismissal and personal ramifications at home. While lacking any marquee value, the cast turns in fine performances: William Shatner as the liberal teacher; Patty McCormack ("The Bad Seed"), Lee Kinsolving and Billy Gray (of TV's "Father Knows Best"), the three students directly affected by the discussions, and all the supporting players who portray the parents, school officials and other students. After "steading" Miss McCormack and Kinsolving, Gray and his date spend an innocent night in Gray's family beach house, Miss McCormack yearns to know if she should give in to her emotions or not. She sparks the classroom discussion on sex against Shatner's wishes, and he finally agrees to allow them to write out sex questions (unsigned) which will be discussed in class. The parents learn about the "sex survey," Shatner refuses to turn the papers over to the principal and is suspended, and the students protest with a rally and a "silence-in-school" campaign (even at basketball games). The school authorities finally listen to Kinsolving who states the student's case, and Miss McCormack's PTA head mother learns that nothing happened at the beach house. Shatner is reinstated and the controversial papers are read.

TOA CONVENTION

(Continued from Page 12)

Need Funds To Battle Pay-TV Menace—Harling

Philip F. Harling, chairman TOA, anti-Pay TV committee, to TOA board

My first statement will probably be the only bright spot of the report, and that is, that as of today there is no TOLL TV operating in the United States either by Air or by Cable.

However, I cannot tell how long this situation will remain status quo. We are awaiting what I consider to be two of the most important legal decisions affecting our Industry to be handed down by a Court of competent jurisdiction. The Federal District Court in Washington, D.C., is studying the briefs submitted by the Hartford Television Station and Phonovision as well as those submitted by our Counsel. This is as the result of the appeal we took from the decision of the FCC when they granted Hartford Phonovision the right to experiment for three years pursuant to the provision of the 3rd report of FCC dated March 23, 1959. The Supreme Court in the State of Arkansas has under advisement an appeal from a decision rendered by the Public Service Commission which granted Mid-West Video a cable company, the right to actually operate a cable PAY TV System in Little Rock.

These decisions by the courts will determine what our next legal steps will be.

In a way, we have achieved a technical but rather an important advantage as a result of these appeals. For the first time since we went out to do battle with the Corporate Giants who are our opponents, we have been able to establish our legal entity as an interested party to a proceeding to test the validity of whether PAY TV—through the air and by cable—is or is not in the Public Interest. In both appeals attempts were made to shut us out on the ground we had no legal moral or equitable standing and that we were representing a selfish interest. Both of these arguments were found invalid by the two Commissions who rendered the decisions against us. By so doing it has enabled us to continue our fight and if necessary, I believe, we can carry our case to the United States Supreme Court.

In order to carry on what we have started we must have the financial means to continue to engage able counsel, conduct a grass root public relations campaign and pay for heavy expenses of printing, mimeographing and literature so necessary to keep our fight before the Public.

Regardless of the outcome of the elections in November our program now calls for a campaign directed to Congress to enact and pass a bill making it unlawful to exact a toll for any Television program received in the home. A year ago we instituted a national campaign whereby theatres throughout the United States urged their patrons to sign petitions directed to their several Congressmen for a ban on TOLL TV. This was highly successful and received wide spread coverage in newspapers, magazines and trade papers of the country.

Will Try for More Films, Better Liaison—Stembler

John H. Stembler, newly-elected president of TOA

It is with a feeling of deep humility and a sense of having been highly honored, that I move into the Presidency of TOA.

Taking on this job would be an awesome assignment at any time, but following my good friend, Al Pickus, who has given us such outstanding leadership over the past two years, makes it doubly so. However, I am grateful for the fact that Al's unexcelled administration leaves TOA operating harmoniously with the greatest stature and overall strength it has ever known.

Though of considerably less scope than a panacea for all of our problems, I would make the following pledges to you:

1. To continue efforts to increase our product supply.
2. To work for the use of discretion and good taste in the making of pictures.
3. To pursue with vigor our campaign against pay TV.
4. To have TOA expand its liaison activities with other branches of our industry; continue attacking industry problems in a statesman-like and constructive manner; encourage candid and mutually beneficial relationship with others in our business, all to the end that TOA may continue to enjoy and deserve the respect of all segments of our industry.

The question of PAY TV is now very well known on Capitol Hill but some where along the line there has been a reluctance on the part of the Interstate and Foreign Commerce Committee to get such a bill out of the hopper despite the fact that great pressure was exerted by

Ask for and Employ All Showman Material—Montgomery

L. C. Montgomery, New Orleans theaterman, moderator of "Showmanship Crusade"

You have heard three of the top advertising-publicity men in our business. Bob Ferguson, Phil Gerard, and Fred Goldberg are typical of the resourceful, energetic and capable young men who head the advertising-publicity-exploitation departments of our film companies.

They have told you of some of the things the film companies are doing today to give you tools and means of exploiting their pictures when they reach your theatres. How you use these tools can well be the difference between an ordinary and a top engagement . . . and in these days of picture shortages, who among us can afford to let a potential big grosser slip in without merchandising?

I would ask you, therefore, very bluntly, "What are you going to do about it?"

I have been in the business long enough to know most of the pat answers and excuses. I know that very often you get pictures only a few days in advance of playdate. I know there are times when accessories, and even pressbooks, are not available at the time you book a picture. I know you have a myriad of other theatre duties—from filling our forms and reports to taking candy inventory, that infringe on your advertising time. These are, gentlemen, just excuses.

But do you know that every year the film companies throw away thousands and thousands of dollars worth of free teaser trailers, free television trailers, free spot announcements and background music records, free ad mats, and other material they have made up for your use. Why? Because you haven't asked for them, or used them.

These costly accessories are made by the film companies for your use to help you sell specific pictures. All you have to do is call or write your nearest film company exchange, or drop a line to the film company's New York office, and these tools would be on the way to you. But, with only some notable exceptions, most of you are not bothering to use them. Sometimes, I'll admit, you don't get your pressbooks in time to find out about these materials and order them, but this certainly can't be the case in second run and subsequent run theatres.

In most instances the means are at your disposal to do a "above and beyond" job on most new films. It takes extra effort and even some extra expenditures on your part. But effort and a little extra money are your best insurance in these product-lean days. It's a horrible situation, isn't it, when a picture dies on you, and you have to ask yourself, "I wonder what would have happened if I'd spent a few extra dollars on radio?" . . . or, "If I'd only used that bigger ad."

(Continued on Page 24)
FABIAN
(Continued from Page 12)

But what about the menace of features on TV? How are we going to stop that?
The use of theatre-tested features on the channels has become indispensable to TV Programming. The distributors sold their warehouse features just when the channels were gasping for programs to maintain their day-and-night slots and now, independent stations and networks alike, cannot live without the former features of the theatre industry. The new Saturday night feature policy is an indication of how badly the channels need better shows than they can create themselves and how dependent they have become upon motion picture industry resources. Yet the distributors know that by selling these features to TV they kill off audiences for their new product now showing. However, distribution has also become dependent upon this source of revenue although it does not make up for the losses in box office receipts.

So I must tell you that in my opinion we cannot stop distributors from selling, or TV channels from using, these features.

But to come back to my premise. More features cannot stop TV movie bookings, but more film in the theaters invites more public attention to such fresh and new entertainment, to the new and young stars of our own generation. More pictures open opportunities for the development of more talent—new stars, writers, directors, producers, and personnel in all the essential arts and crafts for fine movie making. And this development, in turn, organizes an additional pool of talent for further increases in feature production. And these additional built-in qualities would include the steady progress in technology, technique and new contemporary areas of story-telling.

Such important production values can combat effectively the films of by-gone decades—and challenge all other diversions for our profitable share of the entertainment dollar.

And so I still hold to the proposition that more than anything else we need more pictures—and the only sure way of getting them is an exhibitor financed, managed and directed company. This company will produce—or cause to be produced—a sufficient number of features to make a substantial contribution to annual production.

Eight weeks ago we finally achieved a legal organization—and ACE Films, Inc. is now in existence! The idea of its organization is not new. Ted Gamble and I got together in 1948—a meeting of large and small exhibitors in New York City for the very purpose of setting up a company along the lines of ACE. Then in Houston in 1950, with more trials and tribulations, we continued to pursue this idea. Then Samuel Pinanski of Boston undertook the heroic work of trying to organize NEFFC.

Despite all this pioneering and spade work there never developed a company that got completely off the ground. Since then more time, energy and effort and the devotion of self-sacrificing men finally got us where we are today with a company in being. And I tell you with pride that we are far advanced toward our objective. However, we have two important problems to resolve. We need more money and we need management, and we are in the process of getting both. We have confidence that our success is inevitable if we have the whole-hearted support of all exhibition.

There is two and a half billion dollars of property that must be protected, property that is owned by exhibitors and the money that exhibition is asked to invest in ACE Films is very small indeed considering the protection afforded to this vast sum.

All we ask in return for the devoted labors of our small committee and the gamble taken by the men who have courageously subscribed the first money, is that when we come to you as individuals for cooperation, that you forget petty disputes, that you brush off differences of opinion, to concentrate on the objective. That you generously support with enthusiasm and subscription what we will ask you to do. And I want to say emphatically that your investment in ACE will not only work to protect your theatres but will also turn out to be one of the most profitable investments you have ever made.

If we receive wholehearted support from all exhibition, we have complete confidence that the project will succeed and that ACE Films will provide you with a product that will be of great benefit to the whole industry.

ROWLEY
(Continued from Page 12)

make this investment to provide a Pay TV cable in Little Rock indicated either, a lack of confidence in Pay TV, or some motive not apparent in the time. At the first place, Mid-West Video already had a franchise from the City of Little Rock to operate a cable theatre and in the second place, they had already invested a Pay TV collection in cable. Thus, Mid-West Video has installed and does operate several cable systems that are used for the several Community Antennas they own; thus, being technically fully capable of directing the installation. Furthermore, Mid-West is backed by several influential people, including the Rockefeller Brothers, and are fully capable of putting up the capital to make the cable installation.

We have subsequently learned from a very reliable source the true motive for the Telemeter strategy in Little Rock. It came to light that Telemeter has been trying for five years to get the Bell Telephone company to quote a tariff to install the cable in New York City and other large towns, but the telephone company has refused in every instance. Telemeter prevailed upon Mid-West Video to enter into the picture because Mid-West had negotiated many telephone pole contracts with Southwestern Bell Telephone in connection with its Community Antenna installations. Telemeter knew of this good relationship between Southwestern Bell and Mid-West and hoped that Mid-West could break down the telephone company resistance and get them to quote a tariff in Little Rock.

The danger regarding this is that if it is ultimately accomplished, anyone in any town could go to the local telephone company and order a cable system "set-up" for Pay-TV.

Just as soon as Telemeter and Mid-West applied to the Arkansas Public Service Commission, we contacted M. S. McCord, President of United Theatres, and Bruce Young, President of the Independent Theatre Owners of Arkansas to discuss how we could fight the situation. Consulting with our lawyers, Leon Catlett and Howard Cockrill, we decided to make every effort to intervene as interested parties with the telephone company.

The hearings started May 15th, 1961. International Telemeter immediately claimed we were intruders and not intervenors. The Commission ruled that they were wrong and we were permitted to stay in the case.

During the hearing the telephone company completely changed tactics and offered to quote a rate of $7,320.00 per month for the 50 miles of cable requested for Little Rock, if Telemeter and Mid-West would post bond to insure the telephone company getting a return on its investment of $258,000.00. They agreed to post bond. Evidently the telephone company became afraid someone else would provide the service and they would lose this revenue. Southwestern Bell then filed a brief with the Commission, stating that in their opinion the Arkansas Public Service Commission had jurisdiction over Pay TV and asked the Commission to set the ground rules.

The burden of the fight then fell completely on the shoulders of the exhibitors. Through our attorneys we contended that the Arkansas Public Service Commission did not have jurisdiction since most of the programming would come from without the state and would be considered interstate commerce, and therefore, should be a decision of the FCC. Further, that the whole project was not in the public interest. Our witnesses were B. G. Robertson from KTHV, a local TV station; John Fenster, Gary Rock, J. T. Hirt, the new President of the Independent Theatre Owners of Arkansas; Bill Sockwell of United Theatres; W. E. Elliott, representing a public relations firm in Toronto, Canada; and Robin Wightman, our manager in Little Rock. The opposition witnesses were William Robenstein and George Brownstein, both from Telemeter, and Paul Leird, Vice-President of Mid-West Video.

Some of the testimony was quite interesting. Mr. Elliott, the public relations man from Toronto, whose firm had conducted a survey of the Eutobiok installation, testified that the average weekly take was 81c per set per week. Telemeter did not deny nor refute this statement. They admitted losing money, but claimed Eutobiok was an experiment with a big investment in studio and equipment and, at extra cost, had brought their viewers first run movies, sports, operas, stage shows, comedians, and other programs. With all of these expensive programs this certainly indicates a lack of interest on the part of the public when they will only pay 81c per week.

(Continued on Page 24)
ROWLEY

(Continued from Page 23)

Another neutral thought came out, when during the thick of the fight, their lawyer con-
tended we were trying to maintain a monopoly by fighting Pay TV. One of the Commission lawyers stopped him and asked him if Mid-West Video wasn’t trying to create a bigger monopoly.

When they put forth their main argument for Pay TV they boasted that it would bring additional programs to the public and they would get them without commercials. During this dis-
cussion they indicated that they would have three channels, one being for public service programs. Our lawyers suggested, and they agreed, that they would probably support this channel with commercials. They really never denied they wouldn’t use commercials on the other channels.

Also, they testified at one time during the hearing that they would use subsequent run motion pictures in Little Rock. Later on they stated they would need first-run pictures.

What’s really important about this hearing is the result. On July 29th the Arkansas Public Service Commission ruled that Pay TV was in the public interest and that the Southwestern Bell Telephone Company was the proper utility to provide the cable for the system. In the Arkansas Gazette the next day Telemeter described this case as, “the first of a series of actions that will be undertaken at the local level to clear the road for closed circuit Pay TV in the United States.”

Now, the Palm Spring try-out was a flop; the Bartlesville installation was a failure; and the Etohicko investment is not economically a suc-
cess because they claim it is an experiment. They want to experiment over the air in Hartford.

We certainly do not want Paramount Telemeter experimenting in Little Rock as competition to our theatres, which have been paying Paramount substantial film rentals for many, many years.

We know Pay TV is not in the public interest. The public bought sixty million TV sets upon the assumption they were going to get free programs. They would have to start paying for the World Series, which millions of us enjoyed this week. Many TV owners couldn’t afford to buy this, or any other program. Two years ago, right in Little Rock, we got over twenty thousand sand signatures indicating they were whole-
heartedly against Pay TV.

Let me read you an unsolicited card received by the Independent Theatre Owners of Arkansas from Manchester, Georgia, dated May 16th, 1961. “Dear Sir: I am writing you in regard to Pay TV. In the name of mercy, will you gent-
lemen fight this thing to the finish. It it isn’t stopped millions of poor people wouldn’t be able to keep the sets. Among them are cripples and other deformaties that have only their TV for pastime. I happen to be one among them and I feel life wouldn’t be worth anything as far as enjoying it, if influential persons as you all are, don’t fight this rotten thing, we are done for. Please, please, please do all you can. Sin-
cerely, Mrs. S. H. Prewitt, 301 2nd Street, Manchester, Georgia.”

Yes, Mrs. Prewitt, we will continue to fight Pay TV. We have appealed our Commission rul-
ing to the Arkansas Circuit Court, and let me assure you we will fight right up to the Arkan-
sas Supreme Court.

TISCH

(Continued from Page 12)

things that didn’t exist before World War II. In the movie business, it comes from sources you and I know only too well—television, boat-
ing, bowling alleys, even the second car in the family so that junior can court his gal in the back seat, instead of the back row.

In the hotel business, we would be in bad shape if we didn’t fight constantly for our busi-
ness. We set for ourselves some pretty high standards of service, of customer relations, of labor relations, of business management and economics. We make our hotels spectacular and, at the same time, convenient and comfortable.

To operate successfully, we must enjoy repeat business . . . just the same as we do in the theatre field.

We took a lot of our hotel know-how into the movie business. And, very frankly, it is for-
unate we did, because we lacked the long-
range background and experience in that in-
dustry which you gentlemen here today have, and have used so well.

We are learning from you, and we have some ideas of our own. In any event, we are in the movie business to stay.

When we took over control of Loew’s Thea-
tres, Inc. it operated 100 motion picture theatres.

In the past two years, we closed two perennial losers—Kansas City and the Broad, Columbus. We took the site of Loew’s Lexington, and built the Summit there. We did the because it was good business to do so. A single theatre could not justify a 5 million dollar land value. In the case of Loew’s 72nd Street, we effected a deal whereby an apartment house builder tore down the old theatre and is building us a new one, while giving us a ground lease which we sold for 3/2 million dollars. This is a rare instance in which you can have your cake and eat it too.

This is not a policy of liquidation, and there
never will be any, on our part, as long as the business of exhibiting motion pictures con-
tinues to exist. And in my judgment, it will continue to exist, despite competition, despite the problems you know so well.

* * *

One of the mystifying aspects of our industry is the peculiar and unique relationship between manufacturer and retailer. In other fields, there is a tendency to work closely together in an effort to create a better image and bigger rev-
ues. In the motion picture industry, either through a lack of trust or confidence, each in the other, the two sides are constantly pulling apart. The one major goal which both production dis-
tribution and exhibition should try to attain is to fill as many theatre seats as possible.

We have a right, even a duty, to keep pressing the movie production industry for more and better pictures, produced for exhibition in

HARLING

(Continued from Page 22)

other members of the Congress for this purpose.

The longer we are in grips with our oppo-
nents the better are our chances to come out ahead. There have been indications, from the manner in which they have conducted their Campaign to wrest the air waves away from the American people that some of the great enthusiasm formerly indicated and the great promises of new and better entertainment have been modified. Whether this is a lull before the storm or portends worse things to come, I am not qualified to conjecture.

I can go on and on exciting accident after incident taking place in California, Texas, Con-
nnecticut, Arkansas, New York and Pennsylvania where a determined and united effort by exhibi-
tion has been successful in every case whenever an application was made to a municipality for permission to enter the PAY TV business.

I can only repeat that to the best of my knowledge the only way to stave off what I cannot be sure, but it seems inevitable, is to fight the menace wherever it appears with the full back-
ing of the Public, and when I say Public I mean the Unions, Parent Teachers Association, Chambers of Commerce, Veterans Organization —in fact, any group of citizens willing to stand up for its rights to save the air waves from the grasp of a greedy few.
The Happy Holiday Attraction for Christmas at the RADIO CITY MUSIC HALL!

To top off one great season of Disney Hits... and to start off another!

Walt Disney presents VICTOR HERBERT'S Babes in Toyland

Starring RAY BOLGER TOMMY SANDS ANNETTE ED WYNN

and co-starring TOMMY KIRK KEVIN CORCORAN HENRY CALVIN GENE SHELDON

...and the Holiday Attraction for Theatres Everywhere!
Viewpoints

(Continued from Page 5)

negotiations can be when good will prevails.

Compliments are due Warner Bros. and Mr. Boosberg, who displayed astute executive ship in rescinding a previously stated policy. His display of understanding not only should gain him closer rapport with his exhibitor customers, but it may well turn what had been an ill wind into an abundance of good.

JAMES H. NICHOLSON (on AIP's problems with exhibitors):
"They talk new faces, but when you offer them a picture they say 'who's in it?' They talk showmanship but when you try to get them to use a simple $15 lobby gimmick—as we did with 'Pit and the Pendulum'—they refuse and business suffers. They talk new product but when we offer a substantial program they treat us as Johnny-come-latelies in the marketplace."

MAX YOUNGSTEIN: "Nothing in my experience has proven to me that our message can not be delivered fully in a well planned 1,000-line ad. This race for big space is ridiculous and as ruinous as the prices paid to actors."

ALBERT M. PICKUS (retiring president of TOA, to its 14th annual convention): "I do feel it is most important that: We continue to push the film producers and the film companies for more product, because even 50 more pictures a year could change the whole atmosphere of our business. We do everything within our power to assist and stimulate new sources of production, including exhibitions own ACE films. We will roll up our sleeves and open our pocketbooks for the pay-TV fight, because, if you think you have problems now, they would be nothing compared to what would happen if pay-TV stations show Hollywood films before you do. We continue our across-the-table relationship with other branches of our industry, using a business-like approach based on a desire for mutually beneficial solutions . . . We encourage our liaison with the Screen Producers, the MPAA, the Academy of Motion Picture Arts and Sciences, on the theory that we are an intra-dependant business, with the actions of one branch affecting the actions of all. We remain adamant in our opposition to all forms of censorship and classification, encouraging Hollywood to make pictures in good taste, and assuming our own responsibility of advising our patrons about the content of forthcoming films. We take a cue from other progressive industries and actively develop and support a program which will make our merchandising methods more effective . . ."

SAMUEL ARKOFF (AIP vice president): "We intend to continue what we hope will be a gradual increase in the quality of the pictures we produce and distribute as time goes on . . . The industry is going to survive although we are going to have our share of pall-bearers."

HERMAN M. LEVY (general counsel of TOA): "The acute product shortage, the ever-increasing demands of distributors for higher percentage film rental, and for preferred and extended playing time, and the jungle warfare competition between theatres, has led some drive-in theatre operators, fortunately relatively few in number, to play the so-called 'fast buck' pictures . . . (They) owe it to themselves and to the industry to cease and desist."

E. D. MARTIN (chairman of TOA's censorship committee, to the board of directors): "Today we are in the quiet eye of the censorship hurricane. We emerged from the front of the storm—the 1961 legislative sessions—amazingly well . . . a condition few of us would have been willing to predict at that time. But the lull will not remain for long. I feel that when the time comes later this fall or winter for more state legislatures to reconvene, the storm will rage again. I am optimistic enough to feel, however, that the backlash of the storm will be less severe than the first blow. I say this for two reasons—first because there have been no big movies of recent release which have stirred up concerted public concern, and none are on the immediate horizon. And, secondly, because TOA has taken a lead in providing one avenue of defense for theatre men through its Film Content: Informational Service."

The Mail Box

To the Editor:

Roland Pendaris' perceptive observations, recorded in your 9/18 book, are to be recommended for top level reading throughout the industry. Marketing research is a field in which the industry is lamentably weak, yet, paradoxically enough, little, if anything, is being done to correct such obvious deficiency. How, for example, do we explain the decline in attendance as against the tremendous upturn in quality right here in these United States?

Forget, for a moment, the backslappers who attend trade screenings on a free invite and probably wouldn't plunk down the coin of the realm at the conventional boxoffice. I think we who cover film matters daily as a living have sufficient fondness for the medium to want to openly express concern over the alarming drop in U. S. attendance figures. I've discussed this with both circuits and independents in my bailiwick, and those responsible sources say it'd be good to experiment more with, say, price structure, or adults-only films, or all-family films.

The best answer, perhaps, is on the middle-ground, where the potential is most promising. Then, too, the degree of enthusiasm, an ever vital, ever important ingredient, shouldn't be lacking.

ALLEN M. WIDEM
Theatre Editor
The Hartford Times
Hartford, Conn.
What the Showmen Are Doing!

'Throw Out Madison Ave., Bring Back Main St.'—Ferguson

Merchandising, according to Columbia national promotion chief Robert S. Ferguson, has been transformed into "another Madison Avenue slogan that means all things to all people." And, he opined, for the good of all the industry, we had better "throw out Madison Avenue and put Main Street back in show-business."

Bill as a headliner in the Showmanship Crusade at the TOA conclave, along with Philip Gerard and Fred Goldberg, Ferguson covered all the bases of his subject by breaking down its concepts into the three branches of movie business.

"To the producer," he told TOA, "it means making a picture containing all the diverse boxoffice ingredients calculated to earn a profit in the varied market areas across the country. To the distributor, it means the full barrage of promotional effort, from the inception of the production story to the film's final theatre engagements, designed to 'sell' the film to the public. But to you, the exhibitors, merchandising or showmanship is an entirely different problem. It must be tailored to your specific needs in each individual situation."

Integrate these three areas of merchandising showmanship, so that producer, distributor and exhibitor will be equal partners in selling every film to the public, and you will have the ideal promotional pattern, said the Columbia executive. Ferguson added that he would like to see exhibitor merchandising plans expanded to the point where campaigns will be geared for individual markets across the country.

Aim for Two Campaigns On Each UA Film—Goldberg

Operating on the theory that the best way to convince exhibitors that you intend to back up your product all the way down the selling line is to put your promotional campaigns on paper and let them judge for themselves, United Artists national promotion director Fred Goldberg presented an impressive array of showmanship at the TOA session.

UA has seven pictures set for the remainder of this year—"Paris Blues," "Town Without Pity," "X-15," "Pocketful of Miracles," "One, Two, Three," "Judgment at Nuremberg" and "West Side Story"—and for each of these Goldberg outlined one or more powerful promotional pushes. Declared the UA showman, "We will strive to have two campaigns on as many United Artists pictures as we are allowed to do and it makes sense."

Goldberg showed slides of the two ad approaches for "Paris Blues": one sells the film as a "love spectacular," the other relies on a bold sex campaign.

"Town Without Pity" will enjoy a "bold" angled pitch, emphasizing the shocking, highly-discussable aspects of the picture. As for "X-15," the Sinatra-made (he does not appear in it) topical drama will be kicked off with an attractive trailer featuring the popular star selling his film.

Other special drives are highlighted by the following: for "Miracles," eye-catching art to capture the spirit of the story; for "Judgment," unusual profile art of the seven stars, and for "West Side," the smart logo.

U's PRODUCT ANNOUNCEMENT

Universal vice president and general sales manager Henry H. Martin hosts trade press at luncheon following screening of the firm's 55-minute product reel, which he narrates. Universal ad executives attending, I. to r., are: Eastern publicity manager Paul Kampey; F. J. A. McCarthy, assistant general sales boss; Martin; Philip Gerard, Eastern ad-pub boss; exec. in charge of national exploitation Herman Kass.

PASSING 'JUDGMENT'

Producer-director Stanley Kramer, left, talks about "Judgment at Nuremberg," while interviewer Mike Wallace, center, and Max E. Youngstein, vice president of United Artists, which is releasing the picture, listen. Scene took place on the PM East program, telecast on New York's WNEW and in five other cities, providing plenty of exposure for the controversial film.
FINANCIAL ROUND-UP

(Continued from Page 7)

Cinerama Prospects Brighten as It Plans New Theatres, New Techniques

According to Cinerama president and chairman Nicolas Reisini, “1961 earnings should be substantially higher” than the $136,375 ($0.05 per share) of 1960, and the gross is expected to exceed last year’s $65.5 million.

Immediate cause of the hypoed financial figures has been the increased exhibition of the five Cinerama travelogues, but Reisini promised a whole new world of money-making ideas that should serve to shape Cinerama into one of the most forward-thinking corporations in the industry. Among them: more and better equipped theatres; technical improvements; release of two new, story-telling Cinerama features next year, and that much-ballyhooed travelling theatre known as Itinerama.

The new houses (there currently are 56 theatres throughout the world equipped to show Cinerama films, with ten more slated to begin exhibition by the end of this year) will be in the Super-Cinerama class featuring updated projection techniques and one entire wall, from ceiling to floor, as the screen. About 15 such houses will be constructed next year in major cities by the Wolf Corp. at a cost of $20 million, then leased on a long-term basis to Cinerama. The theatres will seat between 1,000 and 1,500 and will be located in such cities as New York, Boston, St. Louis, San Francisco, New Orleans, Miami, Seattle and Phoenix.

The two Cinerama features now being filmed by M-G-M on a 50-50 basis, are “How the West Was Won,” and “The Wonderful World of the Brothers Grimm.” Both of these high-budget attractions are set for release next summer.

Most glamorous of the Cinerama projects is Itinerama, the traveling, air-inflated balloon-theatre. It seats 3,000 and can be erected in eight minutes. A success in France, where, according to Reisini, it grossed over $80,000 and netted over $50,000 in its first 24 showings, Itinerama is slated for exhibition in Great Britain, Germany and Italy, where franchises will be granted. Some form of Itinerama will be introduced in the U. S. next year. Cinerama does not invest in the project, but in Europe receives 50% of the net profit.

As for cash dividends, Reisini displays a down-to-earth practicality. None will be declared until Cinerama has “sufficient earnings” to warrant the move.

Stockholder Blasts Disney Loan

A stockholder’s disenchchantment with the terms of Walt Disney’s loan from Prudential Life Insurance Co.—which he blames for the failure of the stock to rise despite a neat nine-months statement and an even brighter full-year outlook—is voiced by Forrest White, manager of Ind-Ex Booking Service, Dallas, owner of 300 Disney shares.

In a sharply worded letter to president Roy O. Disney, White decries what he terms the company’s withholding of “vital information” from its stockholders, adding that “the SEC should see that the investing public is made aware of the terms of any such transaction at the time it is made.” He also questions the necessity of the loan.

Asks the theatreman-investor: “Was it necessary to negotiate a loan that demanded a 15 million dollar working capital for five years and increased to 20 million for the subsequent five years . . . Above all why were these terms so carefully withheld from the stockholders?”

“You must know that in effect an investor like myself would not have bought Walt Disney Productions stock had I known that your company had to enjoy 4 or 5 years of prosperity without interruption to accumulate the working capital required as a condition of a loan.

“You can readily understand my position. I am feeling the brunt of dictatorial film deals, the company is prospering, apparently your financial needs are being taken care of and I have lost over $1,000 simply because your company withheld vital information from its stockholders.”

Republic Will Acquire America By End of 1961—Carter

Republic Corp, will acquire America Corp. by the end of this year, and for the first 12 months of operation, the new firm will have estimated sales of $82 million and pre-tax earnings of $9 million. That was the confident prediction of Victor M. Carter, president and chairman of Republic.

But as far as film production is concerned, the outlook is foggy, at best. Carter declared there is no chance of Republic’s returning to that field (it may even sell the studio property), and would not commit himself as to Pathé-America’s (an America arm) continued activity in distribution and financing of production.

The steps to be taken in the deal are: (1) Republic holders will be asked to approve the merger at a special meeting in New York early in December; (2) Republic will send tenders to America holders, 82 percent of whom must OK the acquisition. Under terms of the deal, three shares of America will be exchanged for one share of Republic. Carter will remain as chairman of Republic, the surviving firm, but Gordon K. Greenfield, head of America, will become president.

Carter said Republic will earn about $1,500,000 ($0.60 per share), for the nine months ended July 30, compared to $1,300,000 ($0.52 per share) in the similar 1960 span.

S.G. Net Zooms 64% to Record High

Screen Gems, Columbia’s TV arm, has issued its first annual report since becoming a public issue last February, and the figures are real eye-openers. Net jumped 64 percent, while gross income was up 34 percent, both record highs.

Net after taxes for the fiscal year ended July 1 was $2,665,371 ($1.05 per share), compared to $1,620,017 ($0.64 per share) the year before. Record gross totaled $55,821,052, a hefty hike over the $41,690,402 of 1960. President A. Schneider attributed the increases to the fact that SG had more shows on the air last year than ever before in its 11-year history. Also, the firm sealed several large sales of Columbia’s post-1948 pictures to local video stations.

AA Net Drops Sharply, But Broidy Sees ‘El Cid’ Success

Allied Artists’ net profit for the past fiscal year was sliced in half and then some, but president Steve Broidy, in revealing the decline, hinted a great deal of hope on the firm’s forthcoming “El Cid” and several other films that, in his opinion, promise to yield strong boxoffice returns.

After provision for taxes, net for the fiscal year ended July 1 was $329,000 ($0.54 per share), a sharp drop from the $1,240,000 ($1.33 per share) of the year before. Gross was down decidedly, too—from $16,296,000 to $13,882,000.
20th's 'Cleopatra' Comes to 'Life'

The grind of the promotional wheels can be heard emanating from Rome, where 20th-Fox boxofficers are busy sending out bushels of photos and raft upon raft of publicity material glorifying Elizabeth Taylor and "Cleopatra." And, no sooner did the much-hallyhooped production get underway, than its star was staring seductively out at millions of Life readers (see cover, right).

In seven strikingly photographed pages, accompanied by interesting copy, the mass-audience magazine captured the spirit and essence that was the glory of the Egyptian queen and all the matching pomp and pageantry that Fox is pouring into its most elaborate production in many years.

"Liz Is Back as Enchantress of Egypt" shouted a large-type headline under the lead photo of Joseph L. Mankiewicz's hands poised directorially over the Taylor head that wears the famous double crown of the Nile. Between-takes shots supplemented by some past screen queens rounded out the feature.
Coming

MOON PILOT Technicolor. Tom Tryon, Dany Saval. Producer Walt Disney. Director James Neilson. Comedy about first astronaut's trip to the moon.


COLUMBIA

May


MEIN KAMPE Producer Tore Sloborg. Documentary on rise and fall of Hitler's Third Reich. 121 min. 6/21/61.


June

FIVE GOLDEN HOURS Emil Kovacs, Cyril Charlette. George Sanders. Producers Bill Hiant, Phil Webber. Comedy about con man who lives off wealthy widows. 70 min. 6/4/61.


July


September


October


November


COMING


The Vital Details on Current & Coming Features (Date of Film BULLETIN Review Appears At End of Synopsis)
**NOVEMBER SUMMARY**

The early November release chart stands at a solid 16, with some additions expected to beef up the schedule still further before the opening gun. United Artists is in first place, with three titles, followed by 20th-Fox, Universal, Columbia, Allied Artists and Paramount each having listed one film, while Buena Vista has nothing as yet for the coming month.
February


March


Coming


September


October


November


COMING


GIRL NAMED TAMIKO, A Technicolor. Laurence Har- revy, Frank Sinatra, David Niven, Director Jerry Lewis. Sturges. An Eurasian "man without a country" courts an American girl. 

HATARI Technicol. John Wayne, Gerald Blain. Produc- Director Howard Hawks. Drama of adventurers who capture wild animals for profit. 10/16/61.

HELL IS FOR HEROES Bobby Darin, Steve McQueen. Bob Newhart. Producer Don Siegel. World War II. Drama of the capture of a bataillon of German soldiers by the Japanese.


TOO LATE BLUES Bobby Darin. Stella Stevens. Produc- Director-Paul Henreid. Drama. Set against the modern jazz world.


20th Century-Fox

April


May


RETURN TO PETOWN PLACE CinemaScope, Delux Color. Debbie Reynolds. Rock Hudson. Sheree North. John Derek. Directed by Stephen Crane. Pictured is a newspaperman who finds the dead ends of his life are filled with empty promises.

June


July


August


September


November


December

SECOND TIME AROUND, THE Color, Delux Color, Stuart Whitman, Carol Ohmart, Jane Withers, Producer D. Cumpman, Director V. Sherman.


United Artists

March


April


May

DR. BLOOD'S COFFIN

SUNLIGHT


June


July


August

BY LOVE POSSESSED Director John Sturges. Filmin- nation of James Gould Costel's Pulitzer Prize winning novel.
UNIVERSAL INT'L

April

SECRET WAYS, THE

Ridger Computer

Warner Brothers

TOMBOY AND THE CHAMP

Warner Brothers

PRODUCTION-SERIES

WARNER BROTHERS

MAY

OLE REE Eastman Color. Billy Hughes, Rex, Producer-

director. 70 min. 5/1/61.

PHARAOH'S WIFE

Eastman Color, Linda Cristal, Price, Brice, John Barrymore, Jr. Producer

Gorgo Venturini, Director W. Tourjansky, 87 min.

FROM HEEL EASTMAN Color. Audrey Murphy, John

Saxson, Zohra Lampert, Producer-Director Herbert Coleman, Western. 89 min. 3/30/61.

September

FLIGHT THAT DISAPPEARED

The Craig Hill, Paula Raymond, Grant Richards, Producer E. K. Kent, Director Edward L. Cahn. 71 min. 8/21/61.

October

PARIS BLUES


SECRET OF DEEP HARBOR

The Ron Foster, Merry Anderson, Director Robert E. Kent, Producer

Edward L. Cahn. Screen version of play by Maxine Hong.

November

EXPLOSIVE GENERATION


TOWN WITHOUT PITY


X-15 PLANET ATOMIC


Coming

BIRDMAN OF ALCATRAZ


GLADIATOR

Yul Brynner, Director Martin Ritt.

GLORIOUS BROTHERS

Director Stanley Kramer. From Howard Fast's best-seller.

GREAT WAR

The Vittorio Gassman, Silvana Mangano, Franco Fabrizi, Carlo Montanari, Directed by Mario Monicelli. 118 min. 9/18/61.

HAWAII

Producer-director Fred Zinneman. Film version of James Michener's best-seller. Based on the murder of a young German girl. 105 min.

INVITATION TO A GUNFIGHTER

Producer Stanley Kramer. Director Paul Stanley.

JUICED Associates

Producer-director Jean Negulesco, Based on the novel "The Midwife of Pont Cley" by Flore Sabatier.

JUDGMENT AT NUREMBERG

Spencer Tracy Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland, Montgomery Clift, Producer-director Stanley Kramer.

MAY HAD A LITTLE AGES Lauren Bacall, Hazel Court, Jack Gwillim, Michael Wilding, Director Edward Buzzell. 79 min. 8/21/61.

THREE ON A SPREE


TWO FOR THE SEASAW

Based on the Broadway stage success.

WAY WEST


WASHINGTON,D.C.

TOM BYRD AND THE CHAMP

Eastman Color, Candy, Moore. Producer Tommy Reynolds, William Lightfoot, Director Francis D. Lyon. Story about Texas quilts struggle to win blue ribbon for cash. 92 min. 1/21/61.

PRODUCTION-SERIES

PHOTOGRAPH OF A MONSTER


SINS OF RACHEL CADE, THE


STEEL CLAW, THE

Technicolor, George Montgomery, Producer-Director George Montgomery. Western. 96 min. 5/26/61.

FARAWAY WORLD OF JULES VERNE, THE

Louis Noll, Milo Hall, Jane Zalata. Director Karel 82 min. 5/15/61.

FANNY

Technicolor, Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz, Producer-Director Jonas Logan. From the Broadway hit. 133 min. 7/10/61.

PARRISH

Technicolor, Troy Donahue, Claudette Colbert, Ronny, Steven, Diana McBain, Producer-Director Delmer Davis. From Mildred Savage's new best-seller. 137 min. 3/6/61.

CLAUDELINE INGLISH


WORLD BY NIGHT

Technicolor, Technirama, Producer Judy-Film and Luigi Vazii. A four of the night clubs of the world. 103 min.

MASK, THE

Paul Stevens, Claudette Nevins. Producer-

director Julian Berman. Filmed with sequences in new depth-dimensional process.

SUSAN SLADE

Technicolor, Troy Donahue, Connie Stevens, John Wayne, Robert Web, Producer-Director Delmer Davis. Based on D. H. Hume's novel of young love. 116 min. 10/2/61.

ROMAN SPRING OF MRS. STONE, THE


SINGER NOT THE SONG, THE

Color, Sir John, Mills, Margaret O'Brien, Romance set in Left, Producer-Director Roy Baker.

MAJORITY OF ONE, THE

Technicolor, Jeff Chandler, Terry-Thomas, Producer-Mervyn LeRoy. From the Broadway comedy hit.

MERRILL'S MARAUDERS


COUCH

The Grant Williams, Shirley Knight. Producer-Director Owen Thrill. Thriller.

HOUSE OF WOMEN

Shirley Knight, Andrew Duggan. Directed by John Farrow. Producer-Gene Markey. Drama about women's prison.

MUSIC MAN, THE

Technicolor, Robert Preston, Shirley Jones, Chief Yowlachie, Producer-Director Morton Da Costa. From Meredith Wilson's Broadway musical hit.

SAMAR Technicolor, George Montgomery, Ziva Rod- ann, Gilbert Roland, Producer-Director George Montgomery. Adventure drama set in the Philippines.

DEPENDABLE DEFANCE: "CLARK TRANSFER"

Member National Film Carriers

Philadelphia, Pa.: LOCUST 4-3450

Washington, D. C.: DUPONT 7-2200
Season's Greetings TRAILER we've ever produced

Never before have we been able to offer exhibitors a SEASON'S GREETINGS TRAILER so packed with "values"!

The nationally-acclaimed talents and personality of SHARI LEWIS...and her little friend, LAMB CHOP!...the warmth and entertainment of their appealing repartée...as they extend your Season's Greetings to your patrons!...The BLOCKBUSTER value of a star known to millions...in a cute, heart-warming production...filmed in gorgeous COLOR...and bubbling with Holiday Cheer!

And there's also an extended version of this wonderful trailer...with SHARI and LAMB CHOP adding MERCHANTS' GREETINGS...to precede your profit-making Merchant Greeting Ads!

It's the biggest contribution to your Holiday Showmanship since the advent of St. Nick...and it's already available at your National Screen Exchange! Order it TODAY!
Joe Exhibitor Decries

THE POLICY OF FAMINE

What They're Talking About

ACTION IN AA . . . MCA MOVING INTO PRODUCTION . . . SEAMLESS CINERAMA MGM PROFIT . . . 'NUREMBERG' JUNKET

Economical Merchandising

What the Showmen Are Doing!

Reviews

THE COMANCHEROS THE MASK FROM A ROMAN BALCONY SEVEN WOMEN FROM HELL BOY WHO CAUGHT A CROOK SEASON OF PASSION
they saw Universal's forthcoming product program

and then

and here are some of the comments from exhibitors all over the country!

Universal Pictures Company, Inc.

460 Park Avenue
New York 22, N.Y.

Office of Vice-President
General Sales Mgr.

October 11, 1961

Dear Mr. Exhibitor:

It is most heart warming to receive your expressions of enthusiasm and good wishes after seeing our exciting product program for the next year.

My sincere thanks to you all.

Hi Martin

HI MARTIN
DALLAS, TEXAS
"Have just had the tremendous pleasure of viewing your wonderful product reel. You can be really proud of your up-coming product and more so in the manner you are presenting your product to prospective buyers, by screening these wonderful excerpts. We of Trans-Texas wish you and your company tremendous success in a fine line-up of product."

Earl Podolnick—
Trans-Texas Theatres, Inc.

LINCOLN, NEBR.
"Congratulations on a great production reel on what should be a tremendous lineup of hits."

George Gaughan—Cooper Foundation

LOUISVILLE, KY.
"First I want to congratulate Universal on having the know how to assemble the production, acting and writing talent to create six pictures which give every evidence of being in the blockbuster category. Secondly, I want to congratulate you personally on having the foresight to show exhibitors these terrific sequences. This reel cannot help but enthuse the entire industry and give us all added confidence in the future of our theatres. We hope and expect to have the good fortune to play all of these fine attractions in most of our theatres, and I pledge you that we will do everything in our power to merchandise them locally with the same care that Universal has produced them."

Dale H. McFarland—
Fourth Avenue Amusement Co.

TRENTON, N.J.
"I have been exceptionally busy for the past few weeks and have been unable to write you and tell you how impressed I was with the introduction to your coming attractions. I am looking forward, based on what I have seen, to a great year for the balance of this year and for next year. I really want to commend you for having this sort of presentation."

Joe Ingber—Brandt Theatres

NEW YORK, N.Y.
"The shots we saw of the forthcoming releases gave me a terrific shot in the arm and I can only say, if all companies could match your releases, we would again be in a very sound business."

Dinty Moore—Theatre Service Corp.

And many, many more too numerous to mention... however, special acknowledgments to:

Dave Wallerstein
Balaban & Katz, Chicago

Gordon Hewitt
N.T.&T., Los Angeles

Ted Mann
Minneapolis

Raymond Willie
Interstate Circuit, Dallas
She's tangling with he-men who want to stay free-men...

and showing you what a gal's gotta do to get a guy to say "I do"!

DEBBIE REYNOLDS

STEVE FORREST ANDY GRIFFITH

JULIET PROWSE

THELMA KEN RITTER SCOTT

JACK CUMMINGS' PRODUCTION OF "THE SECOND TIME AROUND"

DIRECTED BY VINCENT SHERMAN SCREENPLAY BY OSCAR SAUL AND CECIL DAN HANSEN

COLOR BY DE LUXE CINEMA SCOPE

20th's Happy, Happy Christmas Package of Cheer!
ACTION IN AA. Recent weeks have seen some unusually heavy trading in Allied Artists common, lending credence to persistent reports that a group of investors is aiming to take over control. This action in the stock is being connected with rumors that Max Youngstein would be interested, if the way were cleared, to step in with a program to give AA major status. The company’s present management may face heavy pressure from stockholders to make this possible.

M-G-M PROFIT. An official of Metro-Goldwyn-Mayer advises that the company’s net for the fiscal year ended August 31 will be "within pennies—above or below—of $5.00 per share". The annual statement is due to be made public about mid-November.

MOVE OVER, MAJORS. When MCA, Inc., forced by the Screen Actors Guild to give up either its talent or TV production activities by Sept., 1962, spins off its well-known, but not so lucrative, agency, it is expected to jump with both feet into theatrical film production. Through its Revue (TV) Productions, which last year grossed nearly 90 percent of the firm’s total revenue, MCA has tasted the potential of film-making and decided this is where the big dough lies. Despite some rumors, it will not take over control of one of the majors, but, instead, will set up its own production-distribution organization. A few years ago, MCA was reported interested in acquiring control of one of the established studios and now the talk has been revived again because of an SAG clause which calls for immediate surrender of the agency franchise if it acquires more than 50 percent of voting stock in any film firm. With its powerful influence among movie-making talent, its invaluable connections in all-important financial circles and plenty of production experience, MCA will have everything going for it when it makes the big move.

SEAMLESS CINERAMA. Those who have seen rushes of the first Cinerama feature-with-a-story, "How The West Was Won", over that the seams have been virtually eliminated. In prior Cinerama productions, the two overlapping seams between the three film strips were noticeable, especially on scenes with light backgrounds. A new processing technique reportedly now has blended the entire, broad expanse of Cinerama into a seamless picture. "West" will be released by M-G-M in the Spring as a Cinerama roadshow, later in 35mm.

COLUMBIA LOOKS TO 'NAVARONE'. Columbia Pictures' profit for the fiscal year ended last July 1 is likely to show a sharp drop from the preceding year. However, the company is looking forward to a vastly improved first six months in the current year on the basis of its high-powered grosser, "Guns of Navarone", which may top any previous Columbia release.

'NUREMBERG' JUNKET. The press junket planned by United Artists to ballyhoo "Judgment at Nuremberg" shapes up as a real showmanship coup. Some 250 members of the international (and trade) press will be jetted to Berlin for the December 14 premiere of the Stanley Kramer film. With many of the top reporters and columnists from the U.S. and other nations making the jaunt it is a cinch to garner reams of newspaper space throughout the world.

WARNERS’ DOOR OPEN. Recent production developments may lead to a new slogan over the entrance to the Warner Bros. lot: "If they won't approve it, bring it here." Latest move involves "Days of Wine and Roses," starring Jack Lemmon and Lee Remick, originally on the 20th-Fox slate, but moved by Martin Manulis to the Burbank studio after Fox brass reportedly nixed the somewhat spicy storyline. Similar switch saw Darryl Zanuck take "The Chapman Report" to Warners' after its sex theme was vetoed at 20th.
Universal Advances Smartly In Mixed Movie Market

Once again Universal made the upbeat news, as movie stocks, following the pattern of the general market, were mixed over the past fortnight, neither continuing their advance of the previous period, nor slipping back into a slump. Nine of the 21 issues covered were up, 10 down, with the gains slightly outweighing the losses. But the moves, for the most part, were inconclusive ones, with trading remaining extremely light.

Touted on the strength of an impressive lineup of forthcoming pictures, U jumped 3¼ for a smart 8-point gain in the past month. Universal Preferred also was up 4 points. United Artists advanced 2¾ points following president Arthur Krim's highly optimistic three-year product announcement. Trans-Lux, too, gained 2¼ points.

20th-Fox reversed its brief upward swing, dropping 2½, to approach its year's low, amid rumors (subsequently denied by studio boss Peter Levathes) of an impending studio shut-down. Also down were Columbia (2¾), Disney (3¾) and Ginerama (1½), the latter the only heavily traded stock on a turnover of 71,400 shares.

Doubt Repeat of Early '61 Jump, But Movie Earnings on Rise—S & P

"The sharp rise in motion picture issues recorded in early 1961 may not be repeated over coming months, but increased recognition of possibilities among many reasonably priced issues in this group could prove a market stimulus." Thus reads the latest Standard & Poor's analysis of the cinema industry in its survey of the amusements field. S & P sees better pictures and a "growing contribution from TV activities" benefiting earnings of movie companies in the near future.

Comments from the analyses of the individual firms follow:

AMERICAN BROADCASTING-PARAMOUNT—TV network is major factor here. Earnings from operations should approach $2.55 a share in '61, compared to $2.46 last year. "Further earnings progress is in prospect for 1962."

COLUMBIA—"Profits for the fiscal year ended June 30 were about the same as the $1.34 of fiscal 1960. Some recovery in operating profits is expected in fiscal 1962, reflecting the success of 'The Guns of Navarone' and further progress by the TV subsidiary."

WALT DISNEY—"The success of several feature motion pictures is believed to have boosted net in the fiscal year ended September 30 to around $2.50 a share, from a $.85 deficit in fiscal 1960 . . . a number of pictures scheduled for release in early fiscal 1962 have promising potential and TV activities are growing, suggesting some further progress in earnings."

LOEW'S THEATRES—Earnings for the past fiscal year probably rose to $1.10 a share, compared to $1.04 a year ago. Despite pre-opening expenses for new hotels, the new buildings and a new theatre concession contract "should permit more pronounced earnings gains for fiscal 1962."

METRO-GOLDWYN-MAYER—Earnings expected to have approached $5 per share in the last fiscal year (up from $3.83). "The company has several well-regarded features in the high-budget category scheduled for release in the early months of fiscal 1962 . . . some further earnings gains are in prospect."

NATIONAL THEATRES & TV—The firm "has concentrated on improving the profit-ability of its theatre operations, with indicated initial success." Profits are believed to have neared $40 a share for the last fiscal year (fiscal 1960 showed a deficit of $1.10), with "some further progress anticipated over the coming months."

PARAMOUNT—1961 profits are seen approaching $4.60 a share, compared to $4.20 in '60, with additional progress a possibility over the near term. Stress here is on the company's varied (non-movie) activities.

20TH CENTURY-FOX—"Indications are that the deficit incurred in theatrical film operations in recent years will be smaller in 1961 than in 1960, and, with other operations showing progress, some profit from operations is indicated for 1961 . . . Intensified cost-cutting efforts as well as the contribution of several well-regarded films should permit some further earnings recovery in 1962."

UNITED ARTISTS—Profits in '61 estimated around $2.75 per share, up from $2.10 in '60. "The company's films continue to be among the most popular in the industry, and further earnings progress is in prospect for early 1962."

WARNER BROS.—1961 profits seen rising to $7 a share, from $4.64 a year before (when some 35% more shares were outstanding). "Fanny" is a solid boxoffice success, and "although the popularity of coming films is largely unpredictable, some further earnings progress is expected over the near term."

1961 Final ¼ 'Hard to Equal' for WB

"The $2,530,000 ($1.65 per share) we earned in the final quarter last year will be hard to equal" in the final 1961 stanza, according to Warner Bros. treasurer Thomas J. Martin. Quoted in a recent issue of Merrill Lynch's Investor's Reader, he also pointed out that despite a 4% drop in the firm's nine-months revenues, "the good job we're doing in keeping costs down" helped profits jump 9% to $4,980,000 ($4.42 per share).

(Continued on Page 21)
JOE EXHIBITOR:
The Policy Of Famine
To the Editor
Dear Sir:

Each summer my hopes for our business rise, and each fall they are dashed. During July and August my theaters played a great variety of pictures—some good, some mediocre, some downright bad—to attract all types of audiences. But come September and October and the supply of product almost vanishes. We undergo a period of severe famine, get pictures in dubs and drabs, have to resort more and more to reissues, lose whatever continuity in movie-going that we built up through the summer months. It is as though we tell our audience to stay home and watch TV until next summer. And yet we know that the public is thoroughly dissatisfied with what television is providing.

What kind of executive-thinking do we have in our industry, if the welfare of the retail outlets does not enter into film company calculations? How plausible is the theory that the industry can best prosper on an occasional blockbuster, while thousands of theaters can survive only with a steady supply of product?

I know from my own problems that it is becoming increasingly difficult to keep my theaters operating twelve months each year when they face nine or ten months famine (with a shot-in-the-arm at holiday times). This predicament can be attributed directly to a lack of leadership at the top of our business—a narrow-minded, short-sighted, quick-profit appraisal of the industry's problems and needs. What is sound and constructive and progressive for the whole industry seems to escape the thinking of the film men and the financiers to whom they are beholden.

Where are the executives with the broad outlook, who will say they must sustain the exhibition branch, because without exhibitors there will be no movie industry? Lacking such men of vision in production-distribution I fear we in exhibition are doomed, for we cannot much longer survive the policy of film famine.

Sincerely yours,
JOE EXHIBITOR

Our Poor Press Relations

No industry, no matter how vital to the economy or welfare of the country, can afford to be held in the disfavor of the press. Motion pictures, being a medium of entertainment that relies for its existence on the public's extra, non-necessity dollars, above all should enjoy most healthy, cordial relations with the newspapers of the land, which so incontrovertibly shape the feelings and opinions of that public. Unfortunately, this is not the case.

A mere glance at reviews of many a well-publicized film, or editorial treatments of controversial movie matters will reveal either a snide, tongue-in-cheek consideration of Hollywood's "lavish emptiness," or a direct blast at its influence in "corrupting the morals of our youngsters." Things, in short, couldn't be worse between movies and the press.

Two recent examples—one of each journalistic line of attack—are at hand. One was brought to our attention by Walter E. Brooks, manager of the Civic Theatre, in Portsmouth, N. H. Under the title, "Don't Blame the Movie Ads," the Portsmouth Herald pays as near a left-handed compliment to film advertising as we have heard in some time.

Asking itself the question, "Why don't you clean them up or throw them out?" the Herald answers by absolving the movie ads from blame with regard to charges of lasciviousness and immorality. "Cleaning up the ads," claims the editorial, "would only delude the potential movie-goer into thinking a certain picture might pass the test of innocence when actually it reeked of indecency . . . . The ads make the situation neither better nor worse as far as movie production is concerned—unless they lend themselves to an ultimate sense of aversion that will bring a public demand for improvement. If that day ever comes, the ads then will have done a constructive service."

A more direct attack was the announced refusal of the Wilmington (Delaware) Morning News and Evening Journal to accept any advertising for any film that deals with sex deviation. Here we have a flagrant, unfair and inconsistent act of pre-censorship that reflects a blind disrespect for motion pictures as an art medium.

For instance, do the Wilmington papers, following the line of reasoning laid down by the ad edict, also ban from their pages news stories concerning sex deviation of any sort? Do they accept advertising for books dealing with the subject of sex deviation and magazines carrying articles on the topic?

If the newspapers in question were to refuse advertising for a picture dealing with sex deviation after they had seen the picture, that would be editing, a proper function for any newspaperman. On the other hand, to state flatly and finally before the picture has even begun production that it will not accept any ads for it is pre-censorship of a most distasteful and improper sort.

(Continued on Page 9)
A Goodbye Note

Within the spaces of a recent single weekend, two movie men whose names were virtually unknown to the general public departed this life. One was Mitchell Rawson. The other was Blake McVeigh.

The death of these two gentlemen is worthy of note in this column not merely because both were known to this writer. Both were good press agents, each in a different way. And their passing points up some changes in the character of movie publicity work today. Mitch Rawson and Blake McVeigh were hardly cut from the same cloth. Mitch was essentially a scholar and writer, Blake was what might best be described as an "arranger."

Obviously, there are plenty of movie press agents still extant who are as competent as Messrs. Rawson and McVeigh. But there aren't enough. Perhaps if we look a bit more closely at the talents of these two gentlemen we can contribute to a better understanding of motion picture public relations.

Blake McVeigh excelled, in the most competitive era of motion picture business, in the art of personality touring. It was said of him by a colleague at one time that he could travel the country with nothing but a set of golf clubs and get the golf clubs interviewed by fifty newspapers. He toured with some big names, and some not so big. But he never set out on a tour without having thought out for himself, and briefed his personality on, at least two or three solid angles for stories. He knew the newspapermen; more important, he knew what might make news or human interest story material.

Mitchell Rawson, in addition to being an accomplished literateur, was a man who could write printable prose without having any story at all. He could do a column for the Sunday New York Herald Tribune, with plenty of play for his current film assignment, based on nothing more tangible than the title of the picture. Both Mitch and Blake were creative.

Today, for the most part, the publicity staffs of the major distributors are people with specialties. One man can write, another can plant, the third knows how to deal with exhibitors. One man knows how to take stars out on tour, but another has to dream up the angles. That wasn't true with Rawson and McVeigh. They didn't need help on their assignments. They had their specialties, of course, but they could handle anything that came along. I am concerned over the fact that today the young Mitchell Rawsons and Blake McVeighs don't come to the major distributors, or, if they do, don't stay. And I think I know the reason.

Both Mitch and Blake loved the movies and loved the newspaper world. Mitch in particular turned down newspaper offers to remain in the movie business. Today the guys with talent use the major companies as stepping stones, not permanent careers. Of course there are exceptions. There are bright young men carving out niches of their own at many companies. But there is also a continuous parade, more so than ever before, out of the movie companies into independent press agentry, p.r. staffs of commercial companies and the like.

The movie business isn't what it was when Mitchell Rawson was working for Warner and Selznick and Metro. There was no hiatus between assignments. As fast as you finished working on one picture, another picture was up ready to be pushed. And you rarely worked on any single picture more than a few weeks. You had a constant variety of material with which to cope. You were handling a movie about Dr. Ehrlich one week and a gangster picture the next.

Blake McVeigh, in his heyday as a movie travelling man, had similar variety. He might have a sports personality in tow one month and a glamour girl the next month. He, too, was confronted with a constant challenge to his ingenuity.

Where is that challenge today? Yes, there are new kinds of publicity outlet. You get the star of the picture on the Jack Paar Show or Ed Sullivan and you've covered more ground than an entire old-fashioned McVeigh tour. A Mitchell Rawson story in the Sunday Herald Tribune doesn't hold a candle, as far as the boxoffice is concerned, to a single picture in Life. Does this mean that the parade has passed by the Rawsons and the McVeighs? I do not think so. It means that as times have changed some old principles and some old talents have been neglected. If a story in the Tribune doesn't mean as much as it used to mean, then the job is to find other outlets.

Let's turn to the New York Times, for example. Look at the guys who turn out the press-agent copy for the Times—the location stories written by a unit man, for example. I would venture the guess that 90 percent of these pieces are written by middle aged or older men, not by young kids. Yet these are the same men who, as young press agents, were also hitting the Times with a fair degree of regularity.

You don't grow up in the movie business any more. You grow out of the movie business, and that's wrong. You promote a picture today with smart advertising—though often not enough of it at the right time—and you neglect the basic publicity operations. Ask the newspaper editors around the country about the calibre of the stories they receive from movie companies today, compared to the old days. Ask the local exhibitors about the quality of the ideas and writing in the average press book. It's adequate. It's often fainally adequate. Occasionally it's good. But only occasionally.

Why aren't there more Mitchell Rawsons and Blake McVeighs coming up? For my dough, the answer is that we now have a publicity army composed of too many generals and not enough privates. Publicity is a trade like any other. You have to learn it; you have to take the time to learn it. But the glamour that Mitch and Blake saw, as young men, in the movie business is not seen in today's movie business by today's young men. They see a chance for on-the-job training, for making contacts to get them that better job in commercial p.r.

This is not the fault of the men who run the publicity departments. It is, in my opinion, partially the fault of the people who for years have nibbled away at publicity staffs and said, "Why pay for these people between pictures? Hire them on a per picture basis, only when you need them, or hire outside firms." The result has been that more and more the burden of workaday publicity outside the major distribution centers has fallen on the shoulders of exhibition. There aren't as many field men, and most field men today are working on one picture at a time.

I wouldn't want this column to end on an angry note; it is written in affectionate memory of a couple of guys who deserve to be noted in the motion picture Book of Time. I would like to think that in the next few years we will see more Mitchell Rawsons and Blake McVeighs pounding the movie beat.
Viewpoints

(Continued from Page 7)

Movie-press relations have deteriorated to the acrimonious stage in many sections of the U. S., and it is not a case of things are so bad they have to get better. The situation will improve only if our industry takes the initiative. Have we forgotten what p.r. stands for?

**Good Idea.**

**Mr. Wald**

In one quarter, at least, something constructive is being done to improve the poor relationship that exists between motion pictures and the press. Jerry Wald, a first-rate showman as well as a first-class film producer, has announced a poll of newspaper entertainment editors throughout the country that asks them to "be as brutally frank and completely thorough as you possibly can in responding to a series of questions covering various aspects of production, distribution and promotion.

Mr. Wald's survey is a potentially productive idea that opens the door to a couple of interesting possibilities.

For one, the results of the poll may prove instructive in the future making and selling of films, providing an insight into what the people of towns and cities all across the country are seeking in the way of film entertainment. But even more important, it should emerge as a useful public relations device to establish a liaison that has been sorely lacking between filmmdom and the press.

The inventive producer points out that for years the movie industry has been charged with "insular" thinking, "unreal" attitudes and a stance "generally isolated from the society in which it functions." Whether or not these accusations are true is overshadowed, in this instance, by the uncamouflaged hostility that has existed for too long between newspapers of the land and motion pictures. A condescending attitude on the part of many film people toward the journalists is matched by their trigger-quick desire to "pan" most material emanating from Hollywood.

Mr. Wald's poll is a wise move to replace bitterness with understanding.

**“Comment...”**

ROBERT ROSSEN: "The motion picture industry has never been in a more healthy position than it is today. It just needs more picture makers. We must rely upon, and encourage new picture makers who can turn out selective product that can attract TV addicts looking for the cure from staring at all the 'spaghetti' coming through that little box at home. But pictures have to be better now, since TV set manufacturers have introduced the remote control gimmick to make it tougher to drag the captive audience away from their master-control toy. Hollywood can turn out 15 pictures a year that can gross more now that it used to under its own 'spaghetti system' of 300 features annually. We are in a position now where the attraction is the thing and not the personalities. People go mainly to see the attraction. Good casting with top personalities are plus values; but with all due respect to Charlton Heston and Jeffrey Hunter, the public is interested more in a 'Ben-Hur' and 'King of Kings' as an attraction."

* * *

ROSS HUNTER: "There's nothing old fashioned about showmanship. Hollywood ought to re-evaluate its image. People are becoming movie conscious again. They want to get out of the house and be entertained... It's time the industry climbed out of the obituary columns, wiped the jaded look off its face, and met the challenge of supplying more quality product. There is a mass audience ready to plunk down a dollar and a half at the boxoffice, if we give them what they want... We in Hollywood don't take the time to realize what the exhibitors have to contend with. They are taking greater interest in selling product which has long run possibilities to offset their concern for product shortage."

* * *

THE MIAMI HERALD (in an editorial): "This is no criticism of their (adult films) artistry, which is often exciting. Nor is it a case of prudery and censorship. In a free choice society such as ours the individual should make up his own mind about movies he wishes to see without some long-nose peering over the shoulders of the industry. Needless to say, this does not excuse the vulgar or the obscene. We regret, however, the passing of the day when movie-going was often a family enterprise. Nowadays parents must pick and choose with care lest the family confront an adults only sign or discover to their embarrassment later that one should have been posted. The art of the cinema is too meaningful to be cheapened by the kind of realism that may only appeal to the prurient. On the contrary, it is significant enough as a means of education and recreation to accent wholesomeness as an American custom."

* * *

ROBERT LIPPERT (theatre owner and producer): "The blunt fact is that labor costs prevent Hollywood from making enough second features to supply the theatre demand. Theatres have to have such second features. The nation's 5,500 drive-ins and a great many of the 'hard-top' theatres depend on the double feature for survival. They have to get pictures made more cheaply abroad. Twenty foreign governments give their producers some sort of subsidy. Crew and cast accept lower salaries. Nature abhors a vacuum, and the foreign producers are rushing in to fill the gap, tailoring their pictures to the American market."

* * *

THE PILOT (official publication of the Catholic Archdiocese of Boston, on "dishonest" film ads): "The films themselves are to be commended these days for their adult handling of difficult themes... But the advertisements even misrepresented the good films. It is not the film writers about whom we are complaining here, it is the ad writers."
Levathes Prod. V.P., Sees All Fox Films Set for '62

Peter G. Levathes issued a strong vote of confidence in 20th-Fox film operations, then received one himself from the board of directors last week. After definitely dispelling rumors of a studio shut-down by announcing that for the first time in its history 20th will start a new year with all product ready for release, Levathes was elected executive vice-president in charge of production by the board.

Speaking at a meeting of 200 executives, department heads and technicians, he declared: "We will have our full 1962 release program completed by the year's end and know in full detail the 15 pictures we are going to film in 1962 for the following year's release. How could it be possible to make 15 pictures next year if the studio is considering a shut down?" Levathes pointed out that the company has six dramatic spectacles currently filming, six more in the cutting rooms and five TV serials. Also, a construction program is under way which will provide new and larger crafts buildings at a cost of $3 million.

Currently shooting are "Cleopatra," "The Inspector," "Satan Never Sleeps," "The Longest Day," "Adventures of a Young Man" and "The Lion." Three others—"Nine Hours to Rama," "Something's Got to Give" and "Mr. Hobbs Takes a Vacation"—are ready to start. With the completion of these productions, Fox will, for the first time in its annals, open a new year with a full year's product ready to be released. This readiness, said Levathes, will enable the sales and promotion departments, and the nation's exhibitors to provide every film with a complete distribution, advertising, publicity and exploitation campaign.

Levathes will continue as head of 20th-Fox Television, Inc.

Public Is Waiting to Be Sold on Movies—Skouras

"The people of the world are very anxious to go back to the theatres to enjoy motion pictures," and the way to get them back is through a careful blend of showmanship and salesmanship, Thus spoke 20th-Fox president Spyros P. Skouras at the Achievement Awards Luncheon of the AMPA, which cited him for his sustained service to the industry.

According to Skouras, the business "needs two good pictures weekly to recapture the audiences of the world." Harkening back to earlier days when producers, after seeing a particularly exciting ad campaign, "went back to the studio and made a new film to fit the posters and ads and selling copy lines that had been thought up for their old films," Skouras said: "We cannot remake our films to fit your ads, so movie producer and merchandiser must walk hand-in-hand."

TOA Head Lauds U Kiddie Policy for 'September'

Universal's announcement that it would not adopt a kiddie show prohibition for "Come September" was lauded by TOA president John H. Stembler, who declared: "TOA is most gratified by the clarification issued by F. J. A. McCarthy, Universal's assistant general sales manager . . . We were naturally most concerned when we first received the reports of the kiddie show prohibition from the New England area. Universal's solution in taking action only against those theatres where it felt it has a problem is a sound business move."

U.N. Work for UA Chairman

United Artists' board chairman Robert S. Benjamin (right) accepts proclamation of United Nations Day for citizens of New York City from Mayor Wagner. Benjamin is national chairman of U. S. Committee for the U.N.

Pay-TV Hearings

Exhibitors will watch with interest two crucial pay-TV tests scheduled for court hearings within the next fortnight. Oral arguments in the RKO Phonevision toll test (Hartford, Conn.) is slated for Nov. 9 before the U. S. Court of Appeals for the District of Columbia. And in Arkansas, on Nov. 15, the Circuit Court will hear arguments for and against Telemeter in Little Rock.

Named . . .

David Bader named vice president of Intercontinental Television, Inc., subsidiary of Continental Distributing.

Art Talmadge appointed president of United Artists Records, succeeding Max E. Youngstein.

Michael Zide to the post of assistant to Leon F. Blender, v.p. of AIP in charge of distribution.

JOSEPH M. SCHENCK

A moment of silence throughout the industry was held Friday as tribute to Joseph M. Schenck, movie pioneer, who died last week at the age of 82.
HE GREATEST ROMANCE AND ADVENTURE IN A THOUSAND YEARS!

ANNOUNCING

GLOBAL PREMIERES

DECEMBER, 1961
CHARLTON HESTON and SOPHIA LOREN in SAMUEL BRONSTON'S EL CID
ROAD SHOW ENGAGEMENTS IN THE UNITED STATES
(Released by Allied Artists)

INTERNATIONAL ENGAGEMENTS (IN THE IMPORTANT WORLD CAPITALS)

DISTRIBUTORS
Rank Film Distributors, Ltd.—Great Britain
Prodís—France
D. E. A. R. Films—Italy
Filmayer, S. A.—Spain
Melior Films—Belgium
Hafbo Films, N. V.—Holland
Constellation Film, S. A.—Switzerland
Sociedade Importadora de Filmes, Lda.—Portugal
Empire Films—Australia
Th. A. Damaskinos and V. G. Michaelides—Greece
SAS Film—Israel
“No one was ever quite like EL CID... lover...leader...living legend!”

—Harold Lamb, World Famous Historian
The Greatest Campaign In The History Of The Industry!

36 MAGAZINES

68,479,092 CIRCULATION
"The Mask"

**Business Rating O O Plus**

Clever gimmick similar to 3-D gives this horror programmer a strong b.o. lift.

On the basis of its novelty, this exploitable horror item from Warner Bros. could roll up good returns in the ballyhoo market. Partially filmed in a depth-dimensional process (a form of 3-D not requiring special projection equipment), the plot centers around an ancient ritual mask that brings nightmarish fantasies to anyone wearing it. These fantasies will be visible to audiences when they hold the "Magic Mystic Mask" (like 3-D glasses) before their eyes. Errie "electronic" music has been incorporated to heighten the effects. All of these gimmicks should help stir up plenty of seat-selling talk and, world traveler and TV personality Jim Moran (he also appears in the prologue) has been helping with its promotion. The Frank Tabuse-Sandy Haber script offers little in the way of an inventive supernatural tale, but the youngsters and horror addicts won't object to this. They'll also be willing to overlook producer-director Julian Roffman's rather ponderous and uneven pacing. Paul Stevens is the psychiatrist who falls under the mask's sinister influence and decides that the taking of a human life is the supreme ecstasy. Claudette Neivins is his fiancee who tries to free him from the mask's spell, Anne Collins is his pretty receptionist who almost becomes his victim, and Martin Lavut is an archaeologist who murders under the mask's influence and then takes his own life. The plot finds an almost completely crazed Stevens forcing Miss Nevin to don the mask. He is enraged when she experiences no reaction and tries to kill her. She is saved by the timely arrival of a detective, and there is hope that Stevens may some day be cured.


"Seven Women from Hell"

**Business Rating O O Plus**

Lurid meller about seven girls in escape from barbaric Jap war camp. Plenty action-ballyhoo exploitable.

With the support of some aggressive showmanship this exploitation programmer could be a strong dualler. Sex and action highlight the lurid yarn about life in a Japanese detention camp for women during World War II, and it should find favor in action and ballyhoo houses. The Jesse Lasky, Jr.-Pat Silver plot tells how seven women escape from the camp and manage to outwit their barbaric pursuers in a perilous trek across a tropical jungle. The seven females include Patricia Owens, American member of a New Guinea scientific expedi- tion (1942); Yvonne Craig, a pregnant American girl whose husband is in the men's compound nearby; Sylvia Deneel, a cyni- cal German; Marga Dean, a tough American of dubious background; Denise Darcel, a French waitress in a skin-tight sweater; Pilar Seurat, an oriental nurse; and Evadne Baker, an outspoken American. The male leads are Cesar Romero, wealthy Dutch-German planter working for the Japanese; John Kerr, an injured American pilot; Richard Loo, the sadistic camp commander. The plot finds Miss Craig losing her baby, and Miss Owens raped by a guard. Through the efforts of a kindly Japa- nese doctor (who's shot for his efforts) the girls escape, but Miss Dean is captured and tortured to death. Misses Darcel and Baker are killed in the jungle. The girls come across Kerr, who dies, Miss Seurat is shot while burying his body, but she manages to rejoin the others. Romero befriends them and promises to take them to safety, but Miss Deneel (who has fallen in love with him) is forced to kill him after discovering he's a spy. The four survivors finally reach the Allies.


"From a Roman Balcony"

**Business Rating O O Plus**

Rating for art market. Sex highlights Italian import.

This Italian import (Continental) based on several Albert Moravia short stories is filled with enough outspoken sex to make it a profitable item for the art house circuit. The sensual approach might also help it as a dualler in other situations if it is dubbed. The focus is on a day in the life of uneducated, unskilled, 20-year-old Jean Sorel as he walks the streets of Rome looking for work so he can marry pretty Valerie Giangotti who has borne him an illegitimate son. Before the day ends, embittered and belligerent Sorel has affairs with a childhood friend, Jeanne Valerie, who has turned prostitute, and Lea Massari, the jaded mistress of business tycoon Luigi Giacosi. He also becomes involved with a shady lawyer, Paolo Stoppa, who has "hired" Miss Valerie for the day; with Giacosi, who uses rancid ingredients to manufacture his profitable olive oil, and with a callous truck driver, Rik Battaglia, who picks up a prostitute, then leaves her stranded on the highway without paying her the promised fee. These cynical ingredients for a film that has moments of stinging impact. Director Mauro Bolognini unfortunately, has allowed his camera to dwell too long on some of the sequences, lessening the picture's punch. The acting is impressive, especially the performance of hand- some Sorel, and Aldo Scarvarda's sharp lensing realistically balances the Rome of the unemployed and unscrupulous with the villa-and-seashore-world of the city's rich. Following his affair in the woods with Miss Massari, and allowing a truck full of illegal oil to roll down a hill and burst into flames, Sorel starts home still unemployed. Miss Massari puts fifty thousand lira (the amount Sorel needs to buy a stall in the market) into an envel- ope and entrusts Battaglia to turn it over to Sorel. He gives Sorel only two thousand and warns him never to return. Sorel finally steals a ring from a dead man to raise the money.


"Boy Who Caught a Crook"

**Business Rating O**

Low-budget item for the Sat. matinee trade.

Robert E. Kent has dug deep into the barrel to come up with this corny item about how a small newsboy and a ragged old hobo help bring an armed robber to justice. Loaded with cliches, Nathan Juran's script is statically directed by Edward L. Cahn, and blandly acted by a non-name cast. Participants include Wanda Hendrix, as the lad's widow mother; Roger Mobley, her all-American son; Don Beddoe, the tramp he befriends; Richard Crane, the amiable young reporter who wins Miss Hendrix in the end, and Johnny Seven, the scar-faced heavy. While being pursued by the police, Stevens tosses a brief-case containing $100,000 into a vacant lot. Mobley and Beddoe find it, and Beddoe, opening it in private, tells the boy it's empty. Seven later accosts Mobley and threatens to kill Miss Hendrix if the money isn't returned by midnight. Mobley accuses the hobo of stealing the money, but Beddoe swears he's innocent. Seven appears and beats Beddoe savagely, and the latter falsely confesses having hidden the money and agrees to lead Seven to it if Mobley goes free. When the money is found in the possession of another tramp, the boy realizes Beddoe lied to save his life, and the police finish off Seven.

"The Comancheros"

Business Rating Ⓟ ⓥ ⓦ

Fast-moving, actionful western in color, with Wayne heading good cast. Shapes up as strong b.o. entry.

"The Comancheros" is a free-flowing, fast-moving, hard-hitting western about renegade whites (Comancheros) helping Comanche Indians to murder and pillage the settlers of Sam Houston's Republic of Texas (1850). Loaded with action, drama and romance, it shapes up as one of the best outdoor sagas in some time, and it should prove a big Fall money maker for 20th Century-Fox. Combine the popularity of John Wayne, a collection of solid supporting performances, plenty of humor sprinkled in between the action, and then back it up with an aggressive Fox promotion campaign, and you've got a smash entry for the action market. The script by James Edward Grant and Clair Huffaker is skillfully constructed, allowing for a number of interesting sub-plots and character portrayals. Wayne is right at home as the tough Texas Ranger dedicated to honor, justice and law, and Stuart Whitman is first-rate as a Southern gambler and gentleman who finds himself an outlaw after killing a man in a duel. Ina Balin lends dark beauty to her portrayal of the cynical daughter of the Comanchero head, while Nehemiah Persoff scores heavily as her crippled, discipline-fanatic father. Lee Marvin is outstanding as a villainous half-scaled ruffian, and Michael Ansara comes off well as Persoff's sadistic lieutenant. Michael Curtiz's direction is steady and exciting, and he's flavored George Sherman's production with more than a fair share of action (fist-fights, Comanche raids, Indian-Ranger battles). The entire production (filmed for the most part at Moab, Utah) has been strikingly lensed in Deluxe Color and CinemaScope. Whitman meets and falls in love with Miss Balin on a packet boat, but he's arrested by Wayne. Enroute to Galveston, Whitman escapes. Wayne's next assignment is to pose as a gun runner and make contact with Comanchero man Marvin. Wayne is forced to kill Marvin before learning the location of Comanchero headquarters, but he finds Whitman and re-arrests him. Whitman proves his worth during a battle with Comanches and is taken into the Rangers. He and Wayne finally manage to get inside Comanchero headquarters, and through the efforts of Miss Balin their lives are spared. A slam-bang ending finds Persoff killed, the Rangers breaking up the Comanchero organization, the Indians routed, and Whitman and Miss Balin planning to marry.


"Bachelor in Paradise"

Business Rating Ⓟ ⓥ ⓦ

Hope, Turner in good fun film about bachelor's adventures among suburban housewives. Strong b.o. entry.

Take one self-styled bachelor-author-sociologist (wolf), plant him in the middle of Suburbia, U.S.A. (where every woman is married and just a little bored), then watch him go to work charming the wives and angering the husbands, and you have the basis for this sparkling Metrocolor-CinemaScope M-G-M release. And then put top banana Bob Hope in the shoes of the bachelor-wolf and team him up with the glamorous Lana Turner, and you have a big boxoffice winner for all situations. Admittedly, the gags scriptors Valentine Davies and Hal Kanter have chosen to pepper up their plot (based on a Vera Caspary story) will have a familiar ring (Hope's identity unknown, Hope's shopping in a supermarket, Hope hiding women in his closets while their husbands knock on the door). But it all comes out fresh, funny and very entertaining thanks to the fast-flowing talents of Hope, snappy direction on the part of Jack Arnold, a bouncy score by Henry Mancini, and a collection of ultra-modern sets (houses, cocktail lounges, offices). Hope is in top form throughout. Miss Turner makes an interesting co-star as a successful career woman-bachelor who refuses to fall for his charm. The support is splendid: Janis Paige, a martini-drinking, sex-starved neighbor; the popular young team of Jim Hutton and Paula Prentis, the nice couple next door; Virginia Grey, another neighbor who falls for Hope because her husband just isn't romantic, and Agnes Moorehead, a judge who presides over Hope's trial for "homebreaking." Hope, who has been living in Europe for years, is brought back to the U.S.A. on income tax evasion charges. He settles down in Paradise to write a book on American women so he can raise the needed money. Soon he has every woman in the development knocking at his doors and windows, but he has eyes only for Miss Turner. Under his guidance, the women begin rearranging their routines (new hair styles, dinner by candlelight), and Hope becomes the enemy of every husband. His true identity is revealed, he's labeled a menace, and three husbands take him to court. The women come to his defense claiming he was only trying to help, not seduce. Under oath Hope swears he loves Miss Turner, and all ends happily in Paradise.


"Season of Passion"

Business Rating ⓥ Plus

Story of Australian cane-cutters and their women holds little b.o. promise, despite good cast. Possible art entry.

This dramatization of the adventures of two lusty Australian cane-cutters trying to recapture the joy of their previous sixteen lay-off seasons in Sydney is going to have rough sledding at the boxoffice, despite an above-average cast. At best, it might prove a fair art house attraction, but generally, it will be relegated to the lower slot on dual bills. Something went wrong in transferring the stage production ("Summer of the Seventeenth Doll") to the screen, for where the play bristled with fire and emotion, this film version for United Artists emerges talky and only sporadically interesting. There's an element of coldness in John Dighton's script which never allows one to get inside of these free-living, dream-guided, emotionally immature people, and Leslie Norman's direction (he also produced) fails to spark the story. The cast tries hard to breathe life into the happenings: Ernest Borgnine, who's had a bad season and arrives broke; John Mills, the pint-sized ladies man who arrives to find his girl friend of the previous sixteen summers married; Anne Baxter, Borgnine's girl who believes the five-month lay-off period offers more than most marriages; and Angela Lansbury, recruited as Mills' lay-off mate. And there's good support from Janette Craig, a teenager and Vincent Ball, a youthful cane-cutter who falls in love with Miss Craig. Paul Beaver's sharp location camerawork makes Sydney, with its bars and amusement park, come to life. The summer is bad from the start—Borgnine is forced to seek employment in a toy factory, Miss Lansbury resists bedding down with Mills, and Miss Baxter laments this isn't the way things used to be. A climactic argument between Borgnine and Mills brings home the truth that they're no longer the men they used to be. Lansbury walks out, Mills leaves Borgnine to go with the cutting gang, and Borgnine finally forces Miss Baxter out of her fantasy world, tells her his cane-field days are over, then asks her to marry him.

Merchandising Can Be Economical

Constancy in theatre promotion, plus the inventiveness needed to keep costs at a sensible level, is a fundamental goal of the exhibitor. But keeping the house and its product in the public eye week after week, on a limited advertising budget and without the cooperative aid of the film companies, remains the eternal problem of the average theatreman.

One small exhibitor who appears to have solved the promotion problem—or at least coped with it fairly successfully—is Oscar Broman, president of the Greater Chicago Drive-In Theatre Association and operator of the Oasis Drive-In. Constant selling to the public is, of course, uppermost in his thoughts: "We must punch each week. We must do something every week away from the theatre. Whether it is via circulators, walking stunt men, displays in autos, etc., you must continually put in motion every advertising media at your command to expose your product." But, at the same time, he never forgets that there is a bottom to his purse.

"Merchandising a theatre," he says, "does not consist of using a cute or clever gimmick occasionally and borrowing a warmed over gag from a press sheet. . . . The heart of merchandising is advertising, special tools and giveaways." And to this economy-minded exhibitor, advertising dollars are made to be spent wisely, not profligately; special tools are employed to return many times their cost in patronage, and giveaways usually bear price tags in the pennies, and always tie-in clearly with the attraction of the day.

Talking before the drive-in forum of the TOA convention in New Orleans, showman Broman outlined in detail the plan of attack he uses in his theatre to merchandise his product to the public. Tailored to fit the average house budget, yet intensive and comprehensive enough to attract and retain a hefty patronage, the Broman formula could serve as a guideline for rank-and-file theatremen anxious to better their boxoffice and keep it that way.

The Windy City operator immediately flies in the face of tradition with these almost heretical words: "If you have been waiting for me to say, 'Use your press sheets,' or 'Open your newspaper purse strings,' you are in for a surprise." Conceding, of course, that newspaper advertising, trailers and posters are an absolute necessity for any situation, Broman declares: "Less than 45% of newspaper readers look at the amusement page. If they are not in your theatre, they can't see your trailer or your posters, and if 55% do not read the amusement page, you must do as much as possible off the amusement and away from the theatre as you can." What the resourceful exhibitor should do, he offers, is employ radio, airplane banner towing, circulars in shopping centers, window cards on poles and in stores, and direct mail promotion. Poster frames spotted in numerous stores within a 10-mile radius, and changed weekly to feature the current attraction, are another method of gaining public attention.

As Broman sees it: "A successful theatre operator must put in motion a continual series of impressions to the public. He must expose his theatre, its name and its current attraction in as many ways possible, consistent with reasonable costs. I do not mean to infer that we should eliminate trailers, posters, newspapers. The trouble is, we all know of situations where a picture has been booked, routine trailers, posters and newspapers used and big business resulted. And so the old adage revised its trite old saw, "There's nothing wrong with this business that a good picture can't cure"—provided, of course, it is accompanied by plenty of showmanship.

And to achieve that end, he urges the use of some special tools which have proved effective in his situation. The cost: relatively small. The annual benefits: thousands of dollars worth of advertising.

A rotary machine and an electronic stencil (the latter costs about $1.50) are all that is needed to turn out do-it-yourself heralds. Explains Broman: "I have always been sold on heralds, but the prices each year keep going up. Now we make our own—$2,000 a week. It takes 1/2 hour—our cost, $1.18 a thousand, or about 10 for a penny. Here's how. We paste up a circular by clipping the actual photograph or reproduction of the mat from the press sheet. An electronic stencil is obtained for $1.50. We put it in our automatic machine—30 minutes later—5,000 circulars—cost $1.18 a thousand."

The inventive Broman also makes his own trailers with the aid of a Polaroid camera, stereopticon machine and tape. Asks he: "Did you ever find yourself in a situation where a trailer did not come out on a feature? It is almost show time and too late to get one. I'll tell you how to make your own. You buy Polaroid transparency film, you photograph a 22 x 18, 11 x 14 or even a cut out of a press book. Two minutes later you have a regular slide—you make up a one-minute tape describing the features and their playdates. The operator puts the slide in the stereopticon machine, the tape recorder is plugged into the sound system and you have a made-to-order trailer. Your cost—the tape. This can be used over and over a thousand times. An entire roll of film contains eight pictures—sells for about $2.50."

Inexpensive giveaways that build b.o. interest for current or coming attractions are a must for Broman's drive-in. He offers a few excellent examples. Stack for a feature several months ago, he decided to capitalize on Burt Lancaster's Oscar publicity by booking "His Majesty O'Keefe." To back it up, he purchased 6,000 tiny colored dolls, renamed them voodoo dolls and advertised thusly: "Directly from the South Seas Islands, His Majesty O'Keefe voodoo dolls to everyone." The film was a hit, and the cost of the giveaway, a couple of pennies per doll. Confronted by a situation in which many other theatres were playing "Morgan the Pirate," Broman garnered more than his share of the business by giving away free "Morgan the Pirate" skulls to everyone. Here again, the cost was just a few pennies apiece.

His giveaway formula: "We don't have a giveaway every week and we don't pretend it's expensive. The point is, we tie up giveaways to the attractions and it takes on added meaning." Quite obviously, all promotion need not be in the high-price class. The Broman variety is tailored to fit a modest budget, and who will argue with his results?
Cash Contest Brings Out
The Showman in Exhibitors

Attention, circuit operators and theatre organization heads. If you want to see just how effectively your theatres are advertising their pictures, how much ingenuity is being poured into local-level campaigns, how much co-operation is obtained from town merchants and civic organizations in film tie-ins, how often and how successfully exploitation stunters are being used—in short, if your product is being merchandised to the public fully and properly—just hold a Manager of the Year contest with an attractive bundle of cash as first prize.

Not only does competition for cash provide the necessary incentive to whip up some new, special drives, it encourages exhibitors to step up and shout about promotional efforts they may have been expending year in and year out, with little fanfare, just to keep the boxoffice fires burning. A perfect example is the Theatre Manager of the Year race recently run by the Theatre Owners of North and South Carolina, Inc., with first prize $500 cash.

To be eligible for monthly consideration, competing managers were required to submit one or more campaigns, stunts or ideas they developed for pictures playing their houses during the time span or for developing and boosting business on an institutional scale. The contest drew some excellent responses, and, as a month-by-month rundown of winner Floyd Gainous’ activity will attest, indicated that showmanship is a phase of the business no smart exhibitor overlooks in his method of operations.

FEBRUARY—Gainous, who runs the Florence Theatres, Florence, S. C., staged a giant “Rock-A-Thon” in a successful effort to overcome heavy Friday night competition. He secured the co-operation of four disc jockeys and a local rock ‘n roll band, which donated its efforts just for the publicity, and topped the evening off with a rock ‘n roll feature. Free radio publicity, coupled with some sharp newspaper advertising, resulted in long lines at the boxoffice. In addition, the enterprising exhibitor prepared an outline for a speech or presentation on developments, progress and history of the movie industry—ideally effective for use at civic club get-togethers, school affairs, etc.

MARCH—“Even though late in playing ‘Ben-Hur’, handled it in the style of a premiere. Advance radio notices that ‘Ben-Hur’ was coming; banners placed in 10 leading stores; giant display in window 5 weeks before opening; banners used out front prior to opening; good supply of heralds and window cards distributed; full radio and newspaper treatment; city officials changed name of Main Street to ‘Ben-Hur’ Street for engagement and attended ribbon-cutting ceremonies and opening; Mayor issued proclamation; street broadcast on opening night.”

Other March brainstorms: endorsement from local TV station for and special teachers’ showing of “Little Shepherd of Kingdom Come”; taking shot of Main Street and transposing “Gorgo” on top of local building, which created plenty of excitement; arranged for a 15-minute program, called “Screen Chatter,” each Monday, Wednesday and Friday at 10 a.m. on local radio station. Gainous is announcer, talking about Hollywood stars and happenings and plugging his playdates, with heavy emphasis on music from films.

APRIL—To promote “The Apartment,” with the co-operation of a furniture store owner, he set up a modern apartment in one of the large windows, also using radio, TV and appliances from the local appliance dealer. An inspiring model lived in the apartment for three days, with meals catered by Howard Johnson, hair styling by local beauty shop and books and magazines by local book store. A direct telephone hook-up with local radio station was used to report the goings-on. A public address system allowed the model to talk to shoppers and other pedestrians. Newspaper stories and TV coverage resulted. Also, a contest, tied-in with radio station, to select winners writing “Why I want to see ‘Butterfield 8.’”

MAY—Tied-in with auto dealer to push “The Absent-Minded Professor (used Model-T Ford to ride around town, stirring interest); distributed giant passes (10½ x 14”) to be presented unfolded for admission; sailed flying saucers (paper plates) bearing small prizes off screen tower of his drive-in; got permission of restaurant owner to imprint back of guest checks with the following: “After a good meal here, top it with top entertainment at the Carolina Theatre.”

JUNE—Periodically holds “Mystery Night” or “Crazy Night” at drive-in, in which two features are booked (titles not advertised) and anything (from dollar bills in hot dogs to upside-down films) can happen. Also, tie-in with local laundry that featured theatre ad imprinted on shirt cards; grand-opening following remodeling of drive-in, with everyone admitted free; promoted use of house theatre for local dance recital (he kept all money made on the program).

JULY—A giant standee and a contest to find “the strongest man in Florence” highlighted promotion for “Morgan the Pirate.” A special front and lei-bedecked employees pushed “Gidget Goes Hawaiian.” A thousand stickers all over the city and a “Miss Tammy of Florence” contest capped campaign for “Tammy.”

Gainous’ efforts were, of course, the most impressive over the long haul, but enough other excellent ideas and stunts, drives and institutional promotions came pouring in to indicate that Carolina theatremen—like most of their counterparts all across the country—are extremely showmanship conscious. Sometimes, it just takes a contest to uncover their talents.
The earnings picture looks "highly speculative" (Compared most actively to the 1948 film library, valued at $30 million, which has yet to be opened to the television buyers. "No matter how one looks at this highly liquid asset," remarks Sand, "the values per share incomewise or assetwise are staggering." A table listing the film post-48 libraries of the major production-distribution films clearly indicates that "there is more film library value per Universal share ($40.97) than any other film company, and by an extremely substantial margin." In most cases, U's value is double that of the other firms, for two reasons: the small number of U common shares outstanding, and the steadily profitable production during the years the library was accumulated.

Universal's solid financial position is "probably the best in the industry," according to Sand. He lists its equity position and comparatively small debt as factors that enhance not only its ability to weather adverse business conditions, but to diversify if it so wishes in the future. In addition over the past ten years, U has increased its net annual earnings a whopping $600,-$899.68— from $1.3 million to $6.3 million and its per-share earnings from $1.14 to $6.42—a 50.7% rise.

As for the possibility of a merger with parent firm Decca, which owns over 87% of the film firm, the analysis takes the position that "separate companies are more expensive and costly than one." However, it is noted that "the longer merger or consolidation is delayed, the more proportionately will the stockholders of Universal benefit in relation to the Decca holders. Universal has the cash, the assets and the film library." Brown & Co. feels Decca's desire to purchase the remaining U shares will be influenced by: savings per share to be effected; Decca's cash needs; augmentation of the low dividend payout of U and Decca, and an enhanced status in the entertainment industry and financial community to be enjoyed by a full legal consolidation.

Sand's unhbeat conclusion: "Universal in the next five-year period should have yearly earnings between $6-10 per share with average earnings nearer the $8-10 range. Since Universal already owns .272 shares of Decca for each of its present shares, on a merger or consolidation with Decca, we feel the shares of Universal to be a worth a minimum of two Decca shares presently outstanding. On a per share basis, Universal's earnings are double those of Decca and Universal's book value is easily twice that of Decca's."

**Hurllock to Map AA Diversification**

Roger W. Hurllock, a director of Allied Artists who has been buying rather heavily into the firm of late, will put his theatre and "outside" business experience to use by surveying possibilities for AA diversification and carrying out special assignments for president Steve Broidy.

Hurllock has moved into offices on the lot, it was announced by Broidy. He has been a director of Allied Artists since 1958.
ALLIED ARTISTS

March
DONDI John David Kory, David Janssen, Patlite, Walter Winchell, Mickey Shaughnessy, Producer-Director Albert Zugsmith. Story based on the comic strip character, 100 min. 6/26/61.

OPERATION EICHMANN Werner Klemperer, Ruta Lee, John Dehner, David Janssen, Producer Samuel Bishoff, David Diamond. Search and capture of the Nazi butcher. 90 min. 3/20/61.

April
TIME END Curt Jurgens, Mylene Demongeot, Alain Saury, Paul Marcy. Plot to sink ship for insurance money goes awry. 92 min. 3/20/61.

May
ANGEL EASY George Hamilton, Mercedes McCambridge, Joan Blondell, Salome Jens. Drama in the deep south. 138 min. 3/20/61.


June
BRAINWASHED Curt Jurgens, Claire Bloom, Jorg Felmy. Inner workings of a totalitarian regime. 102 min. 6/26/61.


July
ARMORED COMMAND Howard Keel, Tina Louise. Producer Ron W. Alcorn. Story of the famous German spy, Alexandra Bertege. 100 min.

August
TWENTY PLUS TWO Producer Frank Gruber. David Janssen, Jeanne Crain, Dina Merrill. Story of events in life of woman missing 23 years. 100 min.

November
BRIDGE THE FELT Yapper, Volker Bohnek. Producer Dr. Herman Schwerin. Director Bernhard Wicki. 104 min.

December

COMING

BIG WAVE THE Sesse Hayaekawa, Mickey Curits. Producer-Director Ted Danielewski.


CONFESSIONS OF AN ORPHAN EATER Vincent Price, Linda Ho. Producer-director Albert Zugsmith.


REPRIVE Ben Gazzara, Ray Walton, Producers Millard Kaufman, A. Ronald Logl. Film based of Reple, once sentenced to die in electric chair and reprieved after 19 years in Dannemora Prison.

STREETS OF MONTMARTRE, THE Lana Turner, Louis Jourdan, Producer-director Douglas Sirk. Based on two books "Mas de Montmartre" and "The Valadon Drama."

TURN IN THE ROAD Producer-Director King Vidor. Story of a Prodigy director.

UNARMED IN PARADISE Maria Schell, Producer Stuart Miller.


AMERICAN INTERNATIONAL

April

June


 OPERATION CAMEL Nora Hayden, Louis Berl, Carl Oftson. Military comedy. 65 min.

July
ALAKAZAM THE GREAT Color, Magicscope, Cartoon feature starting the voices of Frankie Avalon, Dovie Steane, Jonathan Winters. Sterling Holloway, Arnold Shanks. Producer Lou Russo. 84 min. 7/24/61.

August

November

LOST BATTALION Leopold Salcedo, Diana Jergens, Johnny Moteiro, Walter Pidgeon.

December

BUENA VISTA

April

May

June

July

October

December

MERRY GO ROUND Technicolor. Producer Walt Disney. Classic story of adventures of puppy hoot. 87 min.

COLUMBIA

May

MEIN KAMFF Producer Tore Siberg. Documentary on rise and fall of Hitler's Third Reich. 121 min. 4/21/61.


STOP ME BEFORE I KILL Claude Dauphin, Diane Cilento. Producer-director Yal Guest. Psychological thriller. 105 min. 7/1/61.


June
FIVE GOLDEN HOURS Enie Kovacs, Cdy Charlene, George Sanders. Producer-Director Mario Zampi. Comedy about a man who lives off wealthy widows. 90 min. 6/26/61.


MOST DANGEROUS MAN ALIVE THE Ron Randell, Debra Paget, Producer Benedict Bogeaus. Gangster plot concerning the atomic bomb. 82 min.

July


September
SCREAM OF Fear Strasburg, Ronald Lewis, Ann Todd. Producer Jimmy Sangster, Director Seth Holt. 81 min. 8/21/61.

October


Mr. SARDONICUS Oscar Homolka, Ronald Lewis, Audrey Dalton, Guy Rolfe. Producer-director William Castle. Suspense thriller. 89 min. 10/16/61.

November

December


Coming


BATTLE AT BLOODY CREEK CinemaScope, Audie Mur- phy, Gary Crosby, Dolores Michaels, Producer Richard F. Sorrell, Director Herbert Coleman, War drama, 83 min. 7/24/61.

SNOW WHITE AND THE THREE STOOGES CinemaScope, Deluxe Color, Color, Original music by the Three Stooges, Producer Charles Wick, Director Walter Lang, production design by Alex Olcott, fairy tale with some twists, 110 min. 5/29/61.

WILD IN THE COUNTRY CinemaScope, Deluxe Color, Color, Original music by the Four Freshmen, Producer James Clark, Famous people's tales of the small towns of Chincoteaque Island and two kids who want to be by 9/29/61.

VOYAGE TO THE BOTTOM OF THE SEA CinemaScope, Color, Color, Original music by the Four Freshmen, Producer Stuart Erwin, story of the future, 105 min. 6/26/61.

BLOOD AND ROSES Technicolor, Technicolor, Mel Ferrer, Anthony Quinn, Elsa Marcelli, Producer Raymond Eiger, Director Roger Corman, 93 min. 9/18/61.

MAN-TRAP Panavision, Jeffrey Hunter, Stella Stevens, Producer Robert E. McKee, Director Edmond O'Brien, Story of a multimillion dollar robbery and its repercussions, 93 min. 9/18/61.


BLUE HAWAII Panavision, Technicolor, Elvis Presley, Joanne Woodward, Dean Martin, Director Melville Shavelson, Romantic comedy with music, 105 min. 12/16/61.

SAM AND SMOKE Panavision, Technicolor, Lau- rence Harvey, Paul Newman, Director Peter Glenville, Drama based on Tennessee Williams' Broadway play, 105 min. 12/16/61.


ESCAPE FROM ZAHRAIN Technicolor, Yul Brynner, Jeff MacKay, Daniel Gooch, Director Nevada Neville, Western drama based on the novel by Donald Downs, 90 min. 2/11/62.

IRISH COOKIES Technicolor, Bobby Darin, Steve McQueen, Bob Newhart, Director Edward Dmytryk, Western drama of a battalion assigned to an indefensible fort, 90 min. 3/11/62.

IRON MEN, THE Sidney Poitier, Claudia Cardinale, John Ireland, Director Jack Wild, A story of a Negro battle battalion stationed in Italy during World War II, 90 min. 3/11/62.

MAD ABOUT LIBERTY VALANCE, The Technicolor, John Wayne, James Stewart, Producer- Director John Ford, Western based on a short story by Dorothy M. Johnson, 90 min. 3/11/62.

MY GISHA Technicolor, Shirley MacLaine, Yves Montand, Edward G. Robinson, Producer Steve Parker, Director Jack Cardiff, America beauty poses as a Persian princess, 84 min. 3/11/62.

TOO LATE BLUES Bobby Darin, Stella Stevens, Pro- ducer-director John Cassavetes, Drama set against the backdrop of the civil war, 84 min. 3/11/62.


SEVEN WOMEN FROM HELL CinemaScope, Patrick McGoohan, Cassie Steele, Director John Carradine, Horror, 84 min. 10/16/61.


SECOND TIME AROUND, THE CinemaScope, Color, Debbie Reynolds, Steve Forrest, Andy Griffith, Juliet Prowse, Director Anthony Quayle, Modern western, 84 min. 10/16/61.


DOLLY'S COFFIN Gunfight Revel of the Slaves Color, Rhonda Fleming, Producer Paolo Moffa, Director Benito Lelamassimo, 115 min. 5/1/61.

MEMO TO MARRIAGE Technicolor, Color, Susan Travers, Producer George Powers, Director Sidney J. Furie, British horror story, 68 min. 5/27/61.

THE YOUNG SAVAGES CinemaScope, Color, beach party, Shelley Winters, Producer Pat Dugan, Producer-director Robert Webber, 84 min. 5/27/61.
August

COLD WIND IN AUGUST, A Lola Albright, Scott Marlowe, Joe Dassin, Herschel Bernardi, Producer Philip Halstein. Directed by Alexander Halski. 80 min. 8/21/61.


September


SEASON OF PASSION Ernest Borgnine, Anne Baxter, John Mills, Angela Lansbury, Producer-Director Leslie Norman. Film version of a play by Ray Lawler. 92 min. 10/11/61.


October


Coming


GLORIOUS BROTHERS, MY Producer-Director Stanley Kramer. From Howard Fast’s best-seller.

GREAT WAR, THE The Vittorio Gassman, Silvana Mangano, Alberto Sordi, Producer Dino De Laurentis. Director Mario Monicelli. 118 min. 9/18/61.

HAWAI I Producer-Director, Fred Zinnemann. Film version of James Michener’s epic novel. INVITATION TO A GUNFIGHTER Producer Stanley Kramer. Directed by John Frankenheimer.

JESSICA Maurice Chevalier. Producer-Director Jean Negulesco. Based on the novel "The Wife of Monte Cristo" by Alexandre Dumas. 83 min. 9/18/61.


MARRY, MARRY, MARRY The Abbe Lane, Arthur O’Connell, Jack Watling, Producer George Fowler. Director Edward Buzzell. 79 min. 8/21/61.


TWO FOR THE SEESAW Based on the Broadway stage success.


Universal Int’l

April


TOM AND THE CHAMP Eastman Color, Candy Moore. Producer-Director Tommy Reynolds, William Lighthouse, Director Frank Fenton, D. Lyon Story about Tom Egan’s struggle to win blue ribbon for cat. 92 min. 1/22/61.

WARNER BROTHERS June

SIMIO THE GREAT Color, Claus Holm, Producer Alexander Gruter, Director Harold Philip. Circus drama. 115 min.

FABULOUS WORLD OF JULES VERNE THE Louis Tokyo. Frank Nag, Boris, John Zalfa. Director Karel 82 min. 1/5/61.

FANNY Technicolor. Leslie Caron, Maurice Chevalier. Charles Boyer, Horst Buchholz, Producer-Director Otto Hagen. Logan, From the Broadway hit. 131 min. 7/10/61.

PARRISH Technicolor, Troy Donahue, Claudette Colbert, John Sutton, Producer-Director Christian Daves. From Mildred Savage’s new best-seller. 137 min. 3/6/61.


WORLD BY NIGHT Technicolor, Technirama, Producer-Julian R. Yantis. A part of the night’s works. 103 min.

October


November

MASK, THE Paul Stevens, Claudette Nevins, Producer-Director Julian R. Yantis. From the Broadway hit.

December


January


February


MERRILL’S MARAUDERS Technicolor. Jeff Chandler, Ty Hardin, Peter Brown, Producer-Director Samuel Fuller. Dramatic exploits of American troops in Burma in World War II.

Coming


COUCH, THE Grant Williams, Shirley Knight. Producer- Director Owen Crump. Thriller.

HOUSE OF WOMEN, Shirley Knight, Andrew Duggan. Producer. Directed by George Wilbur. Drama about a woman’s private life.


To Better Serve You...

Office & Terminal Combined At 1018 West Streets
Isabella Vista
Philadelphia 1, Pa.: W-ALT 5-7445
Philadelphia 2, Pa.: W-Oudo 4-7360

NEW JERSEY MESSANGER SERVICE
Member National Film Carriers

DEPENDABLE SERVICE!

CLARK TRANSFER

Member National Film Carriers
Bull's-Eye Circulation!

492 LEADING FINANCIAL FIRMS

The Movie Industry's "MONEY MEN"

read

Film BULLETIN

GUARANTEE

Concentrated Coverage of the Richest Movie Market

Film Bulletin Reaches the Policy-Makers, The Buyers, The Bookers of over 12,000 of The Most Important Theatres in U.S. & Canada!
Opinion of the Industry

**Viewpoints**

Pretense in the 'Runaway' Issue

Stalling Trade Reviews

State the Case For Honest Ads

THE BASIC SELL:

*Catch Them on the Street*

**Reviews**

POCKETFUL OF MIRACLES
Film of Distinction

FLOWER DRUM SONG
A MAJORITY OF ONE
THE WONDERS OF ALADDIN
THE SECOND TIME AROUND
EVERYTHING'S DUCKY
THE SILENT CALL
20th IS ON THE MOVE!

THE COMANCHEROS
Topping Last Year's Action Smash—“North To Alaska” at the New York Paramount!

The Hustler
Boxoffice Whirlwind Around the Country!

The Second Time Around
Selected as a “Project” Picture!

- Saturation in Southern Exchanges!
- Sensational Business—Exceeding “Say One For Me”!

and TENDER IS THE NIGHT will soon join this Box Office Parade!
ROCKEFELLERS IN PAY-TV. Anti-feevee interests are eager to know if New York Governor Nelson Rockefeller shares his brother Winthrop’s interest in pay-TV via Paramount’s Telemeter. The hearing before the Arkansas Public Service Commission on the Midwest Video application to wire Little Rock for Telemeter revealed Winthrop, of Petit Jean Mountain, Arkansas, as having an interest in the project, and it is rumored that he and some of his friends have been speculating in Paramount Pictures, with an eye to the toll-TV potential. An intriguing sidelight (which feevee opponents might check) is the possibility that brother Nelson, of Albany, also might be involved in pay-TV, a factor which could prove to be a serious political liability to his ambitions for reelection as governor and to his presidential hopes for ’64.

TWO AD MEN TO EXIT. The advertising directors of two film companies—one major, one prominent independent—will step out at the year’s end. The former has made plans to enter production, the latter will retire for reasons of health. Both are highly regarded and are being pressured to remain with their firms.

20TH IS PERKING. The long product drought suffered by 20th Century-Fox is at an end and this company is definitely on the mend. Weekly billings are steadily on the rise, with three current releases racking up strong grosses in early engagements. “The Hustler” is an established hit; “The Comancheros” is headed for the biggest gross rolled up by any western in two years; “The Second Time Around”, regarded as an iffy item by 20th insiders prior to release, has been a pleasant surprise in its initial break throughout the South. Observers believe the situation would be even brighter at 20th if the good word were to be spread throughout the trade and beyond. The company has long been a leader in showmanship—sometimes without product worth shouting about—and now it has something worth ballyhooing, but the purse-strings are drawn tight. Without enthusiasm, the good product now available will not reach its grossing potential. The personnel in the field is still in a nervous and uncertain state as a result of the recent internal conflict, and it is suggested that a big ballyhoo push, plus the tremendous personal influence of president Spyros Skouras, are factors that should be employed to put the whole organization back in high gear.

PARAMOUNT’S FINAL BILL. Barney Balaban’s announcement that Paramount was taking over the losses on the pay-TV experiment in Etobicoke apparently has not wholly appeased the stockholders of Famous Players Canadian Corp. The question is now being asked, Who’s going to pay the loss on the capital investment made with the Canadian subsidiary’s money? Paramount may find that its full bill for the Telemeter test will run well beyond the weekly operating losses currently being suffered. Balaban’s personal blast against Norman S. Robertson, the FPC director whose resignation forced the Telemeter situation into the open, did not endear the Paramount boss to other Canadian shareholders, and the pressure may grow for a further accounting of losses.

PRODUCT FAMINE. Subsequent-run exhibitors are moanin’ low about the current dearth of product that has created one of the severest famines they have ever had to face. A perusal of almost any newspaper reveals almost 50% of the houses on any given date playing repeats. And product prospects between now and Xmas are very slim. More and more theatremen are complaining that the insistence of independent producers that distributors hold their pictures for holiday playdates is inflicting undue—and entirely unnecessary—hardship on the exhibition branch. As one prominent circuit executive put it: “The only way this business will be set aright is if the established studios begin to produce their own pictures and release them in an orderly fashion. What we have now is a kind of anarchy.”

Film BULLETIN November 13, 1961 Page 3
Movie Stocks Make Sizable Gains in Bullish Market

The bulls took a firm hold on the movie market, and almost all stocks followed the overall upward trend brought on by a rash of favorable business news. Fourteen of the 21 issues covered advanced over the past fortnight, their gains far outweighing the five that declined. Trading once again was relatively light.

Warners took the longest stride, a 63/4-point move, while Paramount climbed 6/2 points. Cinerama continued a popular favorite, up 43/8 points to approach a year’s high, on a tremendous turnover of 140,000 shares.

AB-PT, riding on the crest of a record three-quarters net, moved up 37/8 points. 20th-Fox, amid a highly optimistic product report by studio boss Peter G. Levathes, and improving revenues from several current releases, regained 27/8 points. Hot boxoffice figures were coming in from “The Hustler,” “The Comancheros” and “Second Time Around.” Up 27/8 was Columbia, following president A. Schneider’s prediction of an upswing in profits in 1962, on the strength of “Guns of Navarone” and other products. Screen Gems, Columbia’s TV arm, likewise jumped 23/4 points. Gains also were recorded by Loew’s Theatres (27/8), the only other heavily traded cinema issue at 92,600 shares, and Walt Disney (21/4).

Lone trend-bucker was Universal, which reversed an upward thrust of its own by dipping 3/4 points, ironically amid the kick-off of the firm’s 50th anniversary year and a prediction by president Milton R. Rackmil that 1962 would be U’s greatest year.

M-G-M Raises Dividend to 50c

Metro-Goldwyn-Mayer raised its quarterly dividend to 50c per share, the second 10c increase in less than a year and a half. It now pays a $2 annual dividend. The first 50c dividend is payable Jan. 15, 1962, to holders of record Dec. 22. M-G-M directors decided upon the hike after two days of screening upcoming pictures and TV productions.

Tisch Sees Bright ’62 for Loew’s After Slight Drop in ’61 Profit

The theatre and hotel pictures look bright for 1962, according to Loew’s Theatres board chairman Laurence A. Tisch, who revealed a slight drop in net profit for the fiscal year ended Aug. 31, 1961—from $2,771,625 ($1.04 per share) to $2,728,142 ($1.02 per share).

Tisch said that earnings for the past fiscal year “would have been considerably higher had we not paid preliminary promotion and personnel costs for the Summit and future hotels out of current income.” But the outlook from the new hotel are “beyond expectations,” and the outlook for the theatre branch is likewise rosy, thanks to a “number of outstanding productions” slated for the winter and spring. In addition, he promised that “active and enthusiastic promotion will be put behind our coming screen shows.”

The Loew’s topper also touched on new theatre construction (the “finest small theatre ever built”—Loew’s New 72nd Street); integration of theatre and hotel operations (movie houses “are contributing greatly to the success of The Summit by advertising the hotel on their screens and in their lobbies, and acting as reservation offices. Each will serve future Loew’s hotels in the same manner); economies (“disposal of unprofitable theatres, although affecting a decrease in gross income, relieved your company from further losses in their operation”).

Golden Leaves UA to Organize New Film Financing Company

Herbert L. Golden, vice president in charge of operations and a director of United Artists, has joined with two former film and TV executives—Milton S. Gordon and William C. MacMillen, Jr.—to form a new company to provide venture capital and financial and management counsel. Name of the new firm is Lexington International, Inc., headquartered in the Seagram Building, 375 Park Ave., N. Y.

Golden is resigning the UA vice presidency to become president of the new company. He will continue as a director, Gordon will serve as a director of Lexington, while MacMillen, former head of Eagle Lion Films, is chairman of the board.

Investment consultant work in the film and video fields will be an important facet of Lexington’s operations. In addition to providing venture capital for new and established businesses here and abroad, the firm will offer financial services to management in the areas of loan and equity financing, mergers, acquisitions, underwriting and private placements.

Klein Buys to Firm NT & T Position

National Theatres & TV president Eugene V. Klein continues to strengthen his position in the firm. He acquired 13,400 shares to bring his total holdings to 88,523, highlighting security transactions by officers and directors of film and theatre companies, as reported by the SEC for the period September 11 to October 10, 1961. Other important deals included buys by top officers of M-G-M and American Broadcasting-Paramount, and buys and sales of Columbia stock.

Metro director Nathan Cummings acquired 2,300 shares to raise his total to 38,100, while board chairman George Killion purchased 600, giving him 10,600, and John B. Burns, an officer,

(Continued on Page 5)
**Pretense in the "Runaway" Issue**

Cutting through the welter of charges and counter-charges raised by both the film makers and the Hollywood unions on the issue of "runaway" production, one fact comes through clearly—both sides are guilty of pretense. We have a case of the pot calling the kettle black, for the truth is that each side is telling only that part of the story that serves its selfish ends; the welfare of the industry as a whole gets little consideration.

The industry desperately needs more product. Every branch—the studios, the theaters, labor—would profit by a larger output, yet no real effort is made by the film companies and the unions to effect a practical solution to the problems that are driving production from these shores and steadily constricting the number of pictures being made each year.

For their part, the unions, including all the talent guilds, pretend that things in the movie world today are as they always were. No recognition is given to the heavy inroads television has made on movie-going, to the fact that a new set of economic rules must be applied to an industry now catering to an audience one-half its former size. The unions decry "runaway" production as a move by the producers to escape American labor standards, but they refuse to acknowledge that the standards of Hollywood film labor that were justifiable in the lush "good old days" are no longer reasonable nor economic. As a result, many motion pictures that are contemplated never get off the drawing board because inflated labor costs and union featherbedding preclude the possibility of bringing them in at a price that could show a profit in today's market.

Nor are the movie makers inculpable. Preoccupied with the theory that only the blockbuster can show a profit, they expend precious little practical effort in meeting the market demand for more product. Economy is a term applied only to the distribution and advertising phases of their operations. One wonders how far a combination of sensible cost-control and creative imagination on the production end in Hollywood might go toward solving the riddle of the small picture, perhaps in creating a "new wave" of stimulating, entertaining, profitable production that would reanimate idle studio facilities, reduce per-union overhead, develop new talent, and keep theatre box offices perking.

But the fact is that the established studios, for the most part, have surrendered their authority over production to the talent element, to whom continuity of supply is unimportant. They go abroad because it is cheaper to produce over there, because they receive tax advantages and subsidies from foreign governments. In many instances, the claim of seeking better locales is obviously a subterfuge to avoid Hollywood's high costs. It can be argued with merit that a producer has the right to seek a friendly economic atmosphere in which to make his films, but it must be admitted that some of the "runaway" product has suffered for the absence of American players in key supporting roles and the absence of American technical know-how. Any experienced exhibitor can attest to the unhappy boxoffice performance of certain pictures made abroad with indigenous American plots.

If the troublesome "runaway" production problem is to be resolved, the first step must be to discard the pretense on both sides. Hollywood's labor councils and the film studios have much in common in seeking a solution to that problem and to the product shortage. An approach based on honesty, common sense, and a willingness to benefit the whole industry should be sought.

**State the Case For Honest Ads**

Formation by the MPAA advertising-publicity directors of a press relations subcommittee to combat newspaper censurorship of film ads is a first step in getting the industry's side of the story before the publishers. Now it remains to tell that story in the most convincing terms possible.

Chief among the contentions of the papers has been that advertisements for films dealing with bold, adult themes might offend the family readership. Now, with the recent liberalization of the Production Code that allows treatment of homosexual themes, some papers have stated flatly that they will refuse ads for these pictures because the pictures, themselves, involve subject matter not of the family type. Without accepting these premises, let us meet the newspapers on their own ground.

Isn't it in the best interests of family readers to keep them fully informed as to the content of the pictures playing at their local theatres? And isn't the only way to do that to run advertising that clearly depicts the subject matter of the films? Anything less would be tantamount to duping the public into attendance at films unsuited for their patronage.

When the newspapers say they will (Continued on Page 17)
FINANCIAL ROUND-UP

(Continued from Page 4)

bought his first 100 shares in the firm ... AB-PT vice president Edward L. Hyman exercised an option for 637 shares to lift his total to 5,757. Two other officials also made purchases via options: vice president, general counsel and secretary Jerome B. Goldstein picked up 637 shares, bringing his holdings to 1,504 while assistant secretary Mortimer Weinbach also exercised an option for his first 637 shares in the company. An investors selective fund disposed of all of its 10,219 shares of AB-PT 5% Preferred.

Transactions in Columbia involved vice president Paul N. Lazanos, Jr., who acquired 1,928 shares of common in exchange for Fico stock, then sold 200, retaining 5,596. Schwartz & Froelich bought and disposed of 3,965 shares in exchange for Fico stock on behalf of Charles Schwartz, Columbia secretary. Assistant treasurer Bernard E. Zeeman obtained 967 shares of common in exchange for Fico stock to bring his holdings to 2,500. Hemphill Noyes & Co., a brokerage firm, acting on behalf of director L. M. Blanche, sold 1,950 shares in Columbia.

Allied Artists' assistant secretary Jack M. Sattinger purchased his first 100 shares in the firm ... Cinerama asst. secretary Morris Schechter exercised an option to pick up 4,000 shares, lifting his holdings to 5,000. Harold I. Throp, a director of Decca Records, acquired 1,000 shares; he now holds 1,500 ... Hemphill Noyes & Co. also is listed as having sold 437 shares in Screen Gems on behalf of L. M. Blanche.

Columbia Profit Down; Rise Seen for '62

Columbia reported a drastic drop in net income for the fiscal year ended July 1, 1961, but president A. Schneider predicted that a "substantial profit" is forthcoming for the first quarter, with the upbeat pattern expected to continue during the second session. The reasons: "outstanding results" from "The Guns of Navarone" and other current releases, and "favorable results" from TV subsidiary Screen Gems.

Net for the past fiscal year amounted to $212,000 a far cry from the $2,107,000 reported in 1960, but there were some special explanatory notes in the report: (1) For the year ended July 1, '61, Columbia "reduced its inventory and thereby reduced earnings by $3,000,000 to conform values to current market conditions." In the previous year, the firm made a similar reduction in earnings of $1,000,000; (2) The results of the past year include a profit of $1,617,000 from the sale of undeveloped land at the West Coast. In '60, there was a similar profit of $202,000; (3) 1960 net includes $3,800,000 representing foreign prints and advertising which were capitalized and written off on an amortization basis.

AB-PT Net Hits 3-Quarter Record

With theatre business for the span running ahead of last year, American Broadcasting-Paramount Theatres reported a record net operating profit for the first nine months of 1961. Figures announced by president Leonard H. Goldenson were an estimated $7,980,000 ($1.78 per share), compared to $7,522,000 ($1.76 per share) a year ago. Net profits including capital gains jumped to $13,758,000 ($5.24 per share) from $8,873,000 ($2.08 per share).

Estimated net operating profits for the third quarter of this year totaled $1,886,000 ($4.44 per share), compared to $1,869,000 ($4.43 per share). Net including capital gains was up to $1,915,000 ($4.45 from $1,892,000 ($4.44).

Despite the fact that theatre business for the three-quarters was up from the corresponding '60 period, third-period results lagged behind those of last year. This, said Goldenson, was due to the "fewer number of quality pictures available during the past three months.

Decca 9-Months Net Dips

Consolidated net earnings of Decca Records, parent of Universal, took a nosedive for the nine months ended Sept. 30, 1961. They totaled $1,875,007 ($1.46 per share), compared to $4,159,772 ($3.24 per share) in the similar span last year. Like Universal, upon whose performance it so heavily depends, Decca is lagging far behind its record 1960 pace, but both firms are expected to use U's powerful product lineup as a springboard to a fancy final quarter and strong year-opener, as predicted previously by president Milton R. Rackmil.

See Screen Gems Improvement

"It's difficult to maintain the same pace but everything points to improvement," That rather optimistic statement about Screen Gems, from its president A. Schneider, following the firm's record profit performance in 1961, points up the confidence Columbia has in its strong TV arm.

Quoted in a recent issue of Investor's Reader, the Merrill Lynch publication, Schneider talked about the possibility of the video firm confronting Columbia with competition via its distribution of old feature films. "It all depends on the market," he said. "Pictures are brought out on TV whenever the market is right. They wouldn't be major films—it would be crazy to put 'Gone With the Wind' on TV. Films that have no great value for the theatrical world can go on anytime. It's our feeling motion pictures have a special audience."

Glen Alden 3/4 Profit Jumps

RKO Theatres parent Glen Alden Corp. recorded a net of $1,417,000 ($2.25 per share) for the first nine months of 1961. This compares with a net loss of $1,540,000 in the similar 1960 span. The '61 net includes a profit from special items of $17,000, while last year's figures included a loss from special items of $1,449,000. Sales and revenues in this three-quarters totaled $62,385,000, against $64,126,000 last year.

AA Loss in First Quarter

Amid a loud silence regarding rumors that Max Youngstein was attempting to require control of the firm, Allied Artists president Steve Broidy reported to the annual stockholders' meeting that AA suffered a net loss, before taxes, of $775,000 for the first quarter ended Sept. 30, 1961. This compares with a net, before taxes, of $286,000 a year ago. A federal income tax credit of $45,000 reduced the current loss to $730,000.

While no questions were asked during the meeting regarding the Youngstein reports, Broidy refused to comment when questioned afterward, saying only that he had not spoken to the United Artists vice president. The present AA board and all officers were re-elected.

Gross income in the quarter also was down, from $4,244,000 to $2,365,000. The drop, explained Broidy, was due mainly to the company's switch from smaller to larger pictures, which left fewer releases during the transition period. But gross should pick up, in the opinion of management, with the distribution of several important films during the remainder of the fiscal year.
Newsmakers

U's Golden Formula
For a Golden Jubilee

In the changeable climate of movie business, where success is as evanescent as yesterday's newspaper, a safe trip through the uncharted waters of public response is marked down as a resounding triumph for a film company, and its management are praised as skippers of the first magnitude. As Universal gets ready to celebrate its Golden Anniversary in the industry with a streamlined version of the original firm, it bids fair to becoming that real rarity among film companies: the perennial success.

By now, president Milton R. Rackmil's astute executive ship is well-known history. His sale and lease-back of the high-overhead studio, the shut down of operations and switch-over from program pictures to slick, commercial, large-budget attractions zoomed Universal to its most productive year in 1960. This season, slowed by some disappointing releases in the first half, surely will not match the record profits of last year, but should turn out to be the second best in the history of the firm. And 1962 already is being boomed as the most spectacular of them all. What is the fuel that has powered Universal to three vintage years in succession while other companies are struggling to keep their corporative heads above water? In the simplest terms, it is a management team that appears to have hit upon a surefire production formula, then bolstered it with a sales and promotion setup that leaves nothing to chance.

The backbone is, of course, product. And U has at least ten films capable of making '62 a truly Golden Jubilee for Rackmil and Co. A six-months global sales drive honoring the president will usher in these outstanding pictures in the first half of the year: "Back Street," "Flower Drum Song," "Lover Come Back," "The Outsider," "Cape Fear," "Lonely Are the Brave," "Touch of Mink," "The Spiral Road," "The Phantom of the Opera" and the general release of "Spartacus." All are expensively-made, commercially solid entries starring the biggest boxoffice names in the industry today — Rock Hudson, Doris Day, Cary Grant and Kirk Douglas, to name a few. The firm is posting $100,000 in prize money for the best performances by domestic and overseas sales managers, branch managers, salesmen and bookers, and with product like that to sell, some really fancy figures should walk off with the top prizes.

Announcement of the sales push and of other anniversary year activities was made at a trade press conference by vice president and general sales manager Henry H. Martin and Americo Aboaf, Universal International Films v.p. and foreign general manager. Eastern advertising-publicity director Philip Gerard chaired the meeting. Martin promised "the greatest year for Rackmil and for Universal that you have ever seen," while from the foreign department came the assurance that it would respond "as we have on past occasions." If current billing results are any indication, revenue should begin pouring in as the top product makes its way into release, or as Rackmil noted; "Our 50th year is just a beginning." The final week of the 1961 fiscal year certainly was a show-stopper. Over a million dollars worth of business was billed in both the domestic and the foreign markets in the closing session, the $2 million-plus total making it the biggest week of the year.

And while the expensive production policy is a far cry from the programmers of the past, it is fitting that the first film company to reach the golden age should rely so heavily upon the solid staple that long ago helped build movies into a mass-entertainment medium: showmanship. For promotion truly ranks alongside the product, itself, as an integral part of Universal's day-to-day operations. Pre-sell, as practiced so adroitly and energetically by vice president David A. Lipton and his skilled staff, has become a byword not only at the firm, but throughout the entire industry. It is rare that a picture hearing the U stamp is placed in release without first enjoying a carefully-planned campaign kicked off months in advance, sometimes even before the start of production. A perfect, timely example was the "advance pre-view" of six of the company's top upcoming attractions recently screened for exhibitors in various sections of the country. With sales chief Martin providing an interesting narration, the trailer of exciting scenes captured the interest of potential customers in a most effective blend of sales and showmanship.

Bubbling over with pride and enthusiasm, skipper Rackmil told the assembled trade exhibitors that 1962 may well emerge as the best year the industry ever knew. With the public so selective in its choice of film fare, he urged a corresponding stress on quality by the men who supply it. Just acquire the best properties and the top boxoffice stars, he might have added, develop a smart sales policy, then promote to the hilt. Any further questions should be directed to Milton Rackmil and Co., care of Universal. They appear to have all the answers.
Harm in ‘Runaway’ Hearings

So now they are going to have Congressional hearings on the subject of ‘runaway’ production. I note this item on the calendar with sorrow and foreboding, wholly unconvinced problems of the motion picture industry can be solved by legislative hearings or Congressional fat.

If the hearings are merely to establish the facts, they seem hardly necessary. The facts, whether coldly statistical or questions of definition, are well known within the industry and among those branches of the government which are concerned with such matters, as for example the Department of Commerce and the Justice Department. If the hearings are for the purpose of establishing whether or not legislation is necessary, and if so what the gist of such legislation should be, then there are built-in dangers which deserve to be pointed out.

The first of these dangers is that the government will somehow be put in the position of telling motion pictures where to produce pictures, or what pictures can be produced where. The second danger is that, as was the case with the prohibition of block-booking, the government’s “solution” will only create new problems. There is really no way that laws can be passed to force producers to produce more pictures in Hollywood or hire more Hollywood workers, unless the government chooses to subsidize Hollywood production and/or discriminate against imported films. Surely the dangers of either course of action need no elaboration here.

I am strongly of the opinion that the result of the hearings, if there is to be any noticeable result at all, will be merely to discredit the public standing of all segments of the motion picture industry. Producers will be depicted as unpatriotic “runaways”, and technicians will be portrayed as greedy featherbedders. (Perhaps I am unduly pessimistic, but on the basis of past performance this is bound to be the burden of each side’s testimony.) As far as the public is concerned, the chances are that the man in the street will believe the worst about both sides.

This column has made its views known on the subject of so-called fugitive production. There is no need to repeat those views again. But there is plenty of need for speaking out against the idea that a Congressional hearing is going to do anybody any good in this situation.

There is little parallel between the motion picture economic problem and those of other industries which Congress has investigated. In the case of the drug business, for example, there was a question in which the public was vitally concerned, namely whether the prices of drugs were being kept artificially high and whether our populace was the victim of profiteering. In the case of broadcasting, the industry operates under specific Congressional legislation and government licensing. In the case of manufacturing industries such as textiles or electronics, organized labor and organized manufacturers have been confronted by the same cheap-labor, cheap-goods competition from abroad.

None of these situations applies in the matter of investigation of so-called “runaway” production. Certainly there will be little or no effect on the boxoffice prices charged for films; certainly there can be little effect on the product shortage, unless the government somehow manages to subsidize or establish quotas for the film business.

Perhaps this is a cynical viewpoint. Perhaps some good will come out of the hearings. But the slight possibility of good, weighed against the extreme likelihood of harm, hardly seems to make the investigation worthwhile.

We note with interest the announcement that a new 1200-seat theatre in the Phoenix area plans to have 425 rocking chairs. We had never dreamed that the rocker renaissance would reach this point, and we aren’t sure we like the idea.

True, it has certain attractive features. There is something nice and restful about lolling in a comfortable rocking chair. But we keep thinking of ourselves sitting in a rocker on a line with, say, ten or fifteen other rockers, every occupant rocking away at his own tempo; our neighbor goes back while we go forward, and thanks to peripheral vision, the audience seems to be moving more than the picture.

If this is the dawn of a new era of rocker-and-roll at your neighborhood theatre, so be it. Now if they’ll put a nice porch on that Phoenix theatre and have an usherette pass out glasses of lemonade we’ll button up our shoes and enjoy the show.

A bit earlier in this column we sounded off about a governmental investigation which we did not think worthwhile. Now we’d like to say a few words about another budding series of investigations which are, unfortunately, very worthwhile. We say they are unfortunately worthwhile because they deal with an unfortunate subject which segments of the industry have permitted to fester.

The fester is in the area of so-called stag and nudie films, made by independents, shown by irresponsible exhibitors and understandably arousing community ire. Somebody has got to stop this smut from being circulated; if the industry can’t, then either the government or aroused private groups will have to do the job.

A tourist who comes to New York and visits Times Square these days is greeted not only by marquees advertising the decent pictures but also by theatre fronts peddling films about “pleasure girls,” teen-age sin and the like. It is no secret that in recent years strip-tease films and nudies have become excellent money makers. Historically, this upsurge of the entertainment gutter followed the growing popularity of “raw” films from overseas. There is in many instances only a thin line of demarcation between imported earthy “art” films, sold on the basis of one or two hot scenes, and the more frankly sex-selling cheapies of native vintage.

It is hoped that the industry itself might find some way to stop celluloid lewdness, rather than having to depend on police censors or government investigations. But the fact is that the industry has been unable to keep its lower fringes clean. This is one area where I believe that a good share of the blame falls upon exhibition. If the producers of dirty pictures or dirty theatre fronts couldn’t find theatres to buy theirwares, this kind of product would cease to be a problem. But there are exhibitors who persist in proving H. L. Mencken’s sardonic maxim that nobody ever went broke underestimating the taste of the American public.

Standards vary, of course. New York State has a censor machinery and New York City has a police force; some films can’t get shown in New York but can get shown across the river in New Jersey. Frank nudity doesn’t bother some European nations, but it does bother many an American community. And if it bothers the community it should doggone well bother the industry too.
"Pocketful of Miracles" Capra at His Warmest, Funniest Best

Business Rating ★★★★ Plus

Jam-packed with laughs and sentiment that are Capra hallmark. Will draw must-see word-of-mouth. Should be sock grosser in all situations.

Exhibitors, roll out the red carpet and order some extra tickets, because three-time Oscar winner Frank Capra is going to be your Santa Claus this Christmas; yours, and millions of moviegoers who will relish one of those heart-warming, sentimental, human comedies bearing the Capra hallmark. In this re-make of "Lady for a Day," Capra has turned out the happiest, funniest film since "Some Like It Hot." There are countless solid bellylaughs during its 136-minutes running time, and not only is it going to roll up bags full of money everywhere and rank with the season's top grossers, but it's also going to be a strong entry at Academy Award time. Glenn Ford, Bette Davis, Hope Lange and Arthur O'Connell provide some pretty fair marquee lure, but you can count on terrific word-of-mouth to send this United Artists release snowballing in every engagement. We flatly predict that "Pocketful of Miracles" will be one of the most-enjoyed films of recent years.

The Hal Kantor-Harry Tugend screenplay (based on Robert Riskin's screenplay) colorfully depicts the pandhandlers and flashy characters that peopled Damon Runyon's Broadway beat of 30 years ago. Never before have these screwy and lovable characters seemed so excitingly alive. Brilliant comic dialogue has been richly mixed with warm sentiment, outstanding performances have been woven into the saucy scene that was New York during the Roaring Twenties and Dry Thirties, and everything has been smartly put together in Panavision and Technicolor under the understanding guidance of Capra.

The story travels two paths. The first deals with bootlegger Ford's defiance of a Chicago overlord who wants to move in on the former's territory. The second deals with drunken apple hawker Bette Davis (her apples are Ford's good luck charm) and what happens when her daughter (Ann-Margret), who's been raised in a Spanish convent, returns to New York believing Miss Davis is a wealthy socialite (the deception has been maintained via stationery stolen from a fashionable hotel).

Ford displays high comic talent as the selfish, charming and clever "Dave the Dude" who refuses to go straight after repeal ends the bootlegger-speakeasy world forever. Miss Davis is nothing less than magnificent as the derelict "Apple Annie." Her transformation from bum to society woman brought down the house at a recent New York sneak preview, and her performance is certain to win her an Oscar nomination. Hope Lange turns in the best delineation of her career as Ford's girl friend who wants him to go straight—a country mouse who becomes a dazzling Manhattan nightclub owner. Arthur O'Connell, complete with Don Quixote beard, is believable as Ann-Margret's soon-to-be father-in-law, a Spanish count. And the up-and-coming Peter Falk dominates every one of his scenes as "Joy Boy," Ford's number one hoodlum.

The supporting cast, reading like a who's-who of Hollywood character actors, sparkles with acting gems: Thomas Mitchell, a pool-hooting, bombastic "judge" who agrees to pose as Miss Davis' distinguished second husband; Edward Everett Horton, the greatest butler since Jeeves; Mickey Shaughnessy, Ford's chauffeur; David Brian, Governor of New York; Sheldon Leonard, the Chicago syndicate overlord; Barton MacLane, the Police Inspector; Jerome Cowan, the Mayor; and Mike Mazurki, one of Ford's more colorful "guys."

The plot finds Miss Davis in a drunken stupor after receiving word that Ann-Margret is on her way to the States. Eager to deal with Leonard, Ford scorns her plea for help, but a parade of beggars urge him to work some miracle, and Miss Lange challenges him to do something for another human being. Ford finally is persuaded, lets Leonard cool his heels while he sets Miss Davis up in a penthouse vacated by a millionnaire friend. Miss Lange drafts her chums from the fashion and beauty world to transform Miss Davis into a society dowager. Mother and daughter are reunited, and Ford and Miss Lange pose as newly-found relatives. Things start to become complicated when inquiring reporters demand interviews with Miss Davis. Falk and Shaughnessy solve matters by locking them in closets. O'Connell creates the real crisis when he proposes a reception so he can meet the Four Hundred. Ford and Miss Lang talk the chorus girls and Broadway characters into posing as bluebloods. But the police, suspicious of Ford's strange activities, arrest all of them before they can pull the party off. Ford tells the entire truth, and touched by Miss Davis' plight, all of the city's officials and socialites rush to the penthouse. The ending finds Ann-Margret happily returning to Spain, Ford agreeing to marriage and an honest life with Miss Lange, and Miss Davis, converted to a belief in miracles, happily going back to selling apples.

“The Wonders of Aladdin”

Business Rating 3 3 3

Good fun, fantasy, spectacle for the young and young-in-heart. Big holiday attraction. Color and C'Scope.

This Joseph E. Levine presentation for M-G-M release rolls up a good boxoffice showing in the action-hallyhoo situation. It’s slated for release during the Christmas season and figures to delight the kiddies on holiday. Scripter Luther Davis pretends to retell the famed Arabian Nights legend of Aladdin, his magic lamp, and his three wishes via a tongue-in-cheek approach, and while the spoof isn’t as light as it might have been, adventure fans won’t mind this since they’ll be delighted by the special effects and spectacle (including a climactic desert battle) unfolded in CinemaScope and Eastman Color. And they’ll certainly relish the cut-up antics of versatile Donald O’Connor, as the devilish Aladdin who day-dreams constantly of wealth and a royal life. By the time he’s used up his three wishes and decides to marry the girl who loves him, he’s been chased through the streets of Baghdad after stealing a basket of food, transformed (thanks to his genie) into a towering giant, captured by bandits and left to die in the desert, recaptured by a band of beautiful Amazon women, and involved in foiling the attempted assassination of the Sultan. Pretty Noelle Adam is his devoted girlfriend; Vittorio De Sica, his nine-foot genie; Aldo Fabrizi, the sultan. Henry Levin directs with an eye towards his intended audience, and the Tunisian backgrounds are pleasing to the eye. The story finds O’Connor and De Sica setting forth to attend the royal wedding of Prince Mario Girotti and Princess Michelle Mercier. They eventually find themselves beside Girotti as prisoners of bandit chieftain Alberto Farnese, who plans to kill Girotti, marry Miss Mercier and take over Fabrizi’s kingdom. O’Connor helps Girotti to escape, disguises himself as a dancing and talking doll, gains entrance to the palace and foils the assassination. Lavishly rewarded and ennobled by Girotti, O’Connor is reunited with Miss Adam, as De Sica vanishes for the last time into his lamp.


“The Second Time Around”

Business Rating 3 3 Plus

Light, amusing, corned romantic comedy starring Debbie Reynolds. Good item for hinterlands. OK diller in met markets.

Pert Debbie Reynolds, portraying a widow with two small children, invades the wild and wicked turn-of-the-century-west, and eventually conquers it, in this wacky, corned romantic-comedy from 20th Century-Fox. Her numerous adventures unfold in the form of slapstick, satire and drama, her co-workers (Steve Forrest, Andy Griffith, Juliet Prowse, Thelma Ritter) provide a wide range of entertaining delineations, and the entire Jack Cummings production has been handsomely mounted in CinemaScope and DeLuxe Color. It adds up to a good money-maker for the hinterlands and diverting viewing for non-discriminating patrons in metropolitan markets. Debbie’s followers will not be disappointed as their heroine zestily zooms from ranch hand to sheriff, eliminates the corruption and vice that grips Charleyville, Arizona, and finds herself becoming romantically involved with gambler Forrest and mama’s boy rancher Griffith. The former is appropriately masculine and the latter handles his role with comic fluidity. Miss Ritter turns in another professional job as the tough-on-the-outside, soft-on-the-inside ranch owner who befriends Debbie. Miss Prowse is Forrest’s dancehall sweetie, and Ken Scott is the bad, bad sheriff. Director Vincent Sherman manages to keep the tongue-in-cheek fun rolling along with ease and gusto, while the costumes, sets and music add a colorful note of authenticity. The Oscar Saul-Cecil Dan Hansen screenplay has Debbie leaving her children in New York (with a promise to send for them soon) and arriving in buller-flying, drunk-populated Charleyville, where she has been promised a job. She doesn’t get the job and is forced to go to work on Miss Ritter’s broken-down ranch. She’s soon attracted to Forrest, but feels Griffith would make a better papa for the little ones. A delegation of women talk her into running for sheriff, she defeats Scott, and starts cleaning up the town. She eventually turns in her badge for Forrest.


BULLETIN

reviews have one aim: to give honest judgment of entertainment merit and boxoffice value
ONE OF THE GREAT ENTERTAINMENTS
IN THE HISTORY OF MOTION PICTURES
1961

World Premiere

New York City  Rivoli Theatre

October 18

Boston  Gary Theatre
November 1

Philadelphia  Midtown Theatre
November 7

Washington, D.C.  Uptown Theatre
November 15

Miami Beach  Sheridan Theatre
December 14

Los Angeles  Grauman's Chinese Theatre
December 14

San Francisco  United Artists Theatre
December 15

In February 1962, West Side Story will open in the following cities:

Atlanta · Baltimore
Cincinnati · Detroit
Minneapolis · Montreal
Pittsburgh · Toronto
1961
World Premiere
New York City Rivoli Theatre
October 18

Boston Gary Theatre
November 1

Philadelphia Midtown Theatre
November 7

Washington, D.C. Uptown Theatre
November 15

Miami Beach Sheridan Theatre
December 14

Los Angeles Grauman's Chinese Theatre
December 14

San Francisco United Artists Theatre
December 15

In February 1962, West Side Story will open in the following cities:

Atlanta • Baltimore
Cincinnati • Detroit
Minneapolis • Montreal
Pittsburgh • Toronto
MIRISCH PICTURES PRESENTS

"WEST SIDE STORY"

A
ROBERT WISE
PRODUCTION

STARRING
NATALIE WOOD

RICHARD BEYMER
RUSS TAMBLYN
RITA MORENO
GEORGE CHAKIRIS

DIRECTED BY
ROBERT WISE AND JEROME ROBBINS

SCREENPLAY BY
ERNEST LEHMAN
ASSOCIATE PRODUCER
SAUL CHAPLIN
CHOREOGRAPHY BY
JEROME ROBBINS

MUSIC BY
LEONARD BERNSTEIN

LYRICS BY
STEPHEN SONDHEIM

BASED UPON THE STAGE PLAY PRODUCED BY
ROBERT E. GRIFFITH AND HAROLD S. PRINCE

BOOK BY
ARTHUR LAURENTS

PLAY CONCEIVED, DIRECTED AND CHOREOGRAPHED BY
JEROME ROBBINS

FILM PRODUCTION DESIGNED BY BORIS LEVEN

MUSIC CONDUCTED BY JOHNNY GREEN

FILMED IN PANAVISION® 70 / TECHNICOLOR®

PRESENTED BY MIRISCH PICTURES, INC.

IN ASSOCIATION WITH SEVEN ARTS PRODUCTIONS, INC.

THRU
UA
not run ads for pictures containing certain subject matter, they are, in effect, setting themselves above the law of the land, which allows producers to make such adult-oriented fare. The publishers would, in fact, practice the very pre-censorship that the courts have ruled is basically unconstitutional. For a paper to declare that it will not accept ads for its movie page because it deems a picture unworthy of its readers is no less offensive a censorial act than a three-man board deciding that a picture is not worthy of the members of their community.

A basically moral approach, couched in convincingly logical argument, appears to be the most desirable method of reminding the newspapers of their major purpose: to keep the public informed, and let them decide for themselves.

Stalling Trade Reviews

There has been a growing tendency on the part of certain distributors to delay trade paper screenings until pictures are ready for release.

Whether this is a means of defense against bad notices, or a device to reduce the influence trade critics wield on the average exhibitor is of little import. Theatre owners and operators are entitled to the earliest possible information about the product. They should know in order to negotiate fairly for each picture and to plan their promotional campaign properly. And the fact is that thousands of these theatre men rely for that information—critical estimate, possible promotional angles, type of audience potential—on the trade paper reviews.

To delay showing product to the trades, and thereby force exhibitors to negotiate in the dark is an unfair and impractical practice that can only provide short-lived advantages to the distributor, for the once-burned buyer will beware in the future.

If the stalling on trade reviews continues, we intend to inform our readers in each particular case and to warn them to beware of the picture in question.

EDWARD R. MURROW (director of the U. S. Information Agency): "Motion pictures are a strategic commodity . . . The image conveyed abroad of our land is not always a healthy one, and self-restraint nowadays may be a good prescription. Weapons of discredit and distortion should not be placed in the hands of our enemies or before the eyes of our friends."

ERIC JOHNSTON (on Murrow's remarks): "The number of exported films unfavorable to America are in a small minority and I believe that Murrow agrees with me that in our free society this is a small price to pay for freedom. Eighty-five per cent create a favorable attitude toward the U. S., ten per cent create an attitude neither favorable nor unfavorable."

CHARLES E. McCARTHY (executive vice president of COMPO): "The intensity of the censorship fires will be centered in the cities—and the job will be harder if for no other reason than the sheer number of cities involved."

JIM BISHOP (on sex in movies, during his weekly TV show): "There was a time when a big studio could support Andy Hardy pictures but that time is passed . . . Hollywood is desperate for business and in its desperation it has turned to efforts to shock with the result that some vehicles are nothing more than a group of actors in supporting roles to a bed. This is a time when motion pictures no longer entertain. They stun. They shock. They bruise the soul . . . Classification does not work because people would rather see the condemned picture. Let those who like to wallow in filth patronize some of the films coming out of Rome. Hollywood can't compete with this by sinking deeper in the gutter. The answer lies in a script blue pencil in the hands of the producer who is the boss. He knows what is adult; he knows what is plain dirty."

ALLEN M. WIDEM (of the Hartford Times): "There is no longer a steady motion picture audience because there is no longer a 'movie habit' carefully cultivated by regularly-released attractions of distinctive family appeal. We're overlooking the mass market by catering to the selective few and in the wearisome process we've lost too much boxoffice gold go down the drain. What is needed—and immediately—is a return to mass production."

THE DES MOINES (IOWA) REGISTER (in an editorial): "The movie-going public has at its command a persuasive remedy for the problem of trashy, cheap, sensual movies. This remedy is to stop patronizing them. This remedy doesn't seem adequate to some people because it won't get immediately at the problem of teenagers' being attracted to thrill movies. However, parents can, if they will, exercise control over their own children. An aroused public opinion will do much to influence operators of movie houses . . . The threat of censorship, even if a board is doing a conscientious job in passing on what is obscene or indecent, leads to suppressing controversial and significant movies that are neither indecent nor obscene. Movie house operators may not show films merely because of fear that complaints will be acted upon by the board. The adult public thus is deprived of the opportunity to see worthwhile movies and is confined to mediocre films. Censorship rarely has been handled with restraint. It tends to become increasingly severe, because it is always easier for the censors to prohibit something controversial than to permit the public to see it."
"Flower Drum Song"

Business Rating ** ** ** ** Plus

Bright, colorful, lively Rodgers & Hammerstein musical shapes up as big grosser in all markets.

Producer Ross Hunter has come up with a lively, popular attraction: a breezy and visually striking screen version of Rodgers and Hammerstein’s hit musical about life in modern day San Francisco, Chinatown. Boasting a dozen musical numbers (including two elaborately staged Hermes Pan ballets, “Love, Look Away,” “Sunday”), a humor-filled script about Chinese-American youths clashing with the old-fashioned traditions of their parents, and an opulent Eastman-Technicolor mounting, this Universal International release shapes up as a big moneymaker for all situations. U-I can be counted on to put its usual aggressive push behind it, the story’s non-sophisticated approach is certain to please and entertain the masses, the Rodgers-Hammerstein names can be counted on to lure in plenty of viewers, and the youthful leads possess a fair amount of audience-drawing appeal—Nancy (“Susie Wong”) Kwan, fast-rising James Shigeta (“Bridge to the Sun”), and Oscar-winner (“Sayonara”) Miyoshi Umeki. Add to all of this, eye-catching costumes and backgrounds, plus a collection of winning supporting performances, and you have a bright ad entertaining musical soufflé. Miss Kwan is all zip and flash as the gold-digging nightclub dancer who sets her cash register eyes for handsome, wealthy Shigeta. The latter comes off well as the student who passes up the willing arms of other young cuties for Miss Kwan, and sends his “old world” father into continual fits of coughing. Miss Umeki (re-creating her stage role) is delightful as the “picture bride” who sneaks into the U.S. to marry one man, and ends up falling in love with Shigeta. Top-notch support comes from Benson Fong, Shigeta’s tight-fisted father; Juanita Hall, Fong’s “Americanized widow sister; Jack Soo, a Damon Runyon-type nightclub owner, who’s been dating Miss Kwan (with no talk of marriage), but engaged, via a marriage contract, to Miss Umeki; and Reiki Sato, a dressmaker in love with Shigeta, and the star of the “Love, Look Away” bullet. The musical highlights include Miss Umeki’s “A Hundred Million Miracles;” Miss Kwan’s triple-mirror rendition of “I Enjoy Being a Girl;” a cute children’s number, “The Other Generation;” and the fast-moving “Grant Avenue.” Under Henry Koster’s direction, the various parts flow together into a melodious whole. Joseph Field’s screenplay finds Miss Umeki and her father illegally entering the U.S. Soo tries to get out of the marriage contract by palming her off on Fong. Miss Umeki falls in love with Shigeta, but he is too busy dating Miss Kwan. The latter finally talks Shigeta into getting married, but he learns she’s a stripper, breaks the engagement, gets drunk and decides to sleep it off at Miss Sato’s. He now asks Miss Umeki to marry him, but she, believing he’s been carrying on with Miss Sato, turns him down and insists Soo go through with the marriage contract. A few more complications develop before the double wedding ending: Miss Umeki and Shigeta; Miss Kwan and Soo.


"The Silent Call"

Business Rating **

Boy-dog programmer for lower slot on weekends.

A dog’s 600 mile search for his 12-year-old master forms the basis of this low-budget item from 20th Century-Fox, which can be usefully spotted on the lower half of weekend dual bills in the general market. Roger Mobley, of the “Fury” TV series, portrays the son who takes it out on his parents after he loses his dog. Gail Russell and David McLean are the parents. The dog, Pete, is the same canine who starred in “Dog of Flanders,” and he manages to come through his dangerous trek with a skill certain to win applause from the little ones in the audience. Director John Bushelman stirs up a modicum of excitement during the dog-on-the-road sequences, but allows the boy-parent episodes to become rather sticky. Tom Maruzzi’s script finds McLean moving from Nevada to Los Angeles where he’s to start a new job. He leaves Pete with neighbor Clancy Cooper, promising to send for the dog as soon as he can. The family departs and Pete crashes through Cooper’s screen door. Pete’s adventures include traveling with some hoboes, bringing comfort to a lonely old man, hitch-hiking in the back of trucks, and braving the snowy California mountains. Meanwhile Mobley learns that Pete has escaped and refuses to speak to Miss Russell and McLean. The slot ends with McLean finding Pete holding up traffic on a Los Angeles freeway.

Catch Them on the Street

What the Showmen Are Doing!

THE BASIC SELL:

Ballyhoo on wheels, like this truck display, provides picture with plenty of on-street exposure.

This is the first of a series of articles dealing with basic ways that distributor and exhibitor can work together to sell motion pictures to the public. The aim of promotion and advertising is to attract the most interest from the most people at the lowest cost. There are exceptions, but this series does not deal with the exceptions. This series is intended to explore and expound promotional methods geared to the modern market.

The first aim of any advertising or promotion piece is that it must be seen. You can have your message seen in print, on a television screen and in a dozen other ways; but you start with the original medium of mass communication—the street.

If you employ no other advertising or promotion outlet at all, you can’t escape using the street. Your marquee is on the street; your theatre fronts the street.

So, in considering where your advertising and promotion can achieve major impact, consider first this simple fact: the street is where you start.

Your ad must be seen. Your pictures must be advertised and promoted out on the street, not just the street in front of your theatre but as many streets in your area as can be reached. Recently there has been somewhat of a return to the idea of using traveling floats and rolling billboards to advertise films. It has proven an excellent promotion, whether in behalf of a single downtown first run or for a saturation break of day-and-date sub-runs. But it is not used as consistently as it should be.

In key metropolitan centers, why can’t exhibitors and distributors make arrangements for regular depots and routing for floats, 24-sheet trailer frames and other traveling displays?

What is involved here is the task of setting up a regular system to take full advantage of the effectiveness of mobile ballyhoo, at a price the individual exhibitor can afford and on a standard the distributor can accept for product he regards highly.

On a given picture, for example, the distributor would design float and mobile display material, just as with standard accessories, the float and display material would be offered to theatres. The first-run theatre in town might use it, and then the sub-run situations. But instead of each exhibitor having to deal with a truck depot or accessory exchange, the float and display material would be sent by the distributor to one key depot in the area. It would become standard operating procedure to keep the various depots throughout the country supplied with the displays for mounting on trailers.

There are times for theatres to compete and times for them to work together. Obviously, any mobile display depot would have to work on a first-come, first-served basis with its rolling stock; but it could easily have flat trailers of varying size available, some small enough to be towed by an ordinary sedan, some considerably larger.

By contracting for these trailers on a long term basis, such as by the year, the exhibitors of the area could assure themselves of the vehicles they needed. A motorcar display can cover a tremendous area in a day; the same display can serve a whole batch of theatres on a day-and-date booking.

The initiative for this kind of street selling must come from exhibition. Once the market for floats and mobile displays is established, exhibitors have a right to expect that the distributors—or the people who are in the business of manufacturing floats, displays and 24-sheets—will not be averse to filling the needs of that market.

Here is an activity which can profitably occupy the attention of local and area exhibitor organizations. If there is no organization around to get the depot organized, and no distributor wise enough to move and do the job, there is still an excellent opportunity for the individual exhibitor.

Trailers which can be pulled by an ordinary automobile are available from

(Continued on Page 20)
THE BASIC SELL

(Continued from Page 19)

car rental and haul-it-yourself agencies all over the nation. A few simple materials such as poster frames, a mobile loud speaker system, perhaps a tape recorder for attention getting music and hard-sell announcements, a battery-powered rotating base, and Mr. Showman is equipped to set up his own touring displays on his own, to rent them to other theatres on a share the cost basis and even to derive income from other non-competitive businesses which can be interested in touring street ballyhoo.

For example, if you have a downtown theatre, the downtown merchants association may be interested in using your equipment at times when you don't care to use it yourself. (But remember that traveling displays can help any picture.)

Even in the age of the gasoline engine and the automobile, the basic sell that starts on the street doesn't have to be on wheels. Street bally in a variety of forms is available to the enterprising exhibitor or the alert group of exhibitors at very minor cost.

One showman hired a local youngster with a goat to walk down the street with a sign on the goat reading, "No kidding! See 'Tammy Tell Me True' at such-and-such a theatre now." Another manager dressed an elderly gentleman in Parisian boulevardier-type soup and fish passing out announcements about his booking of "Fanny."

Sandwhich boards and walking ads gimmicks should be standard devices for theatres wherever street pedestrian traffic is heavy. If your community is one which has legal restrictions on the distribution of handbills, use a little ingenuity. For example, novelty stores sell an "eight ball" which answers questions. You shake it and the answer to your question ("yes," "no" and variations) appears in a transparent window of the ball. So dress your walking bally man as a swami. Let his sign promote whatever picture you are playing with some such text as "My crystal ball tells me you will enjoy—(then some display art for the picture)—what can my crystal ball tell you?" If people ask questions of the crystal ball, fine; if not, they will have noticed the bally anyway.

There is one other area of street promotion which deserves considerable attention. This is the permanent location for promotion material and/or advertising.

You might classify lamp-posts as a permanent location, if your community were to permit you to keep on affixing snipes to the posts. But there are many other types of permanent location which should be kept in mind.

The one which used to be most widely used is the store window. Here you have your choice of a number of techniques and a number of budgetary levels. The standard window piece is a simple showcard listing your attractions for the coming week. In metropolitian areas particularly this type of ballyhoo has been woefully on the decline. Among the reasons given by showmen are a) higher cost of getting the cards printed; b) increasing reluctance on the part of stores to display the cards. The reluctance of the stores is said to be due to the fact that nowadays they can get effective window displays from many of the companies whose products they themselves sell. But the fact remains that there are still many stores which display cards for everything from wrestling matches to church socials—so even in the big cities there must be a place for the window card.

There is no reason to confine store window permanent display positions to routine program listing cards. Years ago, before television, there were popular window display stands which had a frame for a newsworthy photograph as the top half, and the motion picture or other commercial message as the bottom half of the display. Today news pictures would hardly be great attention getters, but there are other types of material which would serve the same function.

By way of illustration, a few judiciously designed and carefully placed electric clocks in store windows can do the trick. Around the top of the clock is the legend "Now at the Bijou Theatre" and right below the clock is the name of the current attraction.

Electric clocks cost money, but bear in mind that you only need a few and that they are permanent installations to be amortized over a long period of time. As for the titles of your pictures, you can often find what you need for the display right in the press book, merely by clipping the title and star billing from some of the larger ad proofs.

Another even simpler gimmick for window card use is one which newspapers circulation managers have been using for years. Leave a space at the top of your card or frame, in which each week you can put a lucky number. Arrange, for example, to get from a local bank the number of a dollar bill that they will be paying out today, then use that number on the show card for next week's programs, with the understanding that anyone who presents the lucky number will be admitted for, say, 25c or can bring in a companion free.

Obviously, the range of gimmicks for use with window cards is virtually limitless. But when you are trying to reach the man on the street, don't just depend on lamp-posts or windows as permanent display locations. Remember newstands, poster cases (there are buildings which will rent outside wall space for such cases), bumper strips.

Some managers have small display frames on their own cars and those of their employees. You don't even have to be that fancy. You can get ballyhoo mileage out of something as simple as a card or tear sheet from the press book taped to the inside of a side window of your car.

Whatever you do to promote a picture, remember that the man you are trying to reach is always the man in the street.
A Stand-out Advertisement

Amid a number of display ads in the amusement section of this past Sunday’s “New York Times” (12th), there appeared a solid column of type under the rather provocative title, “Honesty Is Not Always The Best Policy.”

Type ads, rising as they do out of a page of flamboyant art, quite often achieve a two-fold effect: their special, individual quality attracts the reader’s attention, and they convey the idea of editorial comment. This ad, which appeared over the signature of Walter Reade, Jr., president of Continental Distributing, has those attributes.

It clearly invites the reader into the private, and presumably interesting, world of movie distribution and advertising. It details, step-by-step, the methods employed by the Continental advertising department in selecting the approach that would most effectively capture the attention and fancy of the moviegoing public for its compelling drama, “The Mark.”

We believe the ad is so great a departure from the usual, run-of-the-mill art and copy fare currently populating the amusement pages of most newspapers that we reproduce it below in its entirety.

HONESTY IS NOT ALWAYS THE BEST POLICY

Mark” even though it has one of the most tender love affairs ever filmed, in which a man achieves his first genuine relationship with a woman. “The Mark,” we felt, was so much more than a love story. We did not want to refer to “The Mark” as another adult drama from Great Britain, in league with “Saturday Night and Sunday Morning” and “Room At The Top” or “Tunes of Glory.” We felt that “The Mark” was far deeper-reaching than these and had to stand on its own merits. And we did not want to call “The Mark” a psychological drama, since it is so much more searching a study of a man’s innermost thoughts than any we could call to mind. “For “The Mark” has the ring of truth about it.

Well, then, if we were to avoid the pitfalls of selling “The Mark” purely as a sensuous, sensational film—if we were to avoid comparison with equally fine adult dramas—if we were to take it out of the area of a slick pseudo-psychological drama —what approach should the advertising take?

Our compromise, then, was vagueness. Our artwork depicted a Rorschach Blot (psychological study) with a man and woman inside it (romance) and a mild piece of copy about the search for manhood and a statement that this was a mature motion picture. This, we felt, would entice the audiences into coming. The critics, we felt, would stimulate them further. Our notices were just fine. We received praises such as “A fine picture, I salute it” from The New Yorker, “Memorable” from The New York Times, “Solid Entertainment” from The New York Post and then some. We advertised all of this, but never once gave any hint as to the content of the picture itself. And oddly enough, we received complaints from extremely satisfied customers!

The people who came to the theatre saw far more than they anticipated—and they’ve actually written to us—that they knew from the Advertising (which quoted the Critics) little more than that “The Mark” is an excellent picture. They had no idea that it was such a deeply moving, probing, penetrating film. The conservatism of the advertising had misled them.

And so, for the first time in my years in this business, I had received complaints from satisfied customers: the merchandise was better than they had come to expect!

Due to a prior commitment at The Sutton (“Summer and Smoke” must open on Thursday) “The Mark” must close there on Wednesday night. We are delighted to report that business has been so good that it was necessary to find another home for it. It is not often that this happens; the last time was two years ago, when “Sapphire” had to make way for “Suddenly Last Summer,” and was compelled to move into another first-run theatre.

And so we are moving “The Mark” on Thursday to our Baronet Theatre. This, we feel, will give thousands of additional New Yorkers the opportunity of seeing this outstanding film. And if a slight change in our advertising approach during the next few days is apparent, it will be due to this spontaneous response of patrons who felt we didn’t tell people enough about our picture. And in Show Business, as in any other, it is the customer who is always right. Or almost always.

WALTER READE JR.
AMERICAN INTERNATIONAL

April

BEWARE OF CHILDREN

May

FAHRENHEIT 451

JUNE

HOUSE OF FRIGHT Color, MegaScope, Paul Mast, Dawn Adams. Based on Robert Louis Stevenson horror classic, "Dr. Jekyll and Mr. Hyde." 80 min. 5/25/61.

JULY


OPERATION CAMEULA Moria Hayden, Louis Renard, Curtisi, Military comedy. 65 min. 5/21/61.

JULY

ALAKAZAM THE GREAT Color, Magicscope, Cartoon feature starring the voices of Frank Avalon, Dodie Stevens, Jonathan Winters, Sterling Holloway, Sheldon Leonard. Producer Lou Russo. 84 min. 5/5/61.

JUNE


November

GUNS OF THE BLACK WITCH Color, Cinemascope, Don Megowan, Silvana Pampanin, Sea adventure. 87 min. 10/14/61.

December

JOURNEY TO THE 7TH PLANET Color, John Agar, Greta Thyssen, Producer-Director Sid Pink. Science fiction. 89 min. 5/25/61.

BUENA VISTA

April


May


June

PARENT TRAP, The Technicolor, Maureen O'Hara, Brian Keith, Hayley Mills, Producer Walt Disney. Director David Swift. Comedy-drama about the efforts of identical twin sisters to bring their long-separated parents together again. 129 min. 5/15/61.

July

NIXKI, WILD DOG OF THE NORTH Color, Producer Jack Cottrell, Emile Genest, Producer-Winston Hibler, Director Jack Cottrell. Adventure drama based on James Oliver Curwood's "Nomsads of the North." 73 min.

October

GREYFRIARS ROBBY Technicolor, Donald Crisp, Laura, Nalania McQuade, Technicolor. Producer Walt Disney. Director Don Chaffee. True story of a dog that won the hearts of a town. 91 min. 9/4/61.


MOON PILOT Technicolor, Tom Tryon, Dany Saval, Producer Walt Disney. Classic story of adventures of puppet hero. 87 min.

PHINCHIO Technicolor, Producer Walt Disney. Classic story of adventures of puppet hero. 87 min.

COLUMBIA

May


MEIN KAMPF Producer Torger Sjobreg, Documentary on rise and fall of Hitler's Third Reich. 121 min. 4/21/61.


STOP ME BEFORE I KILL Claude Dauphin, Diane Cilento, Producer-Director Val Guest. Psychological thriller. 87 min. 3/6/61.

TERROR OF THE TONGS Color, Geoffrey Toone, Christopher Lee, 82 min.

April


September

FIVE GOLDEN HOURS Emili Kovacs, Civil Orkisine, Georgi Chendri, Producer Gyorgy Endre. Comedy about con man who lives off wealthy widows. 70 min. 6/8/61.

HOMICIDAL Glenn Corbett, Patricia Breslin, Producer-Director William Castle. Gimmick-filled shocker. 87 min. 7/10/61.

May


TWO RODE TOGETHER James Stewart, Richard Widmark, Dorothy Jones. Producer Stuart Sopan. Director John Ford. Western drama. 109 min. 7/10/61.

November

SCREAM OF FEAR Susan Strasberg, Ronald Lewis, Ann Todd. Producer Jimmy Sangster. Director Seth Holt. 81 min. 8/21/61.

October


LOSS OF INNOCENCE Color, Kenneth More, Danielle Darrieux, Susannah York, Producer Victor Saville. Director Lewis Gilbert. 95 min. 8/21/61.

MR. SARDONICUS Oscar Homolka, Ronald Lewis, Audrey Dalton, Gary Busey, Producer-Director William Castle. Suspense thriller. 89 min. 10/16/61.

November


December


Coming


DECEMBER SUMMARY

The early December chart numbers 14 companies as the film industry prepares their holiday attractions for prime playing time. Four companies—20th-Fox, United Artists, Columbia and Paramount—have two at the ready, while six others—M-G-M, Warners, Allied Artists, American-International, Buena Vista and Continental—have one film slated for release. Universal has yet to announce any product for the coming month, although “Flower Drum Song” will get advance openings at Christmas.

June

MAGIC BOY, Metrocolor, Susan Hayward, Dean Martin, Ralph Meeker, Producer Lawrence Weingarten, Director Richard Thorpe, Based on the Broadway hit by John Murray Anderson, Story of a beautiful woman, drive for success and power and the men involved in her life, set against today's political scene. 108 min. 8/7/61.

MORGAN THE PIRATE, CinemaScope, Color, Steve Reeves, Loretta Young, Full action-drama of the swashbuckling adventures of Henry Morgan. 95 min. August

HONEYMOON MACHINE, THE, Steve McQueen, Paula Prentiss, Producer Lawrence Weingarten, Director Richard Thorpe, Based on the Broadway hit by John Murray Anderson, Story of a beautiful woman, drive for success and power and the men involved in her life, set against today's political scene. 108 min. 8/7/61.


September


November

BRIDGE TO THE SUN, Carroll Baker, James Shigeta, James Yagi, Producer Jacques Bar, Director Ettienne Perier, Based on the autobiographical novel by Owen Terasaki. 113 min. 9/4/61.
March


VEGETABLE AFFAIR, A Brigitte Bardot, Marcello Mastroianni, Producer Christine Gozzu-renial. Director Louis Maile.

Coming


FOUR HORSEMAN OF THE APOCALYPSE, The Cine-


INVASION QUARTET, Bill Travers, Gregory Atlas. Pro-
ducer Ronald Koning. Director Jay Lewis. Comedy-romance about British Armed Forces. 87 min.

I THANK A FOOL, Susan Hayward, Peter Finch. Pro-
ducer Anatole de Grunwald. Director Robert Stevens. Screen version of the dramatic best-seller novel by Anthony Peck. 10/10/60.

KING OF KING, Technicolor, 70mm Super Techni-
rama, Jeffrey Hunter, Siobhan McKenna, Robert Ryan, Mildred Dunnock, Jocelyn Brando, Director Robert Wise. Epic drama based on life of Christ. 161 min. 1/2/62.


MURDER SHE SAID, Margaret Rutherford, Arthur Ken-

MUTINY ON THE BOUNTY, Color, Ultra Panavision, Marlton Brando, Trevor Howard, Hugh Griffith. Pro-
ducer Aaron Rosenberg. Director Lewis Milestone. Spectacular sea-adventure drama based on trilogy by Charles Nordoff and James Norman Hall.

FIGHTER OF THE KNIGHT, Spike Milligan, Barbara Shelley. Producer Robert Bradbury. Director Peterparator of an ingenious pamphlet's adventures when he is transported to a medieval land. Produced by London Productions. 90 min. 7/17/60.

SWEET BIRD OF YOUTH, Cinemascopes, MetroColor, Paul Newman, Geraldine Page, Shirley Knight, Rip Torn, Producer Pandro S. Berman. Director Richard Brooks. Filmmation of Tennessee Williams' stage suc-
sess.

SWORDSMAN OF SIENA, Eastman Color, Stewart Granger, Producer Jacques Bar, Director Leslie Nor-
man. Cinemascope drama set against background of Renaissance Italy.

TARTARS, THE Cinemascopes, MetroColor. Victor Mature, Mila M Hunya, John Ireland, Donald O'Connor, Edward G. Robinson, Produced by earl Haverfield, two in nomadic Tartar who are out of Asia intent on the destruction of Western civilization.


20TH CENTURY-FOX

20TH CENTURY-FOX

April

BLOOD AND ROSES, Techniscope, Technicolor. Mel Fer-
ar, Arlene Fanita, Elisa Martinelli, Ray Milland. Director Evelyn Eger. Director Roger Vadim. 74 min. 9/18/61.

MAN-AND-WOMAN-AND-ACRE, Technicolor, Pro-
ducer Edmund O'Brien, Stanley F dean. Director Edmund Goulding. Story of a multimillion-dollar robber-
bery and its repercussions. 93 min. 9/18/61.

October

BREAKFAST AT TIFFANY'S, Technicolor, Audrey Hep-
burn, George Peppard, Patricia Neal, Mickey Rooney,Director Blake Edwards. Adaptation of the best-seller by Truman Capote. 115 min. 10/16/61.

November


December

ENRIO SOTTO, The Jerry Lewis, Brian Donley, Pro-
ducer Ernest D. Glucksman. Director Jerry Lewis. Message setups movie studio with his frantic antics.

SUMMER AND SMOKE, Panavision, Technicolor. Lau-
rence Harvey, Geraldine Page, Producer Hal Wallis, Director Peter Glenville. Drama based on Tennessee Williams' Broadway play.

Coming


November

GIRL NAMED TAMIKO, A Technicolor, Laurence Har-
ry, France Gauy, Producer Hal Wallis, Directors John Ford, John Wayne, John Sturges. Saga story. 128 min.

HELL IS FOR HEROES, Bob Newhart, Olivia de Hana, Produced by Robert L. Gordon, Director John F. Howard. Western drama based on story by Dorothy M. Johnson.


TOO LATE BLUES, Bobbi Darin, Stella Stevens. Pro-
ducer on a life story.


January

MY GIG, Technicolor, Shirley MacLaine, Ted de Knop, Virginia Gregg, Produced by Robert Aldrich. Story of a household in the modern world.


March


RETURN TO PEYTON PLACE, THE Cinemascopes, De-

March

CINEMASCOPES, Color. Stars John Gavin, Roger Moore, produced by Robert Aldrich. Action drama set during the British trek toward the Boer War in the 1890's. 11 min. 9/4/62.

May


BATTLE AT BLOODY CREEK, Cinemascopes, Audie Mur-

SNOW WHITE AND THE THREE STÖOGES, Cinem-
ascopes, Color. Walt Disney. Producr Disney. Based on the popular stories by John & Mary. 79 min. 10/24/61.

WILD IN THE COUNTRY, Cinemascopes, DeLuxe Color. Produced by Terry-Thomas. Director Henry King. Based on the life and death of the famous patron Saint. 111 min. 7/24/61.


September

FRANCIS OF ASSISI, Cinemascopes, Color. Directed by John Ford. Produced by Robert Aldrich. Director John Ford. Western. 100 min. 7/24/61.

October


November


December


January

BACHELOR PLAT, Tuesday Weld, Richard Beymer, Celeste Holm, Terry-Thomas. Produced by Jack Cummings. Director Frank Tashlin. Comedy.

February

TENDER IS THE NIGHT, Jennifer Jones, John Robards, Jr., Joan Fontaine. Producer Henry Weinlein, Direc-
tor Henry King. Based on F. Scott Fitzgerald's novel.

March


RETURN TO PEYTON PLACE, THE Cinemascopes, De-

UNITED ARTISTS

June


June

HOW’S BUSINESS?

Yours will be better, if you go to the NATIONAL ALLIED Merchandising CONVENTION! The thing our business needs the most is a fresh approach... a new enthusiasm for the industry itself! This has become the goal of your Allied States Association... to give individual exhibitors the tools to stimulate their showmanship instincts. This is why this convention is more important than any you’ll ever attend. A million dollars worth of ideas and 5 days of fun and fabulous entertainment, are yours for $98! That’s all it costs, plus transportation, for this Convention-Vacation at the famous EDEN ROC HOTEL in MIAMI BEACH, on December 4, 5, 6, 7, and 8. If you’re interested in improving business, we’ll see you in Miami. ALLIED MEANS BUSINESS THIS YEAR!

NATIONAL ALLIED Merchandising CONVENTION
DECEMBER 4-8 • EDEN ROC HOTEL • MIAMI BEACH
Does Barney Balaban Say, 'Preposterous'?*

FINANCIAL REPORT

Which Film Stocks For Investment?

An Appraisal of Current and Future Factors Of Interest To Stockholders In Film Companies

What They're Talking About

☐ ☐ ☐ In the Movie Business ☐ ☐ ☐

YOUNGSTEIN-AA DEAL PERKING
START THE NEW YEAR BRIGHT
WITH 20TH'S PARADE OF SPARKLERS!!!

Perfectly Timed For The February Holidays!

Tender is the Night

DEBBIE REYNOLDS
STEVE FORREST
ANDY GRIFITH
JULIET PROWSE
THELMA RITTER
KEN SCOTT

THE SECOND TIME AROUND

IT'S WHERE ALL THE FUN TAKES PLACE!

BACHELOR FLAT

Rolls' Em In The Aisles New Year's Eve!
YOUNGSTEIN-AA DEAL. Down-to-cases talks are now being held in New York between Allied Artists and representatives of Max Youngstein, whereby the latter may wind up in control of the indie film company within the next few weeks. George D. Burrows, AA executive vice-president and treasurer, arrived from the coast over the weekend and immediately plunged into conversations with spokesmen for the investment firms backing Youngstein. The area of the negotiations is believed to cover a number of possible deals: an employment contract with a substantial stock payment for Youngstein’s services (ixed by him); a plan for him to share control with the present management groups (also rejected by Youngstein); purchase by his syndicate of the stock of principal AA holders. The latter plan is Youngstein’s objective, and, failing this, his group may go into the open market to buy up what they require to force the issue. Hirsch & Co. represents Youngstein. Burrows initially denied that he was in New York for talks on the deal, but then admitted that it was “one of the purposes” of his trip. He also acknowledged that Youngstein could be a “great asset” to Allied Artists, and did not preclude the possibility that a deal might be negotiated if the details could be properly worked out. Youngstein, who steps out as vice president of United Artists at year’s end, has been sitting a raft of offers from other film companies and from independent production sources. He has put all other propositions aside to concentrate on the Allied Artists deal.

BALABAN & MCA. If rumors of consolidation between MCA and Paramount Pictures become a fact, it is likely that the talent agency will be in the saddle, and Paramount president Barney Balaban may go into retirement. Paramount is believed angling for the deal, with an eye toward obtaining the talent, to which MCA will have a direct line, for a while, at least, after exiting the agency field. Eventually Paramount would probably relinquish the film-making phase of operations to MCA and concentrate solely on distributing the pictures turned out by the new firm. Meanwhile, Paramount’s production problems were increased when William Perlberg and George Seaton, for over a decade one of the firm’s top film-making assets, decided to move over to M-G-M.

LOVES ‘LOVER’. This mash note for a movie arrived the other day from a prominent theatreman who corresponds with us at intervals: “I just had to let you know that last night I had the opportunity to see the funniest movie made in the past ten years—or longer. It’s “Lover, Come Back”. Every one in the small group that saw it with me walked out of the projection room with his face stretched into a broad grin, and we finished a snack an hour later, still grinning. Most of us felt this is the very best comedy in our memory. Rock Hudson and Doris Day are wonderful, but Tony Randall has to be rated as terrific. Usually, I hedge my opinions on business predictions for pictures I see privately, but you’ll get no qualifications on “Lover, Come Back”. I guarantee that it will out-gross any comedy that has come down the pike in ten years. And don’t mention my name to Universal. I don’t want them to think I’m bucking to get the picture for my theatres.”

BLOCK-BOOKING BLOCKADE. Exhibitor factions who have been seeking friendly ears in the Justice Department to their pleas for a return to limited block-booking practices as a means of relief from the product squeeze can take little heart in the recent features-to-TV controversy. In asking the Supreme Court to reverse a lower court block-booking decree against distributors of films to TV, the Department cited the possibility that loopholes in the decision could pave the way for resumption of block-booking in other industries (what other but the movie business?). A re-consideration of the Paramount Decree against the old method of mass purchase still remains a possibility, but the Justice Department thinking seems to be set against block-booking at this time.
Which Film Stocks For Investments?

The great passion displayed by Wall Street for motion picture stocks earlier this year, which inspired some film shares to new heights, has cooled considerably and the current market finds all picture company stocks languishing well below their high-water marks for 1961. On the rosier side, a review of the performance of movie stocks reveals that all of the principal production-distribution companies are inching their way up again from 61 lows, although it is virtually a certainty that none will manage to match its year's high before 1961 expires.

In the main, this report is predicated on factors involving the theatrical film output of the various companies, with only incidental reference to their television activities or other diversifications. It is our observation that the rise and fall of film company profits is tied in rather directly with the success or failure of their films for theatres.

Paramount Pictures shows the deepest decline, the closing price last Friday (24th) being more than 28 points below the year's high. This company had ridden the crest of two key factors for the past several years. One was the enormous income on "The Ten Commandments"; the other was the lure of pay-TV, in which Paramount is heavily interested via its International Telemeter subsidiary. Now, with the glossy promise of feevee somewhat tarnished by the sluggish performance in Etobicoke, plus the company's lacklustre product output in the past two years, investor interest in Paramount appears to be lagging. It remains to be seen if the recent announcement that additional cables will be laid in the Toronto area to service 2,000 more potential Telemeter subscribers might give Paramount's stock a fresh shot in the arm.

The sharpest rise registered by any film stock this year was Warner Bros., which rocketed up 42 points from its low, largely on the basis of the projected 4-for-1 split, due to be approved by shareholders next February. The price has receded 13½ points in recent weeks, but is expected to hold firm until the split takes effect. One of the most successful studios in TV production, Warners' theatrical output does not look particularly bright for the current year, and this may be reflected in a downward trend in the stock price in the months ahead.

Metro-Goldwyn-Mayer currently is selling at some 20 points under its year's high, an oddity in view of record profits of $5.02 per share for the fiscal year ended last Aug. 31. Nevertheless, this company must be regarded as one of the most promising prospects in the movie field. The 1962 program of theatrical productions—if it measures up to its paper potential—might be the greatest ever turned out by any studio within one season. Three releases of blockbuster stature—"Mutiny on the Bounty", "How the West Was Won" (in Cinerama), "Four Horsemen of the Apocalypse"—plus the continuing income from "Ben-Hur" and "King of Kings", figure to be responsible for a net in excess of the $12.6 million in the past year. And the residual potential in these films for future years could keep M-G-M rolling for a long time to come. Of all the film companies Metro is a stand-out as an investment prospect.

Two other major picture companies poised to attract investor interest are Decca Records (now Universal Pictures only representation on the Big Board) and 20th Century-Fox. The next six months loom bright for both. Universal recently displayed clips from a half dozen good-looking releases for the fall-winter months. Theatremen around the country who have seen them have especially high hopes for "Flower Drum Song", the big musical, and "Lover Come Back", a smash comedy. Decca stock is recommended.

Slowly emerging from a long product dry spell, 20th-Fox shapes up as the comeback company of 1962. Two current releases—"The Hustler" and "The Comancheros"—are racking up heavy grosses everywhere. This back-to-back pair are but precursors of a parade of strong looking films due from 20th through the first half of the new year. Topping the list, of course, are "Cleopatra", starring Elizabeth Taylor, and Darryl Zanuck's enormous war epic, "The Longest Day". It is widely predicted that each of these blockbusters has a grossing potential well in excess of $50 million. Much boxoffice promise also is seen in "Tender Is the Night", a February release, and Leo McCarley's "Satan Never Sleeps" (William Holden), due in March. And the new production regime, under the guidance of Peter Levathes, has a number of other top-drawer projects before the cameras and on the drawing boards.

Internal management problems apparently are being resolved, and at its present price (around 33) 20th must be rated a good speculative buy. By the end of '62 this company might be very close to the top of the movie heap.

United Artists has not fluctuated as widely in the past two years as many of the other film stocks. Presently, it is selling at 88 below its 1961 high and about $3 above the low. This relative stability is attributable to shrewd management that has kept product flowing at an even pace through its distribution branches. Near-future prospects hinge largely on the public acceptance of two roadmap attractions—"West Side Story" and "Judgment at Nuremberg"—and the strong holiday offering, "Pocketful of Miracles", a human-interest comedy in the Frank Capra tradition.

Columbia Pictures, having barely escaped a red-ink performance in its last fiscal year, is counting on the blockbusting "Guns of Navarone" to roll up a handsome profit in the current semester. This it will do, with some help from "The Devil at Four O'Clock". Beyond those two, there appears to be a considerable lapse before the next money-maker comes along. That will be Otto Preminger's "Advise and Consent", enjoying one of the most intensive pre-release publicity campaigns of any film in recent years.

It is unlikely that there will be a spectacular rise in Columbia shares during 1962, but the grossing power of "Navarone" and "Advise", plus earnings garnered from its Screen Gems (TV) holdings, figure to justify a moderate gain in the price of the stock during the year ahead.

Disney has been the subject of several upbeat reports in this department over the past year. The company is experiencing what may be its most successful year to date in film production, as well as its Disneyland operation. Action in the stock is retarded somewhat by two factors: (1) the large degree of control held by the Disney family, and (2) the limitation imposed on the present dividend rate of 40c annually by virtue of terms in the financing deal with Prudential Insurance Co. With "Babes in Toyland" as its valuable holiday presentation, Disney is likely to enjoy substantial earnings in the first quarter of the new year, and the recent rise in the stock should continue for months to come.

Allied Artists has been the subject of widespread investor interest (Continued on Page 6)
"Preposterous": Mr. Balaban?

The term "preposterous" was used by Paramount's lawyer to describe the appeal by Arkansas exhibitors against the proposed wiring of Little Rock for pay-TV and the likely eventual shutting of every movie house there.

Does the president of Paramount Pictures, which sells its films to those theatres and has taken countless millions of dollars from Little Rock theatremen over the years, agree that the exhibitors' fight to stay in business is 'preposterous'?

And would Barney Balaban deny to theatremen the right "to protect their own selfish business interests"—which is how his lawyer characterized to the Arkansas Circuit Court their campaign against feeevee's deadly competition?

There can be little doubt that the lawyer was speaking for the president of Paramount, for Barney Balaban is on record hailing the "theatre-in-the-home" as the theatre of the future. And he is on record suggesting that exhibitors hopp on his pay-TV bandwagon as the only means of "protecting their own selfish business interests". It's a safe assumption that Balaban, committed to peddling the pie-in-the-sky scheme of the home boxoffice, regards the stubborn opposition of his exhibitor customers as "preposterous".

But who really is preposterous? Is it the theatremen, who want to protect their investment in brick and mortar and maintain an established, going, albeit diminished, business? Or is it Barney Balaban, who controls a firm that grosses in excess of 100 million dollars annually from film rentals by theatres, yet would destroy that market while chasing a pipe dream? And in his quest for toll television's elusive pot of gold, he could, conceivably, wreck the entire movie industry.

So far, pay-TV can boast only an unbroken record of failure. From Chicago to Palm Springs to Bartlesville to Etoiboke, the tale is one of promises, predictions—and failure.

The whole propaganda campaign of the tollsters is full of deceptions. The promises of operas, ballets, concerts and classical plays are mere "window dressing" to persuade opinion makers and lawmakers to support clearance for the scheme. In truth, pay-TV is a preposterous plot to harness the free airwaves for the benefit of the few toll promoters who might get in on the ground floor. What they would offer the public for a coin in the slot is that which might extract the most coins. Operas, ballets, concerts and classical plays, we are certain, would be left to the educational stations.

Pay-TV might win some early victories in the courts of the land, and it might fool some of the people for part of the time. But ultimately it will be defeated by the will of the people. Meanwhile, we urge theatremen to continue their "preposterous" fight to hasten feeevee's demise.

Showmen in High Office

An item in What They Are Talking About: this issue reports that negotiations are presently under way in New York for Max Youngstein to assume a position of control in Allied Artists.

It is no reflection on the present personnel of that company to say the prospect of having the dynamic executive-showman take over control of AA is one to excite exhibitor enthusiasm. As one of the founders of the new United Artists, he played no small role in rebuilding that organization and making it one of the most productive and affluent film companies. Theatremen believe his experience as a production package and his broad talent contacts could be employed to develop Allied Artists into a real major company and a source of much-needed product.

We would add to Max Youngstein's merits as a top film executive his vigorous sense of showmanship—an element not to be underrated, by any means. Our industry could be more stimulated and stimulating throughout its entire structure, more galvanic to the dormant moviegoing public, and more prosperous, we say, if the unique talents of the knowledgeable and dynamic film showmen were utilized more extensively in the high offices of the film companies.

A Pioneer

Perhaps Eric Johnston said it best at the 23rd annual Motion Picture Pioneers dinner: "When we in our industry speak of pioneers, we don't mean graybeards, Forty-Niners or Buffalo Hunters. We mean men living in the 20th century with their eyes and their vision focussed on the 21st century. We rely on this kind of pioneer in our business."

Columbia executive vice president A. Montague truly exemplifies the spirit of that hardy breed of pioneer who "prepares the way." The tribute paid him as the industry's Pioneer of the Year was well deserved, for in the more than a half century in the business and in his many years with Columbia, he constantly has displayed a vision and boldness worthy of the title bestowed upon him.
(Continued from Page 4)

FINANCIAL REPORT

interest of late for two particular reasons. First is the launching in early December of the company’s initial roadshow “El CID”, which, conceivably, could gross as much as the company normally did on an entire season’s output. The second factor interesting Wall Street is the reported negotiations between AA and Max Youngstein, whereby he would acquire control of the independent outfit. Should the deal be consummated—and latest indications are that serious talks are currently being held in New York—the impact on the price of Allied Artists shares figures to be notable.

Movie Issues Buck General Bullish Trend

_movie stocks in the main bucked the overall bullish trend that saw the Dow-Jones industrial average hit a new high, then continue to show strength over the past fortnight. Seven of the 19 cinema issues covered declined, far outweighing the seven that made relatively minor advances. Trading, in line with the general activity, was heavier than usual.

Paramount’s 4¼-point drop, in tune with the firm’s large slide in third-quarter income, highlighted film company movement, while almost every theatre stock rose or fell sharply. Cinerama also declined 2¾ points, on a continued heavy turnover of 97,400 shares, to reverse a steady upward swing, while Decca, Universal parent, was up 3½, as 93,400 shares exchanged hands. M-G-M was the most heavily traded at 117,700 shares.

Largest drop was the most difficult to explain—a 6¾-point fall by AB-PT (on a 72,000 turnover), despite the declaration of an extra stock dividend. Trans-Lux was down 4½, following a combined issue of 250,000 shares at $21.75 per, which lifted trading considerably. Loew’s Theatres rose 3 points in the wake of board chairman Laurence Tisch’s rosette prediction for 1962. Stanley-Warner, too, was up 3½.

Para. Profits Skid Sharply

Paramount suffered a sharp drop in third-quarter income for 1961. Consolidated earnings were estimated at $890,000 ($5.53 per share), a far cry from the $2,405,000 ($1.44 per share) in the similar 1960 span. Special capital gains in this year’s third session of $558,000 ($3.33) raised total income to $1,448,000.

Estimated consolidated earnings for the first nine months of ’61 were $5,310,000 ($3.15), compared to $6,137,000 ($3.67) a year ago. Special capital gains totaling $890,000 ($5.88) brought total income for the first three quarters this year to $6,290,000 ($3.73).

Infinit Movies Off the Ground

“Complete acceptance of Inflight Motion Pictures by the major airlines” is indicated by a commitment the new firm has obtained for 150 long-range jet flights to show movies it services by the end of 1962. And just a brief mention of some of the attractions set for the lofty screenings (“Flower Drum Song,” “Bachelor in Paradise,” “Second Time Around,” “Pocketful of Miracles” and “Sail a Crooked Ship”) is sufficient proof that the distribution companies are sold on the idea too, as a means of obtaining “substantial income and publicity.”

This announcement was made recently by Inflight president David Flexer, who revealed also that the service had been “four-and-a-half years in developing equipment before the initial experiment in July”, at a cost of $500,000. “Banks are our partners now,” he added.

Look for Columbia Upswing

Fiscal 1961 was a dark one for Columbia Pictures, as the pre-”Navarone” net was only $212,000, a tremendous drop from the $2,107,000 of 1960. But, since then, according to Eldon A. Grimm, of Walston & Co., “the picture has brightened considerably.”

Writing in the Walston Market Letter, Grimm points out that the film company has predicted a “substantial” profit for the first quarter ended Sept. 30, because of the boxoffice success of “Guns of Navarone” and the earnings of its TV arm, Screen Gems. “Furthermore,” notes the researcher, “Columbia, which releases about 36 pictures per year, has several real good ones coming up such as “Advis & Consent.”

Disney Picture Bright—Walston

Walt Disney Productions, which recovered smartly this year after a slumping 1960, gets the glad hand from Eldon A. Grimm, analyst for Walston & Co., Inc.

According to Grimm: “Disney’s affairs have taken a steep turn for the better in 1961. About two months ago, the company estimated that profit for the fiscal year ending Sept. 30, 1961, could climb to the $2.40-to-$2.60 range vs. nothing in the preceding 12 months. Net for the quarter ended June, 1961, came to $1.05, for the best single quarter in several years. Sales for all of 1961 could approach 60 million vs. $46 million.” The researcher points to the success of “Parent Trap” and the excellent boxoffice appeal of the upcoming “Babes in Toyland” as proof that Disney pictures are boosting the firm back to the black and will help keep it there in ’62.

The report presents an interesting breakdown of Disney’s sources of income that may come as a surprise to some who underestimate the non-motion activity of the firm: “Sources of income vary from year to year, but I would estimate that Disneyland, the fabulous Southern California amusement park, which even Kruschchev couldn’t see, contributes about 45% of total revenues. Moving picture receipts may account for about 38%, with the remaining 17% distributed among television, publications, newspaper comics, etc.”

---

FILM & THEATRE STOCKS

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Close 11/8/61</th>
<th>Close 11/22/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLIED ARTISTS</td>
<td>7</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
<td>14 ½</td>
<td>14 ½</td>
<td></td>
</tr>
<tr>
<td>CINERAMA</td>
<td>21 ½</td>
<td>19</td>
<td>-2 ½</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>30 ½</td>
<td>30 ½</td>
<td>+ ½</td>
</tr>
<tr>
<td>COLUMBIA (Pfd.)</td>
<td>77 ¼</td>
<td>78</td>
<td>+ ¼</td>
</tr>
<tr>
<td>DECCA</td>
<td>36</td>
<td>39 ½</td>
<td>+ 3 ½</td>
</tr>
<tr>
<td>DISNEY</td>
<td>36 ½</td>
<td>38 ½</td>
<td>+ 1 ½</td>
</tr>
<tr>
<td>M-G-M</td>
<td>49 ½</td>
<td>49 ½</td>
<td>+ ½</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>60 ½</td>
<td>55 ½</td>
<td>- 5 ½</td>
</tr>
<tr>
<td>SCREEN GEMS</td>
<td>24</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>20TH-FOX</td>
<td>33</td>
<td>32 ½</td>
<td>- ¼</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>34</td>
<td>32 ½</td>
<td>- 1%</td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>82 ½</td>
<td>82 ½</td>
<td></td>
</tr>
</tbody>
</table>

(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

<table>
<thead>
<tr>
<th>Theatre Companies</th>
<th>AB-PT</th>
<th>52 ½</th>
<th>45 ½</th>
<th>- 6 ½</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>AB-PT (Pfd.)</td>
<td>19 ½</td>
<td>19 ½</td>
<td></td>
</tr>
<tr>
<td></td>
<td>LOEWS</td>
<td>34</td>
<td>37</td>
<td>+ 3</td>
</tr>
<tr>
<td></td>
<td>NATIONAL THEATRES</td>
<td>7</td>
<td>8 ½</td>
<td>- 1 ½</td>
</tr>
<tr>
<td></td>
<td>STANLEY WARNER</td>
<td>33 ½</td>
<td>37</td>
<td>+ 3 ½</td>
</tr>
<tr>
<td></td>
<td>TRANS-LUX</td>
<td>23 ½</td>
<td>19 ¼</td>
<td>- 4 ½</td>
</tr>
</tbody>
</table>
Joe Vogel — Lion Trainer

$7.6 million in 1959, $9.5 million in 1960! $12.6 million in 1961! Metro-Goldwyn-Mayer's fiscal elevator is rising with meteor-like rapidity, and with that calculating gambler Joe Vogel at the helm, the firm may well tear the roof off all-time record earnings in the next few years.

Metro's multi-million-dollar "annual gambles" (as the top brass refers to the company's super-size blockbusters) will provide the high-octane fuel that may send it into orbit. At the least, delving into matters statistical, Vogel already has foreseen film production reaping an increase in 1962 and "another profit rise in 1963."

For all intents and purposes, the '61 performance can stand as an all-time M-G-M mark. (Only other higher net profit in the storied history of the company was the $18,691,000 recorded by Loew's, Inc., in 1946, when the theatre branch still was part of the overall operation.) Net for the fiscal year ended Aug. 31 was $12,677,000 ($5.02 per share)—an increase of more than 30 percent over the $9,595,000 ($3.83) for the previous year. Gross revenues jumped to $140,540,000 from $130,455,000, with film rentals and foreign theatre receipts accounting for $105,985,767, up from $100,203,443 the year before. And, according to the president, the financial footing is solid.

Said Mr. Vogel: "The healthy overall condition of the company, the exceptional quality of finished pictures and those planned and in production, and the encouraging pace of our music, records and TV activities make us confident that our earning capacity is on a sound basis." The board of directors shares his optimism, having recently voted the second dividend increase in 16 months—adding 50¢ per share ($2 annually).

M-G-M's astounding recovery from the brink of corporate disaster four short years ago—while surely a "team" effort—must be marked down as a personal triumph of the most satisfying sort for Joseph R. Vogel. Let's recall a bit of not-so-ancient history. No sooner in those dark days of 1956 had he assumed the task as trainer of the profit-starved Leo the Lion than he faced a cagel of Wall Street bears, headed by Joseph Tomlinson, whose principle objective appeared to be liquidation of the company they thought "worth more dead than alive."

Immediately, Vogel decided to embark upon a mammoth production gamble that called for equal measures of boldness and daring, plus the imagination of a true showman. It was, of course, the $15 million re-make of "Ben-Hur", which the perspicacious president brought through those dangerous days when money men were everywhere, budget-pruners in hand, poised to slash away at high-cost productions.

That the Academy Award-winner thus far has garnered film rentals of over $42 million and, in the process, practically resurrected M-G-M as Hollywood's largest, busiest studio is meaningful for two reasons. "Ben-Hur" is the true multi-million dollar roadshow attraction that is fast changing the releasing patterns of the major distributors. So far, it seems destined to become the biggest, most expensive and most rewarding (financially) of them all.

But perhaps even more significant in the cinema scheme is the fact that the triumph of Joe Vogel and his M-G-M associates points up the vital need for experienced, knowledgeable show people to operate film companies. Unlike lumberman Tomlinson, the Metro boss is something of a gambler, unafraid to risk millions on a venture he believes will provide the general public with the entertainment they will go to theatres to buy. And, unlike Tomlinson, he has proved himself able to gauge accurately (as far as it is possible in a changeable climate) the fickle public taste.

With "Ben-Hur" yet to rack up much of its overseas and U.S. hinterlands grosses in its climb to a projected $75 million gross, Metro last month launched "King of Kings," another biblical extravaganza, which figures to roll up a huge worldwide gross. And for the coming year, Lion trainer Vogel has announced "some of the most important attractions in M-G-M's entire history." Now in the process of completion is "Munition on the Bounty," another re-make of a screen classic. This one, starring Marlon Brando, will be brought in at a whopping $18 million, the costliest film in history. Also set for release in late 1961 and 1962 are "Four Horsemen of the Apocalypse" and "How the West Was Won," the latter being the first story feature in Cinerama.

Vogel's ambitious plans for his firm are about as far afield from the cautious, conservative concepts of his former Wall Street enemies as movies are from nuts and bolts. Each film production, unlike such mundane staples, is a brand-new product, a fresh attempt to attract the buying public. It takes a rare breed of executive with the courage and confidence to pour millions into one item, with the chance of commercial success hinging upon his judgment of what the public might enjoy. Certainly, Joe Vogel has proved his right to exercise such judgment.

Once attractive to financial interests mainly for its liquidation possibilities, Metro-Goldwyn-Mayer now is one of Wall Street's darlings, as close to being a "blue chip" investment as a movie issue can come. A tribute from the brokerage firm, Hayden, Stone & Co., for its "ability consistently to produce films capable of winning outstanding boxoffice success" is one of many that have been tossed Metro's way this year.

Not only is Joe Vogel today's most accomplished lion trainer; he has the bulls and bears eating out of his hand, as well.
The Old Product

There is a small theatre in a decaying neighborhood in Manhattan that has been putting together double bills of old pictures. The pictures are not always easily obtained, and in many instances they have already been through subsequent runs on the Late Late Show on television. But if you should visit this theatre, particularly on a week-end evening, you would find a line stretching out into the street.

Now I see that Metro-Goldwyn-Mayer is recognizing some of the theatrical potential of old films by turning them over to states-righters. The reason independent distributors are being used, according to M-G-M, is that the company's own branches are fully occupied with current product.

Since the Metro organization will be occupied with a raft of important new attractions during the next few years, the oldies probably would get very little attention from the sales department. As a matter of fact, it is likely that the initiative for the release of many of them would have to come from exhibitors in search of old product to fill out the gaps in their playing time. The states-rights distributors, on the other hand, are sure to apply some aggressive salesmanship, and this should profit everybody involved: M-G-M, the distributors, and the exhibitors who need product most urgently today.

I would like to see Metro supply the independent distributors with some promotional material to pass on to exhibitors, in order that the maximum results can be obtained from this deal. But, regardless, it remains a splendid idea for getting some idle assets into circulation, and I would like to see other major companies follow Metro's lead.

What Metro, in the forefront of the industry, is doing with its old product is only part of what could and should be done. There is so much gold in the old vaults, waiting to be found.

At the risk of sounding like a broken record, I must once again wonder out loud when, oh when, the creative minds of the movie industry are going to get around to packaging the old stuff attractively and moving it off the shelves. It is one thing merely to reissue, say, an old Garbo picture or a 30-year-old musical. There is a curiosity value, and a demonstrated box office value at least in large cities with small art theatres, for such attractions. But so much more can be done with these old films.

Bob Youngson has turned out a whole series of successful features which are nothing more than collections of excerpts from the films of great movie comics. Why can't there be a movie on "The Garbo Story," beginning with her Swedish or first American appearances, using some of her greatest scenes, and closing with the most recent newreel shots or even pictures of the building where she lives in seclusion? Why can't one of the studios do a "Great Love Scenes" film, going all the way back to May Irwin in "The Kiss," which as I recall was one of the first of all films?

How about a celluloid chronicle of the evolution of the movie cowboy, from "The Great Train Robbery" to "High Noon" or the like? There are still plenty of people around who remember Jean Harlow. What about a feature using scenes from all her films, and winding up with the even more dramatic story of her death? And what about the kid stars of yesterday and the day before? Why isn't there a feasible feature attraction for theatres in collected scenes of Jackie Cooper, Jackie Coogan, Mary Pickford, Donald O'Connor, Freddie Bartholomew and so many others, not to mention Shirley Temple?

There are two ways of doing this kind of thing. One is on a single company basis, where the particular company pulls film only from its own pictures, without having to buy rights from other outfits. Metro, for example, could put together a Garbo feature that way. The other method is to put together film from all available sources, buying what you need from other companies. This can be complicated, but certainly no more so than borrowing an actor from his contract studio or buying stock footage. The main point is that somebody has to be given the job to do and the resources with which to do it. He needs production facilities as well as financial backing. He needs promotional help. Given these things, he will come up with new pictures based on old footage, new attractions for theatres.

I do not contend that these celluloid strolls down memory lane will all be hits, or will all be for every type of theatre. I do contend, most strongly, that such pictures will be money makers, since they will cost very little and will have a certain definitely recognizable appeal. Furthermore, they will still be helping to alleviate the product shortage.

There are those who will say that all this is futile discussion since so many of the film companies have relinquished control of their backlogs. The answer to such criticism is clear. If the company doesn't own the pictures any more, somebody else does. If you want to put together a compendium of great love scenes, find out who owns the scenes you want and start dickering for them. This is a normal business practice. All that is required, basically, is people with the ability and the resources to do the job. It is a job well worth doing, and the industry would be well advised to encourage it. Indeed, this might easily be a project in which some exhibitor financing could figure importantly.

I am aware of the skepticism in some quarters about the appeal of old movies to the modern audience. The fact is that a substantial proportion of the audience at most showings of old movies is in the young adult group. Even if this were not the case, it should be remembered that our middle-aged population is reckoned in the tens of millions.

There is no need to labor the point. The potential theatre audience for old movie material is certainly large enough to warrant a major effort at salvaging the unexploited riches of the industry's vaults.

At the risk of rubbing salt in old wounds, I might point out that what I am suggesting for the movie industry has already been done successfully by television—and that the theatre pictures which I am suggesting would also probably wind up, later, on the home screen. In other words, whether the movie industry does the job or not, the job is going to be done; and the movie people might as well get in first.

We have had television programs about the coming of talking pictures, Rudolph Valentino and a whole miscellany of movie subjects. They have gotten good notices and sizeable audiences. All the evidence points to substantial public interest in Hollywood's past. This interest can certainly help Hollywood's present.
Plant Full-Page Newspaper Spreads To Reap Holiday Boxoffice Harvest

Film company executives who constantly urge exhibitors to roll up their promotional sleeves, pitch in and follow through with carefully-planned campaigns at the local level would do well to mention the National Theatres showmen in their pep talks. For them, extracting every ounce of merchandising potential from their playdates, and distilling it down to the juice that powers successful b.o.-boosting drives, is just the beginning. When they think the time is ripe for expansion and improvement, they whip up a business-building storm all their own.

Latest hub-thumping effort, timed perfectly to kick-off the winter holiday season, resulted in a smart big-city coup—all four major Los Angeles dailies (Times, Examiner, Herald-Express and Mirror) came out with a full-page spread on the coming holiday season of new film product. In addition to the large circulation newspapers, the Hollywood Citizen-News, Beverly Hills Citizen and Valley Times Today prominently featured the special holiday salute to screenland and local theatres.

Having already brought the entire industry up sharply with a clever, hard-hitting institutional advertising push titled, "Something Wonderful Is About to Happen" (Film BULLETIN June 12, 1961, issue), which depicted the pleasures and rewards of movie-going, the National Theatres admen joined forces with Pacific Drive-In Theatres in a promotional plan designed to alert the public to the joys of the cinema. Shrilled for planting in metropolitan and local papers immediately prior to the beginning of each of the seasons, the publicity first took the form of a Summer Movie Preview, a splashy, 12-page rotogravure tabloid mapped out by Paul Lyday, of NT, and Pacific Drive-In's Jack Case (FB July 24, 1961, issue).

Once again obtaining the cooperation of the major studio publicity directors, Case this time teamed with NT's Pete Latisis to compile a raft of eye-catching material, then proceeded to coordinate the assignment with the newspapers, who proved only too willing to liven up their amusement sections with attractive movie stills and interesting, catchy copy. Under the slogan, "Holiday Movie Season Is Here Again" (each paper employed a variation of the theme, to avoid duplication), nine major studios were represented by some 26 pictures, played up to the best advantage via dramatic art layouts and arresting-worded stories.

The excellent choice of scene stills is amply evidenced in the spread shown on this page. The copy also is equal to the occasion, matching the art in crispness and originality (a far cry from the usual gish that emanates from publicity mills). A choice example of the smart, informative leads accompanying the spreads is this one by Harold Hildebrand, of the Examiner: "As the samplings illustrated on this page indicate the fare is diverse. There will be action epics and light adventure, high adventure, comedies, romance, drama and musicals. The cinematic entertainment is geared to keep regular fans as well as capturing new patrons. "Traditionally, Christmas week was saved for the biggest and the goodties. This has been changed. Theater owners, anxious to demonstrate that 'Movies Are Your Best Entertainment,' have jumped the gun. They want to distribute their entertainment over a longer period to make their offerings a continuous and lasting gift." "So, instead of a surfeit during Christmas week, the releases have been spaced over the entire holiday season from Thanksgiving through New Year's."

Both circuits are sufficiently sold on the idea and are following through by arranging for similar breaks in numerous other cities and towns where they operate hard-top theatres and drive-ins. Spring should uncover another fresh variation from the NT-Pacific team on this invaluable institutional theme. In the meantime, theatremen all across the country seeking to hyp business would do well to take a closer look at how a couple of enterprising circuits have built showmanship into a boxoffice aid.

U-Decca Promote 'Drum' Album

Universal and parent firm Decca Records are presenting a powerful display of the promotional energy that can be generated when a film and record company join forces to plug a motion picture sound track album. The album enjoying the campaign is "Flower Drum Song."

Keyed first to the film's world premiere at the Music Hall, the toneful push is being adapted to key city openings slated to begin Dec. 22. The music is being featured in U's national magazine ads and its local newspaper campaigns with the copy line, "The Year's Most Magnificent Score—Hear! Decca's Sound Track Album of 'Flower Drum Song.'" Decca will play up the best features of the album in a special magazine, newspaper and trade drive.

In addition to providing for cooperative advertising on the local level, U is offering Decca dealers 20 promotional pieces.
“The Mark”
Business Rating 222
Fascinating, suspenseful, sexual drama. Rating is for art-house market. Needs strong sell elsewhere.

In this fascinating probing of sexual maladjustment, Continental has come up with a powerful and gripping psychological drama in the tradition of “Spellbound.” Rarely has the search offered in such honest, intelligent and non-sensational terms a story as controversial and disturbing as is found in this British import. Guaranteed to reap strong word-of-mouth among art patrons, it can eventually be used as a dualler in other situations peopled by discriminating viewers, and, if well exploited, can become a strong adult attraction generally. Under Guy Green’s suspenseful and consistently dramatic direction, the hidden fears of a man on parole after spending three years in prison for abducting and almost raping a 10-year-old girl assume the impact of a contemporary tragedy. And the fact that the paroled man is never sure whether he is the horrible pervert he believes himself capable of becoming gives the story a sense of authenticity and mystery certain to keep attention riveted to the screen. Flashbacks dealing with the offender’s prison therapeutic sessions are ingeniously intertwined with the events following his release (a new start under a different name, the love of an attractive widow, police hounding, the snooping of a scandal-sheet newspaper man). “The Mark” also manages to be informative about a taboo subject while never forgetting its basic mission—to entertain. Audiences will be aware that they have undergone a powerful experience. Stuart Whitman turns in his finest delineation to date as a maladjusted offender. Rod Steiger exercises masterful control as his psychiatrist, parole administrator and friend. Maria Schell delivers a complex characterization as the widow (with an 11-year-old daughter) with whom Whitman falls in love. The Sidney Buchman-Stanley Mann screenplay finds Whitman building a normal life for himself after his release. He conquers his fear of seducing Miss Schell’s daughter only to have his past exposed by a snoopy reporter. He loses his job realizes Miss Schell no longer trusts him now that she knows the truth, and moves to another town. Miss Schell locates him and agrees to face the future with him.

Contiental, 121 minutes. Maria Schell, Rod Steiger, Stuart Whitman. Produced by Raymond Stross. Directed by Guy Green.

“Summer and Smoke”
Business Rating 222 Plus
Based on Tennessee Williams drama of frustrated love. Geraldine Page fine. Mainly for met. market.

Tennessee Williams’ bitter study of frustrated love and wild living in a small Southern town in 1916 reaches the screen in this Technicolor-Panavision Paramount release. There are moments of high drama here, thanks to the superb acting of Geraldine Page. Her portrayal of the shy, sensitive, spinsterish minister’s daughter who believes only in the beauty of the “soul” and worships the reprobate doctor’s son who lives next door is one of the most moving and sensitive delineations to reach the screen in some time. Unquestionably, she should be a strong contender for an Oscar when Academy Award time rolls around. Word-of-mouth concerning her performance and the lure of the Williams name will play important factors in helping “Summer and Smoke” pay off at the boxoffice. Strongest returns figure to come from metropolitan areas. Under Peter Glenville’s literate and mood-provoking direction, the frustrations of “old maid” Miss Page and wild Laurence Harvey spring alive with power and impact. Harvey, as the doctor’s son who prefers the “good life” to carrying on his father’s profession, turns in a fairly convincing performance. If he fails to convey conviction at the end where irony turns Harvey into a “pure” person and Miss Page commences on a path of promiscuity), the fault lies in the haziness of the James Poe-Mead Roberts screenplay. Good support comes from Rita Moreno, the tigerish daughter of a casino owner who tries to hook Harvey; Una Merkel, Miss Page’s kleptomaniac mother; John McIntyre, Harvey’s dedicated father; Pamela Tiffin, the inquiring teenager Harvey eventually marries; and Earl Holliman, the traveling salesman Miss Page “picks up” at the end. Harvey climaxcs his wild summer by trying unsuccessfully to seduce Miss Page, then deciding to marry Miss Moreno. During a drunken party Miss Moreno’s father (Thomas Gomez) kills McIntyre. The death sober Harvey emotionally and he throws himself into his work. When Miss Page comes to give herself to him physically, Harvey rejects her because it was her ‘soul’ he always admired.


“X-15”
Business Rating 111
Talky space ship drama. Bottom-half action dualler.

United Artists intends cashing in on today’s headlines with this Technicolor drama about the X-15, the world’s first pilot-controlled space ship. Unfortunately, it emerges a talky, technical documentary offering more exposition on what makes the rocket soar (James Stewart is the narrator) than dramatic situations concerning the men who pilot it and the women who love them. A feeble plot runs throughout, but not enough of one to make this an exceptionally strong entry for the general market. Lacking marquee names, it will end up on the bottom half of action double bills. The photography is excellent and most of it was shot up in the wild blue yonder zooming along at several thousand miles an hour, but once we return to earth director Richard Donner is burdened with Tony Lazartino (he also co-produced) and James Warner Bellah’s pedestrian script. The central characters include test pilots David McLean (engaged to Mary Tyler Moore, who lives in constant fear of becoming a widow), Charles Bronson happily (married to Patricia Owens) and Ralph Taeger (married to Lisabeth Hush, whose terror over Taeger’s flying causes her to have miscarriages). A number of other military and civilian personalities pass in review before the film’s end, but the real star of this adventure is the handsome X-15. The plot finds the X-15 project under constant newspaper pressure because of a number of accidents and failures. Bronson sets a world speed record for a pilot-controlled plane before he is killed. It is McLean who finally accomplishes the projects goal—piloting the X-15 one hundred miles above the earth at 4,000 miles per hour.


Film BULLETIN reviews have one aim: to give honest judgment of entertainment merit —and boxoffice value.
"Bachelor Flat"

Business Rating  ⦿  ⦿  Plus

Slapstick story of British professor pursued by females at U. S. college. Good for general market.

There's more out and out slapstick in this 20th Century-Fox release than has been witnessed on the screen in some time. The Frank Tashlin-Budd Grossman script is a rather flimsy affair concerning itself with the female troubles befalling a quiet British archaeology professor teaching in a California college. But the audience, at a recent New York "sneak," ate it up, and if this is any indication of what future response will be like (especially with the film scheduled for release during the forthcoming holidays), it should roll up some happy returns in the general market. A big hand goes to British comic Terry-Thomas who manages to bring everything off with his fine sense of timing, mugging and overall verve. The marquee also boasts Tuesday Weld and Richard ("West Side Story") Bev- ner, and everything's been gaily wrapped up in a sparkling DeLuxe Color, CinemaScope packaging. Under Tashlin's breezy direction, the script's many complications come off as harmless, amusing entertainment: Miss Weld moving into Thomas' bachelor flat (which he's rented from fiancé Celeste Holm), not telling him she's his future stepdaughter and posing as a runaway delinquent; Bevner, law student in the trailer next door, making a number of unsuccessful plays for Miss Weld; Thomas trying to avoid the traps set for him by every female on campus; Bevner's pet dachshund dragging and hiding Thomas' prize dinosaur bone. There are plenty of young beauties on hand, plus a lively Johnny Williams background score. The ending finds Bevner discovering the truth about Miss Weld and winning her, and Thomas getting drunk and frightening off all the females so he can settle down with Miss Holm.


"Valley of the Dragons"

Business Rating  ⦿  ⦿

Prehistoric thriller. Solid exploitation entry.

An prehistoric monster thriller in the vein of "1,000,000 B.C." and "The Lost World," this Columbia release shapes up as a solid exploitation attraction for the general market. Action and adventure fans will find it good escapist entertainment, especially the kiddies. Based on Irles Venne's "Career of a Comet," it relates the adventures which befall a couple of 19th Century men when they are suddenly yanked back into time after a comet collides with the earth. Cesare Danova and Sean McClory portray two men about to fight a duel over a woman when they find themselves in the midst of a gigantic earthquake (as the comet strikes the earth). They are then thrown back to the beginning of time. Joan Staley and Daniele de Metz are the young prehistoric lovelies they end up with. Danova figures out that the comet which comes close to the earth every 100,000 years, once struck the earth a glancing blow, and carried away a fragment of prehistoric earth. They begin exploring the strange valley and become separated while fleeing from a huge mastodon. Danova seeks refuge with Miss Staley and the River People. McClory saves the life of the Cave People's warrior chief (the River People and Cave people are at odds) and is taken into their tribe. A number of adventures unfold, including a volcanic eruption, before Danova and McClory are reunited. They learn that a group of Cave People are being besieged by giant beasts, destroy the animals with gunpowder, and force the Cave People and River People to become friends. Then they happily settle down to wait until the comet takes them close to earth.

Columbia. 79 minutes. Cesare Danova, Sean McClory, Joan Staley. Produced by Byron Roberts. Directed by Edward Bernds.

"A Summer to Remember"

Business Rating  ⦿  ⦿ Plus

Tender, moving Russian tale of a five-year-old boy and his stepfather. Strong for art houses.

From Russia comes this tender, humorous and deeply moving exploration of the private and public world of a 5-year-old boy. Unfolded in simple yet meaningful terms, it is sure to stand as one of the finest films about children ever made. Art house exhibitors can count on this Kingsley-International release to roll up some pretty strong boxoffice. Under the sensitive and poetic direction of Georgyi Danelia and Igor Talankin, this touching little world comes alive: the boys adjustment to a new stepfather; the realization that the stepfather is an important and respected farm director; traumatic news that he's soon to have a baby sister. The compilation of these delightful moments makes "A Summer to Remember" a film to remember. Borya Barkhatov is the most "natural" child actor yet to reach the screen, and his performance will be the subject of discussion for a long time to come. Sergei Bondarchuk (director-writer-star of "Fate of a Man") delivers a complex and moving portrayal as the stepfather, while Irana Skobtseva conveys the sense of a woman in love and a mother with delicacy and warmth. Young Barkhatov's happy new world is shattered by the arrival of his new sister and Bondarchuk's announcement that the boy is to be left behind (because of poor health) when the stepfather is transferred to another region. Heartbroken, Barkhatov watches his family depart, then jumps for joy when he realizes they are coming back for him.


"Twenty Plus Two"

Business Rating  ⦿  ⦿

Private-eye melodrama OK for action market.

Allied Artists' "Twenty Plus Two" emerges an OK private-eye meller for the action market. David Janssen, Jeanne Crain, Dina Merrill and Agnes Moorehead provide fair enough marquee strength to have it top the bill in certain situations. Elsewhere it will prove an acceptable dualller. Mystery fans will have their hands full wading through the many leads and herrings tracer-of-missing-heirs Janssen runs into as he sets about trying to link the eleven-year disappearance of an heiress to the murder of a Hollywood secretary. He's handsome, tough and flip (private-eye requisites) and he's surrounded by the usual assortment of "sexies" and "toughs." Miss Crain is the girl who broke her engagement to him while he was in Korea and now wants to start up again. Miss Merrill portrays a pretty blonde heiress who bears a strong resemblance to a brunette hostess Janssen fell in love with in Tokyo. Miss Moorehead is the missing heiress' mother. Confidence man Jacques Aubuchon and movie star Brad Dexter are the despicable "heavies." Janssen is convinced that Miss Moorehead's daughter is still alive. He travels from city to city picking up clues and learns: (1) the slain secretary served time for blackmail, and (2) Dexter served time for pandering. The pieces fall together when Janssen discovers that Miss Merrill is: (1) Miss Moorehead's missing daughter, and (2) the same girl he knew in Japan (she fled New York believing that she had killed a man). The "dead man" turns out to be Dexter. Dexter is killed and Janssen and Miss Merrill plan to marry.


November 27, 1961 Film BULLETIN Page 11
All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

**ALLIED ARTISTS**

**March**
OPERATION EICHMANN Werner Klemperer, Rita Leo, Jack Hawkins, Director: Robert Wise, Producers: Samuel Bischoff, David Diamond. Search and capture of the Nazi butcher, 93 min. 3/20/61.

**April**
TIME BOMB Curt Jurgens, Mylene Demongeot, Alain Saury, Paul Mercery. Plot to sink ship for insurance money goes awry, 92 min.

**May**


**June**
CAMEL AT THE BRIDGE, EL BRIDGE, CAPTAIN BILLY LARD, GEORGE RECKLESS DAY Sammy Davis Jr., Keenan Wynn, Producer-Director Roger Corman. Edgar Allan Poe’s classic, 85 min. 6/8/61.

**July**

**August**

**September**
JOURNEY TO THE 7TH PLANET Color, John Agar, Greta Thyssen. Producer-Director Sid Finkel. Science fiction. 90 min. 9/22/61.

**American International**

**March**

**June**
HOUSE OF FRIGHT Color, MegaScope. Paul Mantee, Daws Addams. Based on Robert Louis Stevenson horror classic, "Dr. Jekyll and Mr. Hyde." 80 min. 6/7/61.

**July**
ALAKAZAM THE GREAT Color, Magnascope. Cartoon features starring the adventures of Frankle Avalon, Debbie Steele, Jonathan Winters; Sterling Holloway, Arnold Stang. Producer-LouRussoff. 84 min. 7/24/61.

**November**

**December**

**Buena Vista**

**May**

**June**

**July**
NIKKI, WILD DOG OF THE NORTH Technicolor. Jean Grant, Emile Genest, Producer Winston Hibler, Directors Jay C. Forrester, Don Haldane. Adventure drama based on the novel "Johnny the Wolf" by Miss Dorothy Curwood’s "Nomads of the North." 73 min.

**October**
GREYFRIARS ROBBY Technicolor. Donald Crisp, Laurence Naismith, Alme Machonite, Producer Walt Disney, Director Don Chaffey. True story of a dog that won the hearts of the town, 91 min. 10/4/61.

**December**

**Columbia**

**May**

**June**

**July**
RAISIN IN THE SUN Sidney Poitier, Claudia McNeil, Ruby Dee, Producer-Director Alex Salkind, Phillip Rose. Director Daniel Petrie. Based on award-winning Broadway play. 128 min. 4/30/61.

**September**
SCREAM OF FEAR Susan Strasberg, Donald Lewis, Ann Todd, Producer Jimmy Sangster. Director Seth Holt. 81 min. 8/22/61.

**October**
DEVIL AT 4 O’CLOCK The Color, Spencer Tracy, Frank Sinatra, Kerwin Mathews, Jean Pierre Aumont, Barbara Steele. Produced and Directed by Daniel Mann. 126 min. 10/2/61.

**November**

**December**

**Film Bulletin—This Is Your Product**


**DECEMBER SUMMARY**

The December reissue schedule totals a low 14, with each company holding just one or two holiday pictures at the ready. Four firms—20th-Fox, United Artists, Columbia and Paramount — have two films, while six outfits — M-G-M, Warner Bros., Allied Artists, American-International, Buena Vista and Continental — are going with one release. Universal has nothing slated for December.


**SECRET OF MONTE CRISTO** The DualScope, Color. Rory Calhoun, Gianina Marcola, Janie Huggins, Paul Hunter. Producer-director Lawrence Weingarten. Director Richard Thorne. Story of a beautiful woman whose life is altered by the man who has been involved in her life, set against today’s political scene. 8/7/61.

**MORGAN THE PIRATE** CinemaScope, Color. Steve Reeves, Valerie Lagrange. Director Andre Toth. Colorful action-drama of swashbuckling adventures of Morgan Henry. 95 min. 8/7/61.


**DECEMBER CURRENT RELEASES**

<table>
<thead>
<tr>
<th>Film</th>
<th>Studio</th>
<th>Director</th>
<th>Stars</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE KING'S TROUBLES</td>
<td>Columbia</td>
<td>Henry Koster</td>
<td>Kirk Douglas, Donald Meek, Michael Pate</td>
<td>Biblical drama of the life of King Hezekiah. 81 min. 11/30/61.</td>
</tr>
<tr>
<td>THE NANNY</td>
<td>Columbia</td>
<td>Henry Koster</td>
<td>Anne Baxter, Edmund Gwenn, William Schallert</td>
<td>Comedy-drama of a young woman’s struggle to keep a job. 85 min. 11/16/61.</td>
</tr>
<tr>
<td>THE SILENCE OF THE LAMBS</td>
<td>Columbia</td>
<td>Sidney Lumet</td>
<td>Jodie Foster, Anthony Hopkins, Scott Glenn</td>
<td>Psychological thriller about a serial killer and a former FBI agent. 115 min. 12/15/61.</td>
</tr>
</tbody>
</table>

**SEPTEMBER CURRENT RELEASES**

<table>
<thead>
<tr>
<th>Film</th>
<th>Studio</th>
<th>Director</th>
<th>Stars</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE TRINITY'S CHILD</td>
<td>Columbia</td>
<td>C. Anthony Evans</td>
<td>Robert Mitchum, Ava Gardner, Rod Taylor</td>
<td>Action-drama of a man who must save his daughter from a sinister plot. 98 min. 9/25/61.</td>
</tr>
<tr>
<td>THE YOUNG VICTORS</td>
<td>Columbia</td>
<td>Lewis Milestone</td>
<td>John Wayne, Jean Arthur, Carroll Baker</td>
<td>Drama of a young man’s journey to becoming a soldier in the American Revolution. 102 min. 9/25/61.</td>
</tr>
<tr>
<td>THE LONELY SHEPHERD</td>
<td>Columbia</td>
<td>George Cukor</td>
<td>Bette Davis, Spencer Tracy, Mary Astor</td>
<td>Drama of a woman who must choose between love and duty. 100 min. 10/2/61.</td>
</tr>
</tbody>
</table>

**JUNE CURRENT RELEASES**

<table>
<thead>
<tr>
<th>Film</th>
<th>Studio</th>
<th>Director</th>
<th>Stars</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE QUEEN'S COUNTRY</td>
<td>Columbia</td>
<td>William A. Wellman</td>
<td>Anna Neagle, Paul Muni, Grant Withers</td>
<td>Drama of a woman’s life in the British Raj. 102 min. 5/31/61.</td>
</tr>
<tr>
<td>THE OX BOW INCIDENT</td>
<td>Columbia</td>
<td>Anthony Mann</td>
<td>Arthur Kennedy, Andy Devine, John McIntire</td>
<td>Western drama of a man’s struggle against the law. 85 min. 6/7/61.</td>
</tr>
<tr>
<td>THE HONEYMOON MACHINE</td>
<td>Columbia</td>
<td>Guy Hamilton</td>
<td>Steve Reeves, Georgia Poll, Lawrence Talbot</td>
<td>Action-drama of a man and his quest for a lost treasure. 97 min. 8/7/61.</td>
</tr>
</tbody>
</table>

**METRO-GOLDWYN-MAYER MAY**

<table>
<thead>
<tr>
<th>Film</th>
<th>Studio</th>
<th>Director</th>
<th>Stars</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>TWO LOVES</td>
<td>Metro-Goldwyn-Mayer</td>
<td>Richard Fleischer</td>
<td>Richard Burton, Elizabeth Taylor, Peter O’Toole</td>
<td>Drama of a woman who must choose between love and duty. 100 min. 5/19/61.</td>
</tr>
</tbody>
</table>

**JUNE**

<table>
<thead>
<tr>
<th>Film</th>
<th>Studio</th>
<th>Director</th>
<th>Stars</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAGIC MAGOBI</td>
<td>Columbia</td>
<td>George Cukor</td>
<td>Robert Taylor, Joan Fontaine</td>
<td>Drama of a woman’s journey to Africa. 94 min. 6/1/61.</td>
</tr>
</tbody>
</table>

October


November


December


ESMERALDA, THE Technicolor, Robert Mitchum, Yvonne Dew, Produced by David Weisberg, Director John Ford. Escapade from a Mexican desert town.

February


LADIES INtheirMuiTS, THE Technicolor, Mary Astor, Miriam Hopkins, June Allyson, Produced by Arch Oboler, Director Henry Koster. Two-woman catfight in a New York embroidery shop.

WINTER MAGIC, THE Technicolor, Elizabeth Taylor, Robert Mitchum, James Mason, Produced by David Weisberg, Director John Ford. A trip to the South Pole.

March


GENTLEMEN PREFER BLONDES, THE Technicolor, Marilyn Monroe. Produced by Darryl F. Zanuck, Director Richard Fleischer. 100 min.

September


November


December


February


January

BACHELOR FLAT Tuesday Weld, Richard Beymer, Celeste Holm, Terry-Thomas, Producer Jack Cummings, Director Frank Tashlin. Comedy.

February

FENDER IS THE NIGHT Jennifer Jones, Jason Robards, Jr., Joan Fontaine, Producer Henry Weinstein, Director Henry King. Based on F. Scott Fitzgerald's novel.

March

SATAN NEVER SLEEPS William Holden, Clifton Webb, France Nuyen, Producers-Directors Las McCallery, 111 min.

July


Boat people meet a hostile native tribe.


August


July


Boat people meet a hostile native tribe.


August


September

UNIVERSAL INT'L

May

June

July

PARRISH Technicolor. Troy Donahue, Claudette Colbert, Connie Stevens, Diane McBain. Producer-Director Delmer Daves. From Mildred Savage’s new best-seller. 137 min. 11/16/61.

September


November


December

MASSACRE Technicolor. Paul Stevens, Claudette Colbert, producer. Director John Ford. Based on the novel by the same name. 145 min. 12/1/61.

October


November


December

MASSACRE Technicolor. Paul Stevens, Claudette Colbert, producer. Director John Ford. Based on the novel by the same name. 145 min. 12/1/61.
You'll take Care of this **LONG LIST** with a **SINGLE**

**CHRISTMAS GIFT**

Your **CHRISTMAS SALUTE** to thousands...

Make it **BIG ENOUGH to do the job!**

Nowhere can you get greater value for your Christmas Gift Dollars, nor can you make a more sensible and everlasting gift than your annual Christmas Salute to your industry's Will Rogers Hospital and Research Laboratories.

You give proper care and treatment, and all-time protection from all chest diseases to everybody in your industry (including your own family and yourself)—treatment and care of such serious diseases as lung cancer, emphysema, tuberculosis, chronic heart disease, and a dozen others, any of which could bring financial disaster to most men and most families if they had no help.

You give this help as a Christmas Gift to thousands, with your Christmas Salute contribution.

Remember, we're putting up new buildings, expanding our research, increasing our patient capacity...

So, make yours a BIGGER Salute this year!

Your **WILL ROGERS HOSPITAL'S CHRISTMAS SALUTE** Now on!

WILL ROGERS MEMORIAL HOSPITAL AND O'DONNELL RESEARCH LABORATORIES, SARANAC LAKE, NEW YORK
What Do We Look Like To the Public, the Press, The Financial Community?

THE MOVIE IMAGE NEEDS REPAIR

By LEONARD COULTER

CALL FOR CLASSIFICATION

We Can’t Have Both Our Penny and the Cake

Reviews

EL CID
Film of Distinction

ONE, TWO, THREE
BABES IN TOYLAND
THE ROMAN SPRING OF MRS. STONE
He kissed her lips... her eyelids... her fingertips... and every kiss cost him a piece of himself!

JENNIFER JONES • JASON ROBARDS, JR. • JOAN Fontaine • TOM EWELL

in F. SCOTT FITZGERALD’S celebrated love-story

Tender is the Night

Filmed where it was lived... against the fabulous backgrounds of Paris... Rome... the Riviera... and the Alps!

CO-STARRING

CESARE DANNOVA • JILL ST. JOHN • PAUL LUKAS • HENRY T. WEINSTEIN • HENRY KING • IVAN MOFFAT

PRODUCED BY

DIRECled BY

SCREENPLAY BY

CINEMA SCOPE color by DE LUXE

A Distinguished Motion Picture in the Box Office Tradition of the "The Hustler" and "The Comancheros"!
YOUNGSTEIN-AA TALKS OFF. Negotiations for purchase of control of Allied Artists by the Max Youngstein syndicate were terminated last Friday (8th). A stalemate was reached, it is understood when a compromise could not be effected on a number of employment contracts recently written by the company with key executives. It was reported that while Youngstein agreed to retain certain executives from the present management, he balked at assuming the entire group of contracts. Aside from this issue, the negotiations apparently had progressed close to a point of culmination. George D. Burrows, representing AA in the New York talks, declared that he was ready to continue the discussions, but that the decision rested with Youngstein. The latter said he saw no point in pursuing the negotiations in the present atmosphere. He intimated that he would explore further possibilities upon his return from a ten-days trip to Europe, on which he departs Monday.

TELEMEETER ‘EXPANSION’. There is a strong suspicion that all or some of the equipment to be used by Telemeter in its announced plan to wire 1,000 homes in metropolitan Toronto might be coming out of Etobicoke. Reports persist that cancellations of pay-TV service in that suburb are tossing some of the equipment back into the hands of Trans-Canada Telemeter, which now will use those coin boxes to seek a more favorable reaction to its feevee programming in another section of the Canadian city.

WONDERFUL PLUG ON TV. Industryites are agreed that NBC’s “Hollywood: The Golden Years” was one of the most effective plugs ever for motion pictures. Produced by David L. Wolper, the hour-long TV show was a stirring documentary recounting of filmdom’s history from its earliest days down to the first talkies. By means of scenes from many of the screen’s classics, and appropriate narration by Gene Kelly, the wonders of motion picture entertainment were spread before the eyes of a vast TV audience. The inevitable reaction of many members of the film industry was that TV is the ideal medium for selling movies.

‘INNOCENTS’ PROBLEM. One of the thorniest promotional problems to face any of the major film companies in quite some time has been 20th-Fox’s effort to hit upon the right merchandising milieu for “The Innocents.” The promotion department, under the direction of vice president Charles Einfeld, has been undergoing brainstorming sessions in an effort to extract the ultimate in boxoffice mileage from the subtly sinister, weirdly way-out cinema version of the Henry James classic in terror. The staff still is putting final touches on the campaign and hopes to have a hard-hitting, but “different” selling line ready for the film’s first openings in New York and Los Angeles later this month.

Skouras to Remain As 20th President

It can be stated on the highest authority that Spyros P. Skouras will not step out of the president’s chair at 20th Century-Fox in the foreseeable future. Rumors that he would relinquish the presidency to Peter G. Levathes, executive head of the studio, or to anyone else, are now firmly denied by the Wall Street interests previously reported favoring a move by Skouras into the chairmanship of the board. A spokesman for those financial interests told us that “any projection of 20th Century’s future must be within the framework of Spyros Skouras at the helm.” A full appreciation of his inspirational leadership and his astute showmanship is now held by the Wall Street element. Buoyed by the sharp turn-about in the company’s production fortunes, they now see everything coming up roses for 20th-Fox and president Skouras.
What Does Our Industry Look Like To

Movie Image Needs Repair

By LEONARD COULTER

As both writer and editor on two continents I have, I suppose, received an above-average assortment of benefactions at the hands of the publicity profession. Not always, I must admit, have I given value for money. It does one's editorial ego good to shrug off some proffered blandishment with an occasionals sexy chimee, such as "preserving one's editorial integrity", which is only another way of saying, "Okay, I'll drink your whiskey, but there's no obligation." And the publicity man, smiling between his broad teeth, will invariably answer, "Of course not; that's understood", when what he really means is, "One of these days I'll get that ungrateful wretch."

Such is the state of armed truce which traditionally exists between those at the opposite poles of journalism. Because of its very undesirability it has in recent years brought into being the highly-skilled public relations expert who practises a much subtler technique of winning friends and influencing people.

The film industry's failure to recognize this fact—or to do anything about it—is, I believe, the basic reason why it is faced with an increasingly hostile newspaper Press in the United States.

An Antiquated Notion

By and large, Hollywood's publicity machine is all right. Its public relations is all wrong. There is only one man in the business today with the right concept of public relations as they apply to the movie business, and that man has been consistently sniped at by his critics for doing precisely the job the industry needs most. His name is Eric Johnston, President of the MPAA.

This, however, is not intended as a eulogy of Mr. Johnston, who can fight his own battles. Besides, he doesn't need the money. What I am trying to say is that it is high time motion pictures made a new approach to this whole, urgent question of creating a better image.

Most other major industries in the country recognize public relations as a uniquely valuable art which can be used best if—ostensibly, at least—it is free from the taint of sordid commercialism. Hollywood, however, clings to the antiquated belief that advertising and publicity are virtually one and the same thing as public relations and that if the pay-off isn't obvious there must be something wrong.

One sees the need for a new understanding of public rela-
tions as opposed to publicity on all sides: the major producing company, faced with a take-over bid, which is completely un-equipped to defend management effectively until the crisis has occurred; the company which, because of an unfortunate combination of circumstances, is compelled to borrow money on uneconomic terms in an effort to hit the come-back trail and whose common stock is selling on the Stock Exchange at an all-time low; the imaginative executive who, seeking to branch out on his own (a la Max Youngstein), finds the going rougher than it should be because in certain quarters films have been getting a black eye. And, finally, all those producing companies who in the past few months have been seeing newspapers refusing or challenging their advertisements, insisting on changes of copy or illustration, or requesting that an advertisement be "brought more into line with our standards".

In a praiseworthy, but rather forlorn, effort to deal with this last situation the Motion Picture Association's newspaper relations committee had a meeting the other day with Stanford Smith, executive director of the American Newspaper Publisher's Association. Isn't it sad to reflect that the job has to be tackled in this way, through a committee, composed of quite able publicity men, but with many an expert public relations authority among them?

One can imagine Mr. Stanford Smith sitting there at the long table in MPAA headquarters listening to the plaints and the pleas about advertising censorship in Richmond, Cleveland, Richmond, Madison, Wis., and other cities, and telling the assembled plaintiffs, "Gentlemen, the ANPA has no jurisdiction to compel its members to toe the line. We are sympathetic, of course. If you feel you are being discriminated against I'll gladly present your view to our members. But we can't go beyond that." Poor guy! What else could he say?

The movie industry has a legitimate grievance against certain newspapers. There is mounting evidence of interference with its advertising. In some cases there has been a flat refusal to publish copy and illustrations because, it is alleged, they are offensive to readers. In others, requests have been made for the catchline, or the picture, to be modified and, in a few instances, one or the other has been omitted altogether without even referring the matter back to the advertiser.

In most, if not all, of the offending newspapers other advertising has been appearing which is in such poor taste that Hollywood would shudder to use the same techniques; for

(Continued on Page 15)
We Can't Have Our Penny and the Cake

The urgency grows day by day for our industry to find some practical and honorable solution to the problem of pursuing its new-found freedom of expression without alienating the good will of the public.

The court rulings that eliminated the despised censorship bodies in many states opened the door to broader creative freedom than the screen ever had known before. But those decisions also thrust upon the industry's businessmen an obligation which they appear unwilling to assume. That is the obligation to label properly films made expressly for adult audiences, so that the guardians of the impressionable young will be forewarned. We must face up to the fact that we can't have our penny and the cake; we cannot enjoy the privilege of making films expressly for the sophisticated, adult audience, and not assume the responsibility of frankly informing the community that such films are not for children.

We believe that the recent statement, "Films: Freedom and Responsibility", by the Roman Catholic Episcopal Committee for Motion Pictures, Radio and Television, contains much truth and validity in this regard. Some of the most pertinent portions of that statement are quoted below, with the thought that exhibitors might read them and lend their support to the move to bring to our industry a system of voluntary classification that will persuade the public that we are willing to accept our responsibility to the community as the price for maintaining a free screen.

From the statement by the Catholic bishops:

"In our statement of November 30, 1960 this Committee reminded film-makers that the explicitly stated Catholic preference is for self-regulation on the part of the motion picture industry with minimal legal controls. We do not now depart from that preference...

'The indiscriminate exhibition of adult films in a mass medium of entertainment has caused parents, religious groups and legislators to look favorably in the direction of mandatory film classification by the states. Earlier this year a few of the states were prepared to consider the introduction of classification but temporarily shelved legislative proposals on the strength of industry promises to study the problem and to adopt solutions. Last year this Committee proposed that 'some system must be devised by the industry to safeguard young and impressionable minds from that subject matter and treatment in films which they are not yet mature enough to assimilate; a system of self-classification of films by the industry cannot be lightly disregarded.' We wish to repeat that we deem classification of films necessary; we would urge self-imposed classification by the industry as not only feasible but also as the sole preference of free men. We clearly envision, however, as understandable popular demand for mandatory classification should the industry refuse to regulate itself...

"The purpose of our observations has been to suggest that the freedom of the screen is in greater jeopardy today than perhaps at any other time in the history of the medium. The threat of censorship hangs over motion pictures not because of any antiquated prudery on the part of the audience but because of reasonable public dissatisfaction with current film product, practices and exploitation. If we are not to lose the priceless privilege of a free screen, then there must be a concerted effort on the part of all to recognize individual responsibility and to discharge it with intelligence and integrity.

"The responsibility of the industry needs no restatement. The Production Code exists; administered according to its letter and spirit it is a producer's best ally in the responsible exercise of creative freedom. More than once the Legion and this Committee have recognized the legitimacy of truly adult material in the film medium. In the evaluation of such films the Code Authority should be authorized by the Motion Picture Association of America to indicate to parents that the films in question are not recommended for young people...

"Perhaps the most important responsibility of all for good films rests with the public. The moral and artistic quality of films offered to us is in direct proportion to our patronage. Without patronage art has rarely been possible in the history of western culture. The film which has been called the Seventh Art is no exception to this rule. The princely patrons of the art of other years have become in our time the people. Their patronage will largely determine whether film-makers create works worthy of the human spirit or subhuman trash. In the free and intelligent discharge of their patronage responsibilities the public will look more to a discriminating choice on their own part rather than to the law. The mutual cooperation of film-maker and the public is the best guarantee of a free but responsible screen."
FINANCIAL REPORT

Columbia, Warners Lead Bullish Movie Parade

Columbia and Warner Bros. advanced smartly at closing time (Dec. 6) on the strength of upbeat earnings reports, to highlight a somewhat bullish movie trend. Twelve of the 18 cinema issues covered advanced, while five were down over the past fortnight, the gains outweighing the losses. The overall market showed a decline from the record highs registered two weeks ago. Movie trading, with two exceptions, was light.

Columbia scored a 1 1/2%-point advance for the period, amid a huge rise in first-quarter earnings, while Warners', its yearly profit up, jumped 3% as the February date for the 4-for-1 split loomed closer. Also gaining after a healthy profit announcement was Stanley-Warner, up 13%, as it registered a record gross and an excellent net gain for fiscal '61.

Twentieth-Fox moved ahead 1 1/2% as counter-forces acted on the issue: a large 39-week operations loss was revealed, but the company's current crop of releases continued to behave handsomely at the boxoffice. Cinerama resumed its rise upward, climbing 1 1/2 points on a continued large turnover of 80,900 shares that made it the most heavily traded of all cinema stocks. 75,600 shares of Allied Artists exchanged hands, largely on the basis of the negotiations with Max Youngstein for a possible take-over and as AA's first roadshow attraction, "El Cid" neared its initial openings.

Decca and Trans-Lux were the only movie issues to show any appreciable losses, each down two points.

Streamlining, Modernizing of Theatres Aid Improvement in SW Profits

Following the trend toward eliminating unprofitable properties and modernizing key theatres, Stanley Warner trimmed and renovated in fiscal 1961 (ended Aug. 26) while, like many of the other large circuits, its nonmovie interests did most of the work required to generate the firm's profits. In fact, gross set an all-time S-W record, while net was second best in the firm's history, according to president S. H. Fabian.

Net after all charges was up 22.4%—from $3,513,800 ($1.73 per share) in '60 to $4,301,900 ($2.12). Gross income totaled $13,720,700, an increase of more than $2.5 million over the previous year. And the pleasant blend of improving theatre operations and rising diversification-oriented (in this case, ladies' foundation garments) profits promises to set new records again in 1962. Predicted Fabian: "Our budgets call for an increase in both gross income and net profit reflecting not only the anticipated rise in consumer spending, but also management's belief that we will further improve our competitive position."

Pointing out that the theatre circuit lopped off 12 additional properties last year, the president declared: "We are continuing to carry out our policy of modernizing and renovating our key theatres . . . They are better than they were last year. We firmly believe a circuit of well located and attractive theatres has a real profit potential. The motion pictures now being shown, those scheduled for release during the approaching holiday season, and the productions of the motion picture companies assure us will be available in the next several months, all lead us to believe that boxoffice receipts of Stanley Warner theatres for the 1962 year will be higher than those for 1961."

The S-W report noted that the disposition of marginal houses resulted in a loss in '61 of $844,300, of which $460,000 (saving in federal income taxes payable except for the loss) was charged to net for the year and the balance of $384,300 to earned surplus.

In addition, it was revealed that stockholders of the company at their annual meeting, Jan. 11, will be asked to ratify an extension of the employment agreement with Fabian and executive v.p. Samuel Rosen. The pact, which expired last Aug. 27 and was extended by the board for a five-year period, does not require approval of the holders, but the directors decided to submit it as a matter of policy. It provides for the payment by S-W to Fabian Enterprises, Inc., of $156,000 annually for the services of the two executives, plus a percentage of annual consolidated net profits of Stanley Warner up to a ceiling of $344,000, or an overall ceiling of $500,000 per year.

Roar of 'Guns' Lifts Col. First Quarter

The thunderous boxoffice roar of "The Guns of Navarone" has begun to swell the coffers of Columbia Pictures.

First tangible evidence of the picture's impact on matters fiscal was president Abe Schneider's report that earnings for the first fiscal quarter ended September 30, amounted to $1,242,000 (80c per share), compared to $510,000 (30c) for last year's similar span. Making the current performance far more impressive was the fact that the 1960 earnings included a non-recurring profit of $1,617,000 from the sale of undeveloped land in California.

In addition to "Guns," Schneider attributed the improvement to several other films released in the first quarter and the continuing progress of Columbia's TV arm, Screen Gems.

New Columbia Pacts Up for Approval

Columbia stockholders will be asked at the Dec. 20 meeting to vote on new employment contracts for first vice president and treasurer Leo Jaffe and v.p. Samuel I. Briskin, and stock options for these two and v.p.'s Sol A. Schwartz and M. J. Frankovich.

Terms, in brief, of the new pacts are as follows: (Continued on Page 14)

FILM & THEATRE STOCKS

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Close 11/22/61</th>
<th>Close 12/16/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLIED ARTISTS</td>
<td>7</td>
<td>7/4</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
<td>14%</td>
<td>15/4</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>CINERAMA</td>
<td>19</td>
<td>20 1/4</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>30%</td>
<td>32 1/4</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>COLUMBIA (Pfd.)</td>
<td>78</td>
<td>78 1/4</td>
<td>+ 1/2</td>
</tr>
<tr>
<td>DECCA</td>
<td>39 1/2</td>
<td>37 1/2</td>
<td>- 2/4</td>
</tr>
<tr>
<td>DISNEY</td>
<td>38 1/2</td>
<td>38</td>
<td>- 2/4</td>
</tr>
<tr>
<td>M-G-M</td>
<td>49 1/4</td>
<td>49 1/4</td>
<td>- 1/4</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>55 1/2</td>
<td>55 1/2</td>
<td>- 1/4</td>
</tr>
<tr>
<td>SCREEN GEMS</td>
<td>24</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>20TH-FOX</td>
<td>32 1/2</td>
<td>33 1/4</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>32 1/4</td>
<td>32 1/4</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>82 1/2</td>
<td>86 1/4</td>
<td>+ 3%</td>
</tr>
</tbody>
</table>

(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

* * *

Theatre Companies

<table>
<thead>
<tr>
<th>Theatre Companies</th>
<th>Close</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB-PT</td>
<td>45%</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>LOEW'S</td>
<td>37%</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>NATIONAL THEATRES</td>
<td>61/4</td>
<td>+ 1/4</td>
</tr>
<tr>
<td>STANLEY WARNER</td>
<td>37%</td>
<td>+ 1/2</td>
</tr>
<tr>
<td>TRANS-LUX</td>
<td>19 1/4</td>
<td>- 2</td>
</tr>
</tbody>
</table>
Business Rating O O O Plus

Big action and adventure show should do OK as hard-ticket attraction, much bigger when it gets into popular-price release. Heston, Loren head cast of thousands.

Samuel Bronston's "El Cid" is a rousing epic treatment of the life of the most heroic leader Spain has ever known. Brought to the screen with the accent on breath-taking pageantry, thunderous action, tragic romance and sweeping spectacle, and starring Charlton Heston (in his first role since winning the Academy Award for "Ben-Hur") and Sophia Loren (a strong Oscar contender for "Two Women"), it looms as a strong boxoffice attraction.

Allied Artists, aware of the potential inherent in their most ambitious film to date, plans to unleash a powerful promotion campaign to create a maximum want-to-see among moviegoers throughout the world. If the pattern established by "Ben-Hur", "Ten Commandments", "Spartacus" and "King of Kings" (also Bronston's) still holds weight, "El Cid" figures to get a good share of the hard-ticket business. It is in popular-price release that the returns should reach top-grosser proportions.

The screenplay by Fredric M. Frank and Philip Yordan places more stress on adventure and action than on characterization and dramatic depth. It tells about the merciless Spain of the Eleventh Century: a country divided in two. Its southern half dominated by Moors from Africa, its north a battleground ravaged by the strife of feudal rulers, the country is further plagued by fanatic Moslem tribes sweeping north across the Mediterranean on a path of total conquest. The times cry for a strong leader, and he appears in the person of a daring Castilian knight, Rodrigo Diaz de Bivar — named El Cid (Lord or Leader) by his enemies, the Moors. Branded a traitor for sparing the lives of his king's enemies, hated by the woman who is forced to become his wife, and sent into years of exile, El Cid eventually redeems himself by saving his country.

Under Anthony Mann's direction the production is a feast of visual thrills and sensations. The 70mm Technirama screen literally bursts alive with brilliant costumes, mammoth sets and battle sequences certain to leave viewers spellbound. Sword fights and political assassinations give way to a thunderous mace-lance tournament on horseback played out against a canvas of bright banners, colorful tents, knights in armor and ladies in brocades and velvets. And all of this is climaxed by the truly stupendous Battle of Valencia (practically the last third of the film) where thousands of Christians and Moors make the screen resound with excitement.

But "El Cid" is also the story of the devotion of two lovers separated by a deadly quarrel and years of exile. The love of El Cid and the beautiful Dona Chimene never quite alive with the required passion and tenderness. However, sympathy is developed for these central characters, because on his wedding day El Cid is forced to slay Dona Chimene's father while defending his family honor. Commanded by the king to marry El Cid, she vows eternal hatred and even joins in an unsuccessful plot to have him assassinated. It is only after El Cid spends many years wandering in exile (and protecting Spain) that she finally comes to him as his wife.

The rugged Heston is asked to bring many emotional qualities to the demanding portrayal of a man who becomes a legend. He develops the total concept of El Cid impressively and dramatically. Miss Loren is an exciting Dona Chimene, expertly combining a fiery Latin spirit with her natural beauty and then credibly traveling the various gamuts of her relationship with Heston. The support is impressive. Raf Vallone, a nobleman in love with Miss Loren; Ralph Truman, ruler of Castile during the early portion of Heston's life; Gary Raymond, his spirited oldest son; John Fraser, the weak youngster who murders for the throne; Genevieve Page, their scheming sister; Hurd Hatfield, who dies for Heston in an ambush; Massimo Serato, Heston's most devoted lieutenant; Douglas Wilmer, a cultured Moor who swears eternal friendship for Heston and names him Cid; and Herbert Lom, the fanatical African war-lord.

Heston allows Wilmer to go free, is branded a traitor, kills Miss Loren's father in a fair duel, wins the tournament for Truman, then goes on a tribute-collection mission to the Moorish kingdoms. Wilmer saves Heston from Vallone's assassination attempt, and Heston marries Miss Loren despite the knowledge that she was involved in the murder plot. She enters a convent the day after the ceremony. Truman dies and Fraser is crowned king after killing Raymond. Heston forces Fraser to swear his innocence before the nobles of Castile and Fraser banishes Heston. Miss Loren begs Heston's forgiveness and he makes her return to the convent before riding off. Years later Fraser recalls Heston to help defeat Lom. Heston is seriously wounded during the battle for Valencia, but he makes Miss Loren promise that alive or dead, he will be at the head of his men the next morning. As his forces go into battle, Heston rides at the fore, strapped to his horse, apparently dead. In this manner, he leads his army to victory.


[More REVIEWS on Page 12]
No Money for Promotion

When a major company produces a motion picture, infinite care is taken with every production detail. The camera focus is checked with a tape measure; each day’s takes are viewed as soon as possible and, if need be, reshot until they meet the exacting specifications of the studio, the technical experts, the director and the producer.

They run all kinds of tests before the stars come on the set—lighting, sound recording, camera movement and so forth. Then when the picture has completed shooting, another group of experts take over in the cutting room, editing. Gifted musicians provide the score. Topflight artists are hired for the titles.

The picture comes to market nurtured by the loving care and tender watchfulness of scores of gifted people. And now something happens.

After all the loving care and all the tests and all the expertise, this carefully crafted product is—all to often—turned loose practically to fend for itself. It gets a press book and a carefully thought-out advertising campaign. But it needs for itself.

The fact of the matter is that, with relatively few exceptions, most pictures today are made as carefully as ever and marketed less intensively than ever. There are less publicity people working, less ads in the papers, less advance information for dissemination to the trade. Somewhere in this situation there is a contradiction. If it is worth spending so much time, money and expertise in the production of the pictures, why not in the promotion? Is it because the responsibility for promotion is so diluted among independent producers, independent stars, independent press agents and dependent distributors?

I do not have immediately at hand the figures on the percentage of total costs that goes into promotion—advertising, exploitation and publicity—for the motion picture industry today; but I am willing to bet that on an average, per picture basis it is a darning sight lower proportion than was the case fifteen years ago. This is in spite of the fact that the cost of buying space or air time has risen just as much as the cost of film production. What has happened is that there has been little or no economy on a per-picture basis at the production end, and whatever cost-cutting has occurred has occurred in the various phases of distribution, from print availabilities to the number of field men on permanent staff of the distributors. (Not all the distributors, of course; thank goodness there are exceptions.)

I will not exempt theatres from this indictment. I do not believe that the proportion of total costs that goes into promotion has been maintained by the exhibitors any more than it has by the major companies based in Hollywood. The excuse is possibly the same. For the distributor it is the fact that production expenses are taking more and more of the total budget; for the exhibitor it is the fact that film rentals have risen in the same way.

On a hot picture, this isn’t necessarily true. It isn’t true for a Joe Levine, who operates on the theory that promotion can make a tepid picture hot. But as a general rule it seems quite obvious that promotion is getting the short end of the stick. I respectfully remind the movie moguls that in motion picture marketing, as with that certain cigarette, it’s what’s up front that counts. And what’s up in front of your picture is its advance promotion.

I might say the same thing about institutional marketing, applied equally to distributors and exhibitors. The other day I read a statement by an exhibition leader to the general effect that there no longer is a regular moviegoing public. The public, he said, picks its pictures these days and has no strong moviegoing habit. It is the individual picture that attracts the customers. Therefore, there must be intensive selling of the individual attraction. I have no argument with such selling; but I do have an argument with the premise.

The exhibitor is right, I think; there is no moviegoing habit or customer loyalty to a particular theatre or a particular company these days. But I refuse to accept this as an inevitable or irrevocable situation. There was a moviegoing habit and a customer loyalty, and television can’t be blamed for the demise of these wonderful assets. I will grant that television has made the job harder; but that’s no reason for giving up.

The fact is that an exhibitor these days is usually showing the same picture as other exhibitors in the same general area—except for roadshows. He is still somewhat dependent on customer loyalty; and with some of the weaker pictures he is still dependent on building the moviegoing habit. As for the distribution companies, there is no reason in the world why they shouldn’t be building their own trademarks as guarantees of picture quality. We cannot deny that the films themselves are the main thing; but the company trademark and the theatre’s reputation certainly can help. Anything which builds up the reputation of the theatre or the known track record of the company is bound to be helpful.

Institutional promotion is a growing thing in many industries. Look at the automobile companies, the television networks, the best run theatre chains, the aggressive mail order giants, just to cite a few examples. Mind you, I am not now talking about industry-wide promotion, though Lord knows that’s a field the motion picture business has never really handled appropriately. I am talking here about promotional efforts in behalf of a particular company or a particular theatre or circuit. I am talking about advertising and promotion and exploitation and tie-ins. I am talking about advertising in all media. I would not, for example, exclude the possibility of network television as an advertising medium for distribution companies on a regular or deluxe basis, rather than for occasional spot ads. I am talking about publicity about a company and its total product; a theatre and its community service or sumptuous facilities.

In The New York Times on the day this column was written, there was less than a full page of movie advertising, none of it institutional. In the same paper, there is a full-page institutional ad for one of the local television stations, plus a couple of program ads. Perhaps this is not a representative day; but then a comparison between television and theatres must take into account that promotional announcements on the air are broadcast throughout the day and newspaper advertising is just as extra. (When I refer to promotional announcements, I mean those in behalf of the station and its program—not time purchased by a sponsor.)

Please do not expect me in this space to lay out an entire promotional campaign for distributors and/or exhibitors. Frankly, there are many skilled people and agencies who get paid for doing that kind of work—and a great number of these happen to come from the motion picture industry in the first place. All I seek to do is to sound a modest tocsin.
Highlight of the 1961 Convention

Allied ‘Militant Realists’ Offer Velvet Glove to Film Companies

The “moderates” tag applied to the new Allied States Association administration may be a misnomer after all. Judging from the tenor of last week’s proceedings at Miami Beach, while much of the truculence that marked the old organization has gone by the board in favor of a posture of conciliation, there still remains evidence of an undercurrent of militancy in regard to distribution’s policies.

The youthful regime, headed by president Marshall Fine and executive director Milton London, might be most accurately described as “militant realists.” The Allied convention, meeting in sunny Miami, reflected its officers en masse, and gave them authority to deal with distribution in an attitude of aggressive mediation within the framework of the problems faced today by the entire industry. One problem, above all others, occupied the delegates: product. How to obtain more of it in less time, and how to enable the less affluent theatres to make deals on reasonable terms—these objectives made up the real sum of Allied’s 1961 convention.

LOOK FOR ‘GREAT YEAR’

To be sure, the tone of the confab was decidedly upbeat. Fine looked to 1962 as “one of the all-time great years in our business,” because of the quality of upcoming product and the growing discernment among TV viewers, who are turning thumbs down on a steady diet of bland fare. London predicted an increase in Allied units, including the possible return of some of the secessions. For one, he noted that the “reasons for disaffiliation of the New England unit no longer exist.” But the major point is that Allied brass based much of their optimism neither on the old style militancy that characterized the old regime, nor on that much-abused moderate approach that has come to signify a rather empty hat in hand policy. Perhaps, Fine summed it up best when he declared in his keynote address: “We are not moderates. We intend to seek every possible solution to the exhibitors’ problems, and we intend to seek them in a manner consistent with the times, doctrines and conditions of 1962, rather than go back to rehash years gone by, until conditions are healthy for all segments and branches of our industry.”

TWO SCHOOLS OF THOUGHT

When the time came to arrive at a method of attack on the product problem, however, there arose a dichotomy of sorts. Simplified, the two schools of thought were: (1) first, let’s go to the film companies, then, if we get no satisfaction, we can go to the Department of Justice, and (2) if we get no help from the film firms, let’s seek legal advice (and avoid specific, and possibly inflammatory, reference to the Department of Justice).

Since the top-echelon thinking was attuned to the second wave length, a compromise resolution was arrived at whereby Allied will present exhibition’s case to the distributors and give them a chance to effectuate some alterations before entering the legal lists. The resolution called for the officers and board “immediately (to) visit the presidents of the distribution companies and present them with the documented evidence to prove that their methods of distribution on so-called special-handled pictures are shrinking the volume of both distribution and exhibition. There seems to be a question as to the legality of this type of special handling,” consequently the officers were instructed “to request a legal opinion concerning the handling of special release pictures.”

Another resolution asked officers and directors “to formulate and present a plan to distribution for proper territorial releases of all pictures,” in an effort to solve the print shortage. A third pointed up distribution’s reported failure to provide a “regular flow of pictures,” which leads to serious losses of revenue.

The Fine-London philosophy embraced the compilation of “tremendous documentary evidence” to show distribution losses of revenue on many of their big attractions stemming directly from a shortsighted release policy. “The companies will do something about it because the evidence is so staggering,” declared Fine.

Admitting that some multi-million-dollar spectacles require special distribution, the Allied topper asserted that they “are being mishandled after their runs in the big towns in primary key situations. These must be continually exposed until all have complete coverage in order to capitalize on the tremendous advertising campaigns which preceded them. By failure to do so, the distributors are hurt, the producer is hurt, the public suffers denial to see the pictures...”

Perhaps, said Fine, the problem “should be brought to the attention of the Government. I say possibly this is the time to go to the Government with our compilation.” But, he indicated, both sides first deserve a chance to sit down at the conference table and thrash it out. Echoing the Allied leader’s words was chairman of the board and seasoned theatreman Ben Marcus, who considered paying a call on the D of J only if a presentation of “the facts and figures” to the film presidents proves fruitless.

(Continued on Page 10)
'MILITANT REALISTS'

(Continued from Page 9)

Originally opposed to any further talk was a group of influential members, whose chief voice was Irving Dollinger, a director and a member of the committee on industry relations. In dismissing as futile the plan to confer with the film company chiefs, he said: "It's absolutely illegal what they (distribution) are doing. It's smarter to go to the Department of Justice ... If it's legal, then we'll tell them it's bad business." Backing up Dollinger were Willbur Snaper, chairman of the industry relations arm; Sig Goldberg, chairman of the convention resolutions committee, and Abe Berenson.

A third voice was heard, too, one which has been gaining an increasing popularity of late if the terms are tough. "Don't buy the picture. William Infeld, head of New Jersey Allied, called for "concerted action" against unreasonable terms, as did Neal Houtz, head of the Iowa, Nebraska and South Dakota unit, which earlier in the year had withdrawn from the national body.

Finally, Fine's brand of realism was endorsed by the convention. One can be sure, however, that the militant core will be waiting and watching from the sidelines, ready to reassert themselves if reason fails.

A raft of suggestions to cure exhibition's ills, some of which undoubtedly will be laid before the film heads, also were tossed out for consideration at an open discussion of sales policies and trade practices of the film companies.

Attuning the public to expect top-flight films only during holiday periods was criticized by Marcus, who likened the practice to "teaching the horse not to eat, and eventually he will starve to death. What department store closes its doors or carries inferior merchandise after Christmas?" he asked. "We are driving 30,000,000 people out of the theatre and telling them to come back Fourth of July or next Easter."

As for the establishment of exclusive runs via bidding, Snaper suggested that legal counsel be engaged to test the distributor's right to require bidding in situations where an exhibitor does not ask for it.

Dollinger pictured the practice as a device to "slow down releases from the first runs to the subsequent. They don't realize that we are dealing with product as perishable as vegetables. If they don't deliver the vegetables fresh, you have grounds for damages."

The print shortage might be cured, offered Marcus, by dividing the country into two or three zones, with prints released in one zone, then another for greatest possible exposure. A similar proposal was made at the 1957 Allied convention, but no action was initiated.

The climactic banquet was highlighted by presentation of the Industry Man of the Year award to United Artists' president Arthur B. Krim.

It is obvious that the Allied administration is not about to rush headlong into any court battles nor snipe wildly and recklessly at the film companies with little plan or purpose. By the same token, it has made it clear that it is determined to alleviate the product problems that plague its membership. Should the conference table prove fruitless, one can look for a carefully-planned campaign constructed on solid legal grounds. This is where the "militant realists" would really come to the fore.

---

**Heard at Allied Convention...**

SPYROS SKOURAS: The 20th-Fox president came out strongly against classification as a censorship deterrent and issued a warning to theatremen to fight pay-TV as a threat to their existence. "If classification is adopted," he said, "the industry will lose its high position and prestige," because the door will be opened to morally objectionable films. Unless exhibitors, themselves, guard against immoral pictures, "there will be great injury to our attendance." As for toll-TV, Skouras told the Allied convention: "You must find a way to protect yourselves or this will wipe out the investments in all the theatres of America." He also urged: (1) staggering of film engagements to allow longer playing time; (2) changes in the Paramount consent decree because it "in no way has improved your lot;" (3) reduction in admission prices to boost attendance; (4) exhibitor revival of "the showmanship of the movies;" (5) extension of the COMPO-Marcus merchandising plan; (6) increase in local campaigns; (7) exhibition's making its houses more attractive.

**BEN MARCUS:** The exhibitor leader and father of the COMPO-Marcus plan saw "tremendous opportunities totally neglected by the exhibitors of America for the remodeling and construction of new theatres." He also said if his merchandising plan is extended to all areas, "availability will become a moot question... The desire to see a picture is not a permanent thing. It must be utilized immediately following the interest created by national advertising. With this plan we are getting the farmer and the housewife back into the theatre."

EMANUEL FRISCH: The ACE chairman spoke truly of the Congress' meetings with the sales managers of the film companies: "Our problems were not simple ones—but they were discussed in every case in a cordial atmosphere, and we felt that we helped reduce or eliminate friction in many of our problems." On ACE Films, he said: "ACE is not interested in token films. The goal of ACE is to bring to the theatre owners enough additional product to fill the gap that now exists... Honesty and candor require me to tell you that among all the honor roll of the organizers of ACE Films, Inc. there is but one source of Allied support, namely Detroit..."

**CHARLES MCCARTHY:** The COMPO executive vice president stressed that the COMPO merchandising plan will work anywhere "without being spoon-fed and nursed by COMPO. The plan can be handled by theatres according to the organization charts that worked so well in Pittsburgh and Cincinnati. It doesn't need a baby-sitter from COMPO to put it over." On censorship, he said: "I hope every exhibitor will immediately let COMPO and the MPAA know if there are any censorship rumblings in their territory..." It may seem doubtful that New York can be helpful in a local situation, but we can be helpful and I hope exhibitors will sound the alarm at the first sign of a puff of smoke." McCarthy had some interesting things to say about publicity and his group: "COMPO, even at the risk of being ignored, must be extremely careful about the kind of publicity it gives to its own activities and must at all times refrain from seeking any publicity that might be picked up and used by the industry's enemies."

**MILTON MORITZ:** Once again, said the American International promotion chief, "the industry is worshippers at the false idol of money... This time it has become the vogue for many Hollywood producers to compensate for the lack of showmanship to shovel huge wads of money into extravagant productions which do not permit marketing of pictures on terms and with exploitation support which make for economic sense to the producer, distributor and exhibitor."
to every EXHIBITOR in the United States playing pictures from:

BUENA VISTA
METRO GOLDWYN MAYER
PARAMOUNT
UNITED ARTISTS
UNIVERSAL-INTERNATIONAL

Seat-Selling...
Showmanship-Packed
TEASERS

SHIPPED TO YOU AUTOMATICALLY ON REQUEST!

Drop us a note, listing the Distributors on whose product you would like to receive TEASERS

FREE

and we will ship them to you automatically, as they become available!

FREE!...from N.S.S.

on your Big Attractions!

Short, punchy, tantalizing TEASER TRAILERS... that whet your patrons' desire for your coming attractions!... Powerful highlights of your big hits... skilfully blended with titles and narration... to excite your audience and build added interest weeks in advance! Run them on your screen, one, two or more weeks in advance of your powerful National Screen Trailer! They are provided ABSOLUTELY FREE, for that purpose! All you have to do is ASK FOR THEM!

ORDER TEASERS from any NATIONAL SCREEN SERVICE Exchange
“One, Two, Three”

Business Rating 0 0 0

Hectic, funny Wilder comedy about present-day Berlin. Topical story, steady laughs make it good for all markets.

Present-day Berlin, both West and East, provides the setting for producer-director-screenwriter Billy Wilder’s latest comedy. And what a barrel of fun it turns out to be. Loaded with sight gags, sparkling dialogue and first-rate performances, this Mirisch Company Presentation for United Artists shapes up as an outstanding moneymaker for all situations. Complications center around a dynamic, hard-headed, fast-talking American Coca-Cola executive in West Berlin, his attempts to get the soft drink into Russia, and what happens when his boss’s beautiful and spoiled daughter slips into East Berlin and marries a Bolshevik beatnik. Fast and furious, it makes the “in” jokes, the political satire, and the 108 minutes are gone before you even realize it. The marquee is attractive: James Cagney, Horst (“Fanny”) Buchholz, beautiful Pamela Tiffin (“Summer and Smoke”) and Arlene Francis. Add to this the topicality of the story, the appeal of the Wilder name, some on-location lensing, a snappy Andre Previn score and an ambitious promotional backing by U.A., and you end up with a real boxoffice treat. Wilder takes all the stops out as he manipulates his characters against a setting of contemporary intrigue. The performances are straight from the top-drawer. Cagney, as the harassed executive who wants to please his boss so he can land the top spot in London, is a ball of fire from beginning to end. Mugging, waving his arms furiously, shooting off one breezy line after another, he shows once again why he’s considered a pro of the first order. Buchholz comes off well as the handsome Party Line-spouting beatnik who is forced to go from Red to Red-White-Blue after the Russians trick him into admitting that he’s an American spy. Miss Tiffin plays to the hilt the boss’s daughter: a hot-blooded, seventeen-year-old scatter-brain named Scarlett, who, having been engaged four times, now finds herself exiled to Europe by her father. Miss Francis is excellent as Cagney’s wife, who greets his attempts at philandering with wit and humor, and would rather be back in the U.S.A. The script, based on a Molnar play, has Cagney learning that Howard St. John and his wife (Lois Bolton) are flying to Berlin to reclaim their daughter, Miss Tiffin. Cagney’s relief turns to horror when he learns about the marriage. He frames Buchholz, the latter makes his forced confession, but Cagney finds his brilliant scheme collapsing when he learns that Miss Tiffin is pregnant. Cagney goes into East Berlin and manages to bring Buchholz back into the West. Now begins the transformation of Buchholz into an ideal son-in-law: a bachelor, manicured, tailored clothes, table manners, the title of manager of the bottling plant, and adoption by a down-at-the-heels Count. St. John is so impressed with Buchholz that he gives the latter the London job Cagney wants for himself. Cagney returns home.


“The Roman Spring of Mrs. Stone”

Business Rating 0 0 0

Based on Tennessee Williams’ novel about fading actress and Italian gigolo. For class, art markets.

The depraved and the damned, who so often inhabit the world of Tennessee Williams, are back with us again in this disturbing and oftimes powerful Warner Bros. release. Based on Williams’ only novel (1937), it relates the pathetic experiences befalling a proud and wealthy fading beauty who goes to Rome and falls desperately in love with a cold-blooded Italian gigolo. Heralding the screen return of two-time Academy Award winner Vivien Leigh (after a six-year absence), and co-starring fast-rising newcomer Warner Beatty (“Splendor in the Grass”), this Technicolor drama gives promise of rolling up some strong boxoffice returns in the class and art markets. Its outspoken dialogue and the degenerate quality of many of its characters make it a difficult attraction for the hinterlands. It’s full of poetic and sensitive moments, and a lion’s share of the credit goes to the gifted Broadway director Jose Quintero, who, in making his screen debut, displays a fine ability for combining movement and suspense with personal traumas. Audiences may not like the people on the screen, but they won’t soon forget them. Miss Leigh brings subtle shading to her role of the aloof widow actress who moves from one with a firm grip on life to a woman floundering helplessly in the sea of corruption. Beatty justifies the publicity showered upon him. Maintaining a believable Italian accent, he expertly portrays the “detached one” who lives off wealthy women for a living and reduces Miss Leigh to her final desperate state. The distinguished German stage actress Lotte Lenya turns in an Oscar-calibre delineation as the sinister, fortune-hunting Contessa who uses handsome young men for personal profit. Gavin Lambert’s script finds Miss Leigh drifting along in a lethargic existence. She meets Beatty, through Miss Lenya, and soon finds herself desperately in love with him. She plies him with riches and becomes the laughing stock of Rome. Beatty, no longer considering her a “great lady,” leaves her for flighty movie starlet Jill St. John. Miss Leigh succumbs to a shabby young man.


“Babes in Toyland”

Business Rating 0 0 0

Disney’s live-action version of Herbert’s operetta. Technicolor musical sure to draw kids, parents.

If exhibitors decide that Santa Claus resembles Walt Disney this year they won’t be far from wrong because Disney’s latest offering to young and old alike is a dazzling Technicolor remake of Victor Herbert’s delightful operetta, “Babes in Toyland.” It marks Disney’s first venture into the field of live-action musicals, and the end result is a plum pudding of imaginative entertainment destined to keep cash registers ringing throughout the holidays and for some time to come. The basic appeal is, of course, to the kids, but vacation time should find them bringing the elders in large numbers. It’s filled with eye-catching sets and costumes, inventive special effects, lilting music, lavish production numbers, and a cast of characters that includes Mother Goose, Boy Blue, Willie Winkie, Jack Be Nimble and Blu Beep. Ray Bolger returns to the screen after an eight-year absence as Barnaby, the scheming money-grabbing miser. Teenage singing idol Tommy Sands is the young lover, and 18-year-old Annette (one of the original “Mouseketeers”) plays the delightful heroine Mary Contrary. Veteran Ed Wynn is the hilarious Toymaker. Director Jack Donohue and choreographer Tommy Mahoney have paced “Toyland” with a never-ending parade of visual goodies. The Joe Rinaldi-Ward Kimball-Lowell S. Hawley screenplay has Bolger’s henchmen kidnapping Sands and selling him to a band of gypsies instead of drowning him. Bolger asks Annette to marry him, but she rejects his offer. He steals her sheep (her source of income) and Annette decides to accept his offer. But Sands appears in time to stop the announcement. Sands and Annette end up in Toyland and learn that Wynn’s assistant, Tommy Kirk, has invented a “poof” gun that reduces everything to toy-size. Bolger gets hold of the gun, reduces all of them except Annette, then forces Wynn to perform the marriage ceremony. Sands and the toys do battle against Bolger and he is finally reduced to toy-size. The others are restored to normal size and Sands and Annette marry.

What the Showmen Are Doing!

Dinny the Drummer—Schine's Pied Piper of Theatreland

Dinny the Drummer, that cute little caricature with the sharp business-building mind, still is hard at work plugging the Schine circuit's Saturday matinees. After one year of appearances on all advertising in all media, sparking numerous promotional stunts, ideas and gimmicks keyed to the kiddies, the little boy beating the drum still is presenting Schine exhibitors with plenty of angles to explore. He draws kids in such numbers, in fact, that they should have named him the Pied Piper of theatreland.

The theatre chain's advertising and publicity department recently paid tribute to some Dinny-inspired programs staged by a couple of enterprising exhibitors.

Under the Dinny matinee banner, John Sparling, of the Ashland (Ohio) Theatre, developed a contest on stage called "Treasure City." It's one, according to the report, that the "kids go wild over." First, Sparling has the stage blocked off to represent a giant game of monopoly. Three streets are composed of 20 squares each, labeled familiar city landmarks—bank, jail, pastry shop, toy store, etc.—and alternating squares of consequences in which a player may lose a turn or a prize to his opponent. Whoever reaches the end of the "streets" first is the winner, but to make it attractive, players keep all prizes they win.

The Schine bulletin suggests that local exhibitors contact stores in their areas in an effort to promote prizes in exchange for putting their names on the stores in "Treasure City." The pastry shop could donate some donuts or cookies, the local 5 & 10 might go for a toy or two . . . even $1.00 from the 'bank' means a lot to a child.

Ray Sparkin, manager of the Milford Theatre, Delaware, drummed up plenty of excitement for the start of his Dinny the Drummer shows. He had a handsome youngster in Dinny attire and drum lead a big parade of costumed kids to the theatre for the attraction. To top it off, he held a "best costume" contest on stage, with free lollipops passed out as an added treat. First prize was a flash camera promoted by Sparkin from a local Grant's store.

Quite obviously, Dinny the Drummer has the kid appeal needed to help pack the house on Saturday afternoons. In fact, if properly promoted, he could turn out to be as irresistible as that legendary musician from Hamelin.

Beauty and the Showman Stir Talk for Embassy Pair

Embassy boss Joe Levine imported Sophia Loren for the Los Angeles premiere of "Two Women." Then, bringing her to New York, the tireless promoter tossed a press luncheon for Sophia and her party, now plugging "Boccaccio '70," and escorted them to the Front Page dinner dance of the N. Y. Newspaper Women's Club.
FINANCIAL REPORT

(Continued from Page 6)

Jaffe's contract is for seven years, five months from Feb. 27, 1961. He will receive $1,750 per week for services to Columbia and Screen Gems, plus a $250 weekly expense allowance. At the termination of the pact, he will get $500 a week for 135 weeks, then $750 a week for the same number of weeks he will have received salary under the new contract. In addition, Jaffe has been granted an option for 15,000 shares of Columbia common at $27.55 per share and 10,000 shares of Screen Gems at $16.50.

Briskin was given a three-year contract, April 21, 1961, at $1,750 weekly for the first year—same amount he received under his previous pact as v.p. and general manager of studio operations. During the last two years of the deal, he will get $1,250 per week, serving as an executive in any capacity Columbia designates. His termination pay will be $750 weekly for three years, then, in weekly installments of $750, 42.8571 percent of the aggregate salary paid him under the new contract. Also, he gets an option for 7,500 Columbia shares at $27.55.

Details of Schwartz's contract as v.p. in charge of the studio are not provided in the proxy statement, but it is revealed that he has been granted an option for 7,500 shares of Columbia at $21.85. Frankovich's option is for 7,500 shares at $26.31.

Executive salaries listed include $159,000 for president A. Schneider; executive v.p. A. Montague, $127,500; Jaffe, $79,500, and Briskin, $92,750.

Fox 39-Week Loss: $11.5 Million

Liquidation continues to bail 20th Century-Fox out of its operational losses, as the firm looks to 1962 and the promise of some solid profits from production-distribution activity.

For the 39 weeks ended Sept. 30, Fox reported a loss from operations of $11,544,007, including special write-offs of $9,200,000 in connection with theatrical and TV inventories. A gain of $25,735,917 from the sale of studio property, however, boosted net to $14,191,910. Operational earnings for the similar 1960 session were $2,997,115 ($1.26 per share). A net insurance recovery of $735,614 lifted final net to $3,732,729.

Gross income for the '61 period totaled $87,709,240, compared to $86,647,036. Expenses were $99,253,247, against $83,649,921.

UA 9-Months Net Up Slightly

United Artists' net profit just keeps rolling upward. Latest figures, announced by chairman Robert S. Benjamin, show net of $3,014,000 ($1.74 per share) for the first nine months of 1961, compared to $2,987,000 ($1.73) for the similar '60 span. The '61 total is after a provision of $2,500,000 for income taxes. UA's worldwide gross for the first three-quarters totaled $85,310,000, against $80,595,000 a year ago.

Republic-America Merger Faces Suit

The Justice Department filed a civil anti-trust suit against the proposed merger of America Corp. and Republic Corp. In charging that the combine might substantially lessen competition in violation of the Clayton Antitrust Act, the suit also asked the Federal District Court in L.A. to order America to dispose of the Republic stock it purchased last May.

Col. Plans to Sell 222,568 Shares

Columbia plans to sell 222,568 shares of its common. To pave the way, it has filed a registration statement with the SEC so that they may be sold at varying times at prices related to the market price on the New York Stock Exchange at time of sale.

Of the shares listed for sale, 17,062 are held in the firm's treasury; 101,704 have been issued previously to Columbia (or subsidiary) executives on exercise of options, plus stock dividends on them, and 103,802 shares are reserved for issuance under outstanding options granted to these executives and other officers.

Management officials of Columbia as a group, according to the SEC, own 8.4 percent of the firm's 1,488,722 outstanding shares. The prospectus lists 14 selling holders, including president A. Schneider (selling 45,933 shares) and vice president Samuel J. Briskin (17,829).

Screen Guild Shows Showmanship

With the possible exception of a vote-hungry group of insurgents in a proxy fight, or a wacky Judy Holliday creating havoc in "The Solid Gold Cadillac," annual stockholders meetings are pretty much cut from the same pattern: if the profits are large, the president will beam broadly and discourse dryly on management's merits; if net is down, he will usually attribute it to certain standard factors and quickly move on to brighter prospects for the coming year. Against this rather drab background, Screen Gems' first public meeting since its common stock offering last February shone like a beacon in the night.

To supplement the usual words, officials of the TV film production-distribution firm employed a 30-minute audio-visual presentation on a large screen at the studio of the Elliot, Unger & Elliot division to report that net income for the first quarter of its fiscal year through Sept. 30, totaled $341,735 ($1.13 per share), a nice increase over the $152,545 ($0.6 per share) of a year before. The profit was disclosed by first vice president and treasurer Leo Jaffe. President A. Schneider presided.

Vice president and general manager Jerome Hyams indicated the departure from routine when he spoke thusly before the meeting: "We have an exciting and dramatic story to tell to our stockholders and the public. We want to tell that story in the way we know best—through the use of film and other visual media. We see no reason why annual meetings should be cut and dried affairs." And so they were, to an audience of some 250 appreciative stockholders, via a variety of sound and visual techniques; among them: specially-prepared still and motion pictures; statistical charts and graphs; film clips from Screen Gems television series, and special footage taken from a helicopter of the Columbia studio in Hollywood, where most of the SG shows are filmed.

In addition to the hike in net, holders were told that gross for the first period amounted to $7,448,000, compared to $6,218,000 in the 1960 span. And later quarters of 1961 will be even better, hey learned, because the first session does not reflect proportionately the earnings that may be looked for over the full year (the major video season runs from October through June).

WB Net Up Despite Drop in Gross

Despite a $3.6 million drop in gross, Warner Bros. net income was up for the year ended Aug. 31.

Consolidated net amounted to $7,209,000 ($5.97 per share), a slight increase over the $7,102,000 ($4.64) of a year ago. In addition, the firm reported special income of $4,511,000 ($3.73), representing a dividend of Associated British Picture Corp., Ltd. stock received from a nonconsolidated foreign subsidiary and capital gain realized on the subsequent sale of the stock, less estimated federal income taxes.

Film rentals, including television, sales, etc., totaled $83,514,000, compared to $87,163,000 in '60.
State of Our Relations with the Press

(Continued from Page 4)

instance, advertisements for dirty or doubtful books which, however, have been given a respectable aura by the simple device of characterizing them as classics, or having them authored by a doctor or scientist. And products of feminine hygiene, sanitary articles, rear-end falsies, brassieres and foundation garments are revealingly publicized in the most respectable gazettes without raising the slightest qualm among publishers.

It certainly cannot be held—for there is ample evidence to the contrary—that today’s motion picture advertising is more suggestive or objectionable than that which appeared fifteen years ago in the very newspapers which grabbed eagerly for it then, and which now cry havoc. It isn’t many years since a newspaper editor would have been transfixed with horror if one of his reporters tried to use the word rape in print, or referred to a woman as pregnant. Today those terms are in everyday editorial use; yet the clinch scene in film advertising suddenly arouses high moral scruples.

The Ugly Truth

If the ugly truth be told, this sudden wave of moralizing on the part of the Press is probably a fake. Morality isn’t the real reason at all why so many newspapers have a “down” on the film industry, but it serves as a very convenient excuse.

In Hollywood’s palmiest days its volume of advertising represented an important percentage of Press revenues. Although movies still contribute more to the coffers of the Press than any other entertainment medium, it is far less important today in relation to the whole. To put the matter bluntly, there is not the same economic necessity as formerly to be accommodating to the film companies.

Nor, on the purely editorial side of the lay Press, is Hollywood copy as important as it once was, or of as wide public interest. In the good old days a good Hollywood exclusive, or a razzle-dazzle set of pictures, was something any editor would prize. It was vital to him to avoid a clash with the movie companies’ publicity departments. The change which has occurred in the very nature of the industry (to say nothing of TV) has virtually destroyed the star system. In the process most of the magic, the mystery and the glamour which surrounded the great personalities of the screen have evaporated. This, too, has affected publishers’ mental attitudes to Hollywood’s importunate publicists to a considerable degree.

These are, however, merely contributory factors to the present situation which has, in my judgment, been brought about primarily by the belief held by many of those controlling motion picture policy that the old tactics of hectoring, brow-beating and bullying are still valid and effective. Believe me, they’re not.

Dirty Work At the Crossroads

All my working life I have been in the newspaper and magazine publishing business and in my time I’ve seen some pretty dirty work committed at the crossroads. I’ve known film critics pilloried for seeing a motion picture differently from the field company’s publicity department, and having the nerve to say so.

I have known of cases where a film company, displeased by some editorial comment on its activities, has barred writers from its studios. In one classic case a national daily newspaper was told not to expect any further advertising until it got rid of its film editor. And, to be utterly frank, I once incurred the displeasure of a Hollywood mogul for being unkind about a film which, while admittedly no masterpiece, was “economically important” to the company that made it. No pretense was made about the picture’s artistic merits. My opinion about its shortcomings was not questioned. But it was made quite clear that because a small fortune was invested in it, I should have had the good sense not to pan it.

Hollywood is unique in thinking that this formula can operate to its benefit under present-day conditions. It has learned nothing from the experience of other industries such as, for example, the cigarette business which might have—but, very sensibly, didn’t—withdraw its newspaper advertising when the first Press reports about the incidence of lung cancer appeared.

The film industry grew up under a system which enabled it to exercise virtually the power of life or death over those it made famous. It possessed them body and soul. Its bidding was not to be questioned. Those days have long since passed, but a lot of that antediluvian attitude has lingered on. It is still not uncommon in film circles to talk about and means of “bringing the Press into line”. Incredible, isn’t it!

“The Extremes of Hollywood”

It would be difficult if not impossible to prove, but I have a sneaking suspicion that, to a degree, the current disinclination of the newspaper Press of this country to “go along” with Hollywood today in regard to its advertising is a delayed reaction to the pressures which the industry applied or attempted to apply all too often to those able to influence public opinion.

There isn’t a major film critic in the country who isn’t disliked when he takes an independent view of a motion picture. Even the controversies he stirs up are unpopular. By today’s yardstick, if fifteen reviewers give favorable notices, and two don’t, the minority automatically becomes classified as enemies of the industry whereas, in fact, they may merely be demonstrating their superior intellect and, as a result, whipping up wide public interest.

As to the mechanics which might best be used to combat Press hostility I have no recommendations to make in this article. For there must first be a radical change of heart within the film industry. It has to think more positively in terms of engendering sympathy, and less in terms of the almighty dollar and economic pressures.

It needs quite desperately, to introduce into the business a new breed of men who don’t think exclusively in terms of publicity stunts, gimmicks and hand-outs (which are excellent in their place) but who can function primarily as industry ambassadors of goodwill. They will need to be men of stature. They will need to be invested with considerable authority. But if we can find them, and use them properly, the image presented by the motion picture business in the Press, in the public mind—and in Wall Street, too—will be infinitely better than it is today.

After all, it couldn’t be much worse.
All The Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

March
OPERATION EICHMANN Werner Klemperer, Rita Leo.
John Banner, Donald Buka. Producers Samuel Bischoff,
Director. Universal-International. Review of the Nazi
butcher. 93 mins. 3/20/61.

April
TIME BOMB Curt Jurgens, Mylene Demongeot, Alain
Saury, Paul Mercer. Plot to sink ship for insurance
money goes awry. 92 mins. 5/20.

May
ANGEL BABY George Hamilton, Mercedes McCam-
bridge, Joan Blondell, Salome Jens. Drama in the
deep south. 136 mins.

June
RING OF THE BELLIES CinemaScope, Eastman Color.
Orson Welles, Ivo Pavet, Massimo Serato, Edward
Hill, Robinson. Action spectacle based on the
Bible's great story. 91 mins. 6/27/61.

July
BLUE HANSENED Curt Jurgens, Claire Bloom, Jorg
Pelmy. Inner workings of a totalitarian regime. 102
mins.

August
KING OF THE ROARING 20'S—THE STORY OF AR- 
NOEL RHODES David Jansen, Mickey Rooney.
Jack Prince, Keenan Wynn, Producers Samuel Bischoff,
David Diamond. Fabulous story life of the king of the
gamblers. 106 mins.

September
GREAT DANGER, THE The Fritz Wepper. Director. Walt
Disney. Story of events in life of woman missing 22 years. 102
mins. 11/27/61.

October
DRINKER OF THE DEAD. Director. Allan Moor. Producer
Joseph W. Sarno. 104 mins.

November
SIVES, THE Susse Haysakawa, Mickey Curtis. Pro-
ducer-Director Ted Di Angelis.

December
BUENA VISTA The Ray Danton, Jayne Mans-
field, Julie London, Barrie Chase, Barbara Nichols.
Producer Ben Schwall, Coming.

AMERICAN INTERNATIONAL

June
HOUSE OF FRIGHT Color. MetaScope. Paul Massie,
Dawn Addams. Based on Robert Louis Stevenson hor-
ror novel. "Dr. Jekyll and Mr. Hyde." 80 min.
5/19/61.

MASTER OF THE WORLD Magnacolor, Stereosonic
Technicolor. John Wayne, Bronson, Henry Hull,
Mary Webster, David Frankham. Producer James H.
of man's scheme to eliminate war. 104 mins. 5/15/61.

July
FIT AND THE PENDULUM Color, Panavision.
Finlayson, John Rutland, Barbara Steele, Luana
Anders. Producers-Producer-Director Roger Corman. Edgar Allan
Poe's classic. 86 mins. 9/8/61.

August
Don Murray, Bruce Cabot, Susan Cabot. Adventure
story. 73 mins.

September
DICK TRIPLETS. Director. Frank F. Tuttle. Producers
Frank F. Tuttle, Richard Widmark, Shirley Jones, Producer Stan Serfet.
Director John Ford. Western drama. 199 mins. 10/1/61.

October
SILENT DEATH Color. Panavision. tuna. 105 mins.

November
GENTRY Color. Panavision. Wheelwright.
83 mins.

December
THE SEVENTH BEAK. Director. Patrick Mower. Produc-
er-Producer-Director Vincent Price. Science fiction. 80 mins.


columbia

June
FIVE GOLDEN HOURS Ernie Kovacs, Cyd Charisse,
George Sanders. Producer-Director Mark砂p
c. Comedy about con man who lives off wealthy widows
79 mins. 6/21/61.

HOMICIDAL Glenn Corbett, Priscilla Presley, Producer-
Director William Castle. Gimmick-filled shocker. 87
mins. 7/10/61.

MAY 1961

THE LADY IS A TRAMP Color. Technicolor. Fred
Barrie, Producer Victor Saville. Gangster plot concerning the atomic bomb. 82
mins. 6/19.

July
GIDT GOES HAWAIIAN. Color. James Darren, Mark
Bronson, Michael Callan. Producer-Director Paul
Wendkos. Sequel to "Gidget." 102 minutes.
6/28/61.

Guns of Navarone, THE. Color. Technicolor. Jack
Dunlap, David Niven, Anthony Quinn. Producer
Carl Foreman. Director J. Lee Thompson. World War II drama set in Greece. 157
mins. 7/29/61.

September
Director John Ford, Western drama. 199 mins. 10/1/61.

November
Everything's Ducky. Mickey Rooney, Buddy Hackett,
Joanne Sommers, Producer Red A. Fisher. Director Don
Taylor. A comedy of naval antics. 81 min. 11/13/61.

Valley of the Dragoons. Color. Technicolor. Fred
Stable, Sean McClory, Producer Byron Roberts. Director

December
Mysterious Island, Color. Super Dynama, Producer
Charles H. l. Scheer, Director Cy Endfield. 101 min.

January

ADVISE AND CONSENT Henry Fonda, Charles Laugh-
ton, Walter Pidgeon, Don Murray, Gene Tierney.
Producer-Directory Otto Preminger. Political drama of
Washington, D.C. life.

Sail a Crooked Ship. Robert Wagner, Dolores
Hart, Ernie Kovacs. Romantic comedy. 88 min.

Twist Around the Clock. Dolio, The Marvels, Clay
Heider, Producer Richard Becker. Producer Sam Katzman. Director
Oscar Rudolph.

February
Underwater City, Color. William Lundigan, Julie
Evers.

Walk on the Wild Side. Laurence Harvey, Cap-
uine, Jane Fonda, Anne Baxter, Stanwyck. Director
Drama of New Orleans French Quarter.
April


Coming


November


SIEGE OF SYRACUSE, Color. Tino庐ise, Rossano Brazzi. January

TOO LATE BLUES, Bobby Darin, Stella Stevens. Producers-director John Cassavettes. Drama set against the modern jazz world. February

SUMMER AND SMOKE, Panavision, Technicolor. Laurence Harvey, Gypsy Rose Lee, Producers Hal Wallace, Director Peter Glenville. Drama based on Tennessee Williams’ Broadway play. 11½ min. 2/17/61.

March

ERUPT FIRE, John Ireland. HELL IS FOR HEAVEN, By Darby, Stella McVeigh, Bob Newhart. Director Don Siegel. World War II drama of a battalion assigned to an isolated position.

Coming


ESCAPE FROM ZAMAINE, Technicolor, Yul Brynner, Sat 米。 Producer-Director Ronald Neame. Sus- pense drama set in an oil-rich middle nation of the East.


HATARI!, Technicolor, John Wayne, Gerard Blain. Pro- ducer-Director Howard Hawks. Drama of adventurers who capture a wild beast, the famous "antilope tapi." May


WHO'S GOTT THE ACTION, Technicolor, Dean Martin, Jack Lemmon, Director Billy Wilder. A society matron becomes a "bookie" to cure her husband of his horse-playing habits.

May


June

BATTLE BY BLOODY CREEK, CinemaScope, Audie Mur- phy, Gary Cooper, Janet Leigh, Director Richard Boone. Western starring Audie Murphy as young boy of the same name. June


July


August


November


December


February


March

SATAN NEVER SLEEPS, CinemaScope, Deluxe Color. William Holden, Cliff Webb, France Nuyen. Pro- ducer-Director Leo McCarey.

Coming

February

MARCH

Cape Fear

May

Ole REE Eastman Color, Billy Hughes, Rex, Producer-Director Robert Hinkle, 40 min. / 5/5/41

Pharaoh's Woman, THE, Eastman Color, Linda Darnell, junior, Producer-Director Georgeorgetown. Director W. W. Deming. 57 min. / 5/5/41

CURSE OF THE WEREWOLF, Eastman Color, Clifford Evans, Yvonne Romain, Oliver Reed, Producer Anthony Hinds, Director Terence Fisher, Horror classic, 91 min. / 5/5/41

ROMANOV AND JULIET, Technicolor, Peter Ustinov, Anne Bancroft, Producer-Actor Peter Ustinov, A satirical comedy-romance between U. S. ambassador's daughter and Russian ambassador's son. 112 min. / 5/5/41

SHADOW OF THE CAT ANDRE MOREL, Barbara Shelley, Michele Mercier, Ringo O'Sullivan, Producer-Director Peter Howitt. John Gilling. A story about the murder of a rich woman and her vengeful cat. 79 min. / 5/5/41

July


Trouble IN THE SKY, Technicolor, Michael Craig, Peter Cushing, Bernard Lee, Elizabeth Seal, George Sanders, Andre Morel, Producer-Aubrey Baring, Director Charles Frend. Thriller, 87 min. / 8/24/41

August

Blast of Silence, Arthur Laurentis, k. Morgan, Nelly Miles, Producer Roy Hinds, 77 min. / 8/21/41

September

Come September, Panavision, Technicolor, Rock Hudson, Jane Wyman, Sandra Dee, Bobby Darin, Producer Robert Arthur, Director Robert Mulligan, Romantic comedy set against Italian Riviera backdrop, 112 min. / 7/10/41

Back street, Eastman Color, Susan Hayward, John Gavin, Vera Miles, Producer, Robert H. Milligan, 87 min. / 7/10/41

October

Sergent was a Lady, THE, Martha West, Venetia Stevenson, Bill Williams, Director-Producer, Bernard Glassner, 72 min. / 10/2/41

November

Flower Drum Song, Color, Panavision, Nancy Kwan, Yvonne De Carlo, Pauline Black, Producers Jerry Wexler, Director Henry Koster. 133 min. / 11/3/41

December


January


February


House of Women, Shirley Knight, Andrew Duggan, Producer, Brian Pugh, Director, Crane Wilbur. Drama about a woman's prison.

Lovers Must Learn, Technicolor, Troy Donahue, Suzanne Pleshette, Angel Dickinson, Rosanna Brazzi, Producer-Director Delmer Daves. Romantic story of a family, 77 min. / 11/21/41

Merrill's Marauders, Technicolor, Jeff Chandler, Ty Hardin, Peter Brown, Producer Milton Sperling, Director Samuel Fuller. Dramatic exploration of African troops in Burma in World War II.


Samar Technicolor, George Montgomery, Ziva Rodann, Gilbert Roland, Producer-Director George Montgomery. Adventure drama set in the Philippines.

DEPENDABLE SERVICE!

CLARK TRANSFER

Member National Film Carriers

Philadelphia, Pa.: LOcst 4-3450

Washington, D. C.: DUpont 7-7200
Mr. Exhibitor...

ASTOR’S “PEEPING TOM” IS A REAL EYE-OPENER!

Here’s how two top circuits see it.

Interstate Circuit, inc.

Mr. George Josephs
Astor Pictures
625 Madison Avenue
New York 22, N.Y.

Dear George:

We have just screened Astor’s new horror movie, PEEPING TOM. With its new approach, this English-made film is different, and was well received in our screening room. The photography and color were excellent, making it a very playable picture in our circuits.

We can, and certainly will book PEEPING TOM throughout Interstate and Texas Consolidated Theatres:

Sincerely,

Raymond Willie
Interstate Circuit, Inc.

W. E. Mitchell
Texas Consolidated Theatres, Inc.

And these are the first playdates in their top situations!!

INTERSTATE CIRCUIT

DALLAS
— Village
— Lakewood
— Inwood
— Circle

HOUSTON
— Village
— Santa Rosa
— So. Main Dr. In
— Shepherd Dr. In
— Eastwood Theatre
— No. Main Thea.

SAN ANTONIO — Aztec
GALVESTON — State
EL PASO — Plaza
AUSTIN — Varsity

TEXAS CONSOLIDATED

TYLER — Tyler
WICHITA FALLS — State
AMARILLO — State
WACO — Waco
ARCADIA — Temple

ABILENE — Queen
CORSICANA — Palace
PARIS — Grand
BROWNWOOD — Bowie
HARLINGEN — Arcadia
BROWNSVILLE — Majestic
McALLEN — Palace

And other important Texas and Oklahoma circuits

Get on the box-office bandwagon!

Write, wire or call GEORGE JOSEPHS, ASTOR PICTURES, INC., 625 Madison Ave., New York 22, N. Y., or your local ASTOR representative.
Prerequisite
For 1962—

ENTHUSIASM

THE BASIC SELL:
Catch Them in a Buying Mood

Prayer for the New Year

Reviews
LOVER COME BACK
THE INNOCENTS
Films of Distinction

THE OUTSIDER
MYSTERIOUS ISLAND
ZAZIE
DO THEY EVER RETURN TO POSSESS THE LIVING?

A STRANGE NEW EXPERIENCE in Shock from JACK CLAYTON Director of "Room At The Top"

DEBORAH KERR in The Innocents

Adapted for the screen by WILLIAM ARCHIBALD and TRUMAN CAPOTE from HENRY JAMES' masterpiece of macabre love, "The Turn of The Screw"

BE FOREWARNED!
In your own interests see this picture from the very beginning to the mind-stunning end!

CINEMASCOPE

L. A. ACADEMY AWARD OPENING NOW!
DOUBLE N. Y. XMAS DAY OPENING . . . CRITERION AND 72nd ST. PLAYHOUSE!
YOUNGSTEIN TO JOIN CINERAMA. Immediately upon the termination of his association with United Artists at this week’s end, Max E. Youngstein will join Cinerama, Inc. in a top executive post and as an important stockholder, and will assume the presidency of Cinemiracle International Pictures, Inc., recently-acquired Cinerama subsidiary. Official announcement of the affiliation will be made later in the week by Cinerama president and board chairman Nicolas Reisini. Youngstein has had the Cinerama move under consideration for several months, delaying a final decision pending the outcome of recent negotiations to take over control of Allied Artists. When that deal failed to jell, discussions with Reisini were resumed and the die was cast. Youngstein is enormously enthusiastic about the potentials of the first two Cinerama story-features being produced in association with M-G-M, “How The West Was Won” and “The Wonderful World of the Brothers Grimm”. He recently viewed the completed portions of both pictures in Hollywood. As for Cinemiracle, which will be Youngstein’s particular province, it is reliably reported that this affiliate ultimately will be developed as an independent production unit to turn out eight to ten top-drawer standard process features annually.

A SECOND LOOK AT PAY-TV. What with all the controversy ensuing from the Telemeter pay-TV operating losses in Etobicoke, there is some indication that Wall Street is taking a second, harder look at the system. Bouquets from some financial quarters are being replaced, if not by brickbats, then by skepticism. Bache & Co., in a report on Columbia Broadcasting, made this rather unfavorable comment on slot television: “After the mixed recent pay-TV Paramount experience at Etobicoke, Canada, we would not expect to see any large scale introduction until well past 1962. At this point it is very difficult to tell what effect this would have on network earnings, but we don’t really regard this as any threat to CBS.” Meanwhile, although no mention of it was made in J. J. Fitzgibbons’ announcement, insiders are wondering if it wasn’t the heavy Telemeter losses already incurred by the Famous Players Canadian Corp. that forced the firm to slice 12½% off its regular quarterly dividend. At any rate, it’s food for thought apparently on the menu of an increasing number of big investment houses.

FOX, MGM EYED ON STREET. The two film stocks currently being accorded Wall Street’s most avid interest for relatively long range investment are 20th-Fox and M-G-M. Spokesmen for several brokerage firms specializing in entertainment shares see these firms assuming strong positions in the second half of ’62 and through ’63 on the basis of films currently in production. In the blockbuster category, Metro will have “Mutiny on the Bounty” and “How the West Was Won”, while 20th has two whoppers in “Cleopatra” and “The Longest Day”. Each of these attractions is considered as having a grossing potential in the $50 million-and-up range, adding vast lure to the profit pictures of both companies for the next two years.

MPAA VS. CLASSIFICATION. Convinced that the industry will have to meet the classification threat squarely, but with careful planning, as it may crop up across the country in 1962, the MPAA is cutting its teeth, so to speak, on the current Chicago controversy. The City Council in the Windy City is slated to vote on proposed amendments to the ordinance re-instating outside film classification for children under 17. In opposing the changes, the MPAA will hammer home the following points to the Council: (1) the amendments are basically in opposition to the American traditions of individual liberty; (2) they will set a dangerous precedent, making the press, TV and literature also vulnerable; (3) the amendments negate the vital practice of parental responsibility; (4) they are not necessary (no other state or city now is actively classifying movies; instead, the Production Code helps maintain high cinema standards); (5) censorship doesn’t work (moral standards, age of maturity, etc. vary greatly even throughout a single city). Also, the MPAA is expected to stress that censorship has not been proved to have a deterrent effect on juvenile crime, and that the proposed amendments are patently unconstitutional.
Prayer
for 1962

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 even 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
MOTION PICTURE INDUSTRY — OUTLOOK FOR 1962 AND REVIEW OF 1961

Reported by the United States Department of Commerce

Motion picture box office receipts are expected to be even greater in 1962 than in 1961. Box office receipts in 1961 are estimated at $1.5 billion, an increase of about 7.6 percent over the 1960 figure of $1.39 billion. Feature-film production is expected to increase to 185-190 in 1961, compared to 165-170 in 1960, reversing the trend of the past 3 years. Attendance also increased in 1961.

The U.S. motion picture industry is a major one. It is capitalized at an estimated $2.67 billion, about 94 percent of which is invested in theatre facilities.

Feature film production increased in 1961. Some more expensive, higher-quality films were produced, many of which were released at increased admission prices. During the first 11 months of 1961, U.S. companies produced about 165-170 feature films, about 60 of which were produced by independent companies. About 140-150 features were completed in the first 11 months of 1960.

Because of increased production, several large theatre chains are optimistic about 1962. In the past few years, exhibitors have been concerned about the scarcity of films, especially in small towns in which programs must be changed two or three times each week. Any significant increase in the number of feature films available for exhibition should contribute to greater theatre receipts.

Box office receipts increased in 1959, totaling $1.28 billion, about 9 percent greater than in 1958. They totaled $1.39 billion in 1960. They are expected to reach about $1.5 billion in 1961, the highest since 1948. Favorable factors are increased attendance, higher admission prices, and the strong box office appeal of several features released as special runs at higher prices.

Exhibition of foreign films in the United States has increased in recent years, partly because fewer U.S. feature films have been available.

Attendance and box office receipts increased in the first 9 months of 1961, and fourth quarter business is expected to be good, a good supply of quality films being available for the holidays. New theater buildings are being erected and many theaters are being renovated. The 1962 outlook is also promising. More feature films will probably be available, and many of these will probably have long runs at higher prices. Reportedly, about 60 feature films will be ready for distribution by the eight major film companies early in 1962. Foreign trade should also be favorably affected in 1962 by the increased number of features. The foreign market for U.S. films is expected to be as good as or better than in 1961.

Enthusiasm — Prerequisite for 1962

The glowing statistics contained in the above report released over the past weekend by the U.S. Department of Commerce surely should bring cheer to our industry. Yet in a broad area of exhibition those facts and figures are likely to raise eyebrows, for the operators of thousands of theatres do not recall the year now closing as one painted in bright hues of patronage and profits.

For many 1961 has been a year of trial and trouble, of small profits, if any, of product shortage, of growing audience discontent with themes of sex and perversion, of increased competition from newer feature films on television, or fear that pay-TV will doom them. Yet, for all these good reasons to quit, theatremen go on, hoping for the industry’s recovery. Here and there a new theatre is built, an old one refurbished. In some areas exhibitors consolidate their efforts to survive, organize joint showmanship plans for saturation releases. Yes, in the face of severe adversity, countless theatre operators throughout the land are continuing to invest their effort and spirit in the business of exhibition.

They need help, not merely in terms of more and better product, or protection from the competition of films on TV. They need the quickening impact of enthusiasm for this business.

No phase of show business can prosper without the stimulating impetus of confidence in itself, emotional involvement in what it offers, zealous participation in presenting its wares.

The motion picture companies have allowed much of the industry’s sense of excitement to fade, have drifted into the kind of bookkeeper thinking that stifles showmanship. Pictures come and go; only a few are really sold.

Enthusiasm is a prerequisite of show business. If the happy predictions of the Commerce Department report are to be realized in 1962, enthusiasm has to be the keynote of movie business.

Film BULLETIN: Motion Picture Trade Paper. Published every other Monday by Wax Publications, Inc., 800 Vine Street, Philadelphia 7, Pa.; Locant 8-9050, 0791. Philip R. Ward, Associate Editor; Leonard Coulter, New York Associate Editor; Berne Schneyer, Publication Manager; Max Garfinkel, Business Manager; Robert Heath, Circulation Manager. BUSINESS OFFICE: 550 Fifth Avenue, New York 36, N. Y. Subscriptions: $1.25 per year, $2.50 per year in Canada. $3.00 in the U. S. ; $4.00 in Europe. $9.00. TWO YEARS, $9.00 in the U. S. ; Canada, Europe, $11.00.

Film BULLETIN December 25, 1961 Page 5
FINANCIAL REPORT

'Just a Baby', but Cinerama Is Growing Like a Weed

Despite the claim by president and board chairman Nicholas Reisini that "we're just babies, we've just started," Cinerama is clipping along at a rapid pace.

Evidence of Cinerama's growth, revealed at a special stockholders meeting, came in the form of a neat hike in nine-months profit, a $6 million loan from the Prudential Insurance Co. (as well as easing of the terms of a former loan) and the acquisition of Cinemiracle.

Taking first things first, Reisini announced that net after taxes for the nine months ended last Sept. 30, amounted to $476,000 (17c per share), up sharply from the $175,000 (6c) recorded a year ago. In addition, stockholders approved a stock option plan calling for a total of 150,000 common shares to be granted key employees at a price not less than 95% of the fair market on the date the option is granted.

The loan from Prudential will provide Cinerama with an additional $6 million, at the same time modifying loan arrangements retroactive to the first agreement with Prudential in 1959. Under the new deal, the insurance firm will get 15% from Cinerama's net profit of the two films it is co-producing with M-G-M—"How the West Was Won" and "The Wonderful World of the Brothers Grimm."

Reisini also disclosed that his company had acquired the assets of Cinemiracle, a three-panel system of wide-angle projection. He noted that the only film thus far produced in this process, "Windjammer," has had very limited distribution in the U.S. and throughout the world because its owner, NT&T, "didn't have enough installations."

Cinerama has established a subsidiary, Cinemiracle International Pictures, Inc. (the parent firm owning 80% of the stock), to acquire these assets: the negative and all 45 prints of "Windjammer"; 23 complete sets of Cinemiracle projection equipment; four Cinemiracle cameras; the Cinemiracle exhibition process, trademark, etc. No cash outlay is involved in the deal, the new Cinerama firm paying $1,250,000 within two-and-a-half years out of the proceeds of the distribution, and Cinemiracle backing the payment with a guarantee.

On the production front, it was announced that filming of "How the West Was Won" is 90% finished, with a projected July 4, 1962, release date. About 70% of "The Wonderful World of the Brothers Grimm" is completed, and a finish is planned some time in the summer of '62. Theatre-wise, Reisini declared that by the end of the year there will be 54 Cinerama houses in worldwide operation, and during the first quarter of '62, the total will be increased to 61.

Loew's Zooms in Mixed Movie Market

Powered by revelation of a 20% upswing in first-quarter earnings, Loew's Theatres rose 8 points to a new high and made the biggest news in a mixed movie market. Eleven of the 18 cinema stocks covered declined, while six advanced over the past fortnight, the gains slightly ahead of the losses. Overall, the market displayed its seasonal downward inclination. Movie trading, save for two highly active issues, was rather moderate.

Loew's big move was made on the largest turnover, 130,400 shares. Twentieth-Fox continued its steady rise, as product performed handsomely at the boxoffice, and talk about the firm turned to the upbeat. It registered a smart 27½-point advance. Stanley Warner was up 3½ points, while Decca Records, parent firm of Universal and now the latter's lone representation on the Big Board, jumped 2½ as U declared an extra 25c-per-share dividend.

Columbia suffered the most surprising drop—3½ points despite a prediction by the company of a highly profitable second quarter. Allied Artists dipped 1½ points following discontinuation of negotiations with the Max Youngstein group. Warner Bros., its February 4-for-1 split apparently discounted, slid 4½, while Universal Artists dropped 2½.

Cinerama, the only other heavily traded stock, continued to attract investor interest, 90,000 shares changing hands.

Reade-Sterling Merger To Provide Films

A publicly held company that will produce, as part of its operations, about 12 feature films annually for theatrical release will be formed by a combine of Walter Reade, Inc. and Sterling Television Co. Walter Reade, Jr. and Saul J. Turell, respective presidents, made the announcement.

The new firm, to be known as Walter Reade-Sterling, Inc., also will be involved in the distribution and exhibition of movies, TV programming and 16mm educational film. Reade will serve as board chairman, and Turell as president. Approval of the boards of both companies will be sought, then an OK from Sterling stockholders.

The Reade organization now controls Continental Distributing, Inc., an independent distribution firm that also has investments in film production, and a circuit of 28 theatres in the New York-New Jersey metropolitan area. Gross of the parent firm for the fiscal year ending Dec. 31 is expected to be over $10 million. Sterling, a TV producer-distributor, will provide a video outlet for Reade productions.

Here's a Switch: Movie Houses Make Muscle for Loew's While Hotels Build

Unlike most other large circuits, Loew's Theatres is riding comfortably on its theatre income, while diversification builds into a substantial contributor to overall earnings. Admittedly, the firm is not trend-bucking, in that the brothers Tisch see an eventual reliance on hotel operations for the bulk of the profits. But the interesting point in the Loew's instance is that the movie houses are providing the fiscal muscle, while ladies'

(Continued on Page 25)

---

**FILM & THEATRE STOCKS**

<table>
<thead>
<tr>
<th>Film Companies</th>
<th>Close 12/6/61</th>
<th>Close 12/20/61</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLIED ARTISTS</td>
<td>7½</td>
<td>5½</td>
<td>-1½</td>
</tr>
<tr>
<td>ALLIED ARTISTS (Pfd.)</td>
<td>15½</td>
<td>13½</td>
<td>-2</td>
</tr>
<tr>
<td>CINERAMA</td>
<td>20½</td>
<td>19½</td>
<td>-1½</td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>32½</td>
<td>29½</td>
<td>-3½</td>
</tr>
<tr>
<td>COLUMBIA (Pfd.)</td>
<td>78½</td>
<td>78½</td>
<td>0</td>
</tr>
<tr>
<td>DECCA</td>
<td>37½</td>
<td>40</td>
<td>+2½</td>
</tr>
<tr>
<td>DISNEY</td>
<td>38</td>
<td>37½</td>
<td>-½</td>
</tr>
<tr>
<td>M-G-M</td>
<td>49½</td>
<td>50½</td>
<td>+1½</td>
</tr>
<tr>
<td>PARAMOUNT</td>
<td>55½</td>
<td>57</td>
<td>+1½</td>
</tr>
<tr>
<td>SCREEN GEMS</td>
<td>24</td>
<td>23½</td>
<td>-½</td>
</tr>
<tr>
<td>20TH-FOX</td>
<td>33½</td>
<td>36½</td>
<td>+2½</td>
</tr>
<tr>
<td>UNITED ARTISTS</td>
<td>32½</td>
<td>30½</td>
<td>-2½</td>
</tr>
<tr>
<td>WARNER BROS.</td>
<td>86½</td>
<td>82</td>
<td>-4½</td>
</tr>
</tbody>
</table>

(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

* * *

**Theatre Companies**

| AB PT                 | 45½          | 45½          |      |
| LOEW'S                | 37½          | 45½          | +8    |
| NATIONAL THEATRES     | 6½           | 6½           | -½    |
| STANLEY WARNER        | 38½          | 41½          | +3½    |
| TRANS-LUX             | 17½          | 16           | -1½    |
The huge Air Force Boeing 707 circled Tagel airport in the French sector of Berlin. Slowly, it dipped toward the ground. The heavy fog broke, the runway came into view, and the second 707 ever to land in Berlin came to a screeching halt. The large crowd waiting patiently in the rain enthusiastically welcomed the departing passengers. More than 100 United States, Canadian and Latin American newsmen and television-radio reporters and representatives of the motion picture industry. The occasion—the much-heralded world premiere of Stanley Kramer's "Judgment at Nuremberg."

Months of planning, endless hours of headaches were over. Now that the giant jet had touched down, the period of presentation and judgment could begin. The judgment would be on two fronts: (1) German reaction to a motion picture depicting the trial of Nazi judges after World War II for crimes against humanity; (2) international reaction to an American motion picture company-sponsored junket celebrating the event of the premiere. Stanley Kramer and United Artists had staked a great deal on the outcome—and they were not to be disappointed.

For four days a skillfully conceived and smoothly executed program of activities unfolded in the best tradition of intelligent showmanship. Co-ordination between the American and European personnel was outstanding (a splendid example of international cooperation), and by the time the final day had drawn to a close everyone connected with the operation could sit back and take a well deserved bow. Here was tasteful showmanship executed for hundreds of skeptical eyes to see. Present were 450 leading world news representatives (representing 26 nations, as well as West Berlin and other German cities). And not even the most cynical could walk away and deny that here was a job well done.

The film company and the producer had set out jointly to bathe the premiere of "Judgment at Nuremberg" in a global spotlight that offered a brilliance and intensity never before enjoyed by a motion picture. That they achieved the fullest measure of success is a tribute to UA, traditionally a showmanship-

(Continued on Page 22)
Where Are the Family Films?

As we look at the general calibre of the motion pictures offered to the public today, it seems to me that there is a substantial and significant gap. There is no shortage of sophisticated pictures. By sophisticated I do not mean the Noel Coward type of brittle worldliness. "Judgment at Nuremberg" is a sophisticated picture. So is "Summer and Smoke." Then there are pictures which manage to be both sophisticated enough to appeal to thoughtful adults and down to earth or understandable enough for younger audiences. This would be true of "One, Two, Three" and "West Side Story." Finally, there are pictures for children, like "Babes in Toyland" and "The Colossus of Rhodes."

But if you look at the total supply of films in the holiday season you will see that there is a serious imbalance. There are plenty of pictures for the sophisticated audience and enough films which combine sophistication and teen age interest. But where are pictures for the kids? Where oh where are the pictures for the entire family?

I can testify as a father that my children—of whom the youngest is seven—and I, find it almost impossible to like the same pictures. This was not the case when I was a youngster. My father and I enjoyed the same films. We went together. It is not the case in our house today with television. Certainly there are some programs that I watch and the kids don't. There are programs which I refuse to pay any attention to. But there is also a substantial body of programming which we all watch. We all like the Ed Sullivan Show most of the time; we all watch Danny Thomas and numerous others.

Television's more responsible broadcasters make a very determined effort to provide a balanced schedule of entertainment. They provide shows for children and shows for thinking adults. Nobody will ever be satisfied with the ratios, of course, but the shows are there. In the main, however, television seeks to offer shows which will appeal to all the members of the family, and to all kinds of families.

Admittedly, this is sound business not only as a lure for sponsors but also because television is a medium which depends on government authorization, and therefore must provide the greatest good for the greatest number in its programming. Motion pictures require no government authorization and are therefore under no obligation whatsoever—they think. But those moviemakers who carve out their own little or big islands of patronage with specialized audiences are doing themselves and their industry a grave disservice. They may be increasing its IQ, for the moment; they are not helping its general health.

I haven't seen any measurement of the general motion picture audience today. Nevertheless, I think it is safe to say that the biggest drop-off has been among families with children below ten, and among people over forty-five.

The family trade has dropped off because there simply have not been enough pictures aimed for this market. (And we'll get back to that point in a moment.) The over-45 trade has dropped off, I believe, because it has been so largely ignored. I must emphasize that when I speak of the over-45 trade I am not talking about people who are ready for the Golden Age club. I am talking about people whose kids in general are old enough to go to the movies by themselves, people at the peak of their buying power and social activities.

These are the people who have been conditioned in recent years not to go to the movies with their children, because of the shortage of family pictures. As a result, they have rather gotten out of the movie habit; they go only when a particular picture draws them.

We are told, even by exhibitor leaders, that everybody has gotten out of the moviegoing habit. This is true. It is hard to form a habit when the supply of habit-forming material is so limited. There would be no problem with the cigarette habit if there just weren't enough cigarettes. A consumer habit must be based on the easy availability of the particular product. But, given the fact that there is a general shortage of films, we must face the further fact that this shortage is particularly acute among children's and family pictures, the very types of film which would best build the theatre habit.

The one type of theatre that has prospered in recent years through recession and despite other leisure lures has been the drive-in, and the drive-in at the peak of its summer prosperity is a family activity. My children don't get excited about going to the movies, usually. They want to know what's playing, and then they have to think about it. But if we say we are going to a drive-in, they don't even bother to ask about the pictures.

Motion pictures are the only leisure activity in which my children display no tremendous or consistent interest of their own. They pester me to go bowling; they love miniature golf and picnics. They read books and don't mind browsing in book stores. But nine times out of ten they do us a favor by going to the movies. That tenth time comes when the picture is one they have heard about on television or radio (I regret to advise that they do not read the amusement pages of the newspapers) or from friends. And that tenth time, more often than not, the picture is one that neither my wife nor I wants to see.

That's the biggest part of the problem. There are television programs for the entire family. There are magazines, like Life, that we all find interesting. There are records we all like to hear. There is something for every one of us in the Sunday newspaper. But this universalism is lacking at the movies most of the time. And as a result the family goes less and less to the motion picture theatre. We find other things to do together.

The clue is in those last words. We find other things to do together. We actively go out and look for other things to do, and we find them. We actively look for movies and we don't find them. Instead we find movies that the kids want to see but we want to avoid. Or we find movies that we like but the kids avoid.

It is usually much easier to make an adult picture or one which exploits juvenile interest than to find a reasonably high common denominator. There is a tendency among some movie makers to look down their noses at what are called "family pictures." They equate such films with the Andy Hardy era of movies, an era which is of course passe. But as long as there are families there will most certainly be family themes.

I do not believe that it is any solution of the problem of movie attendance to fob off childish pap on the young audience and disenchant adults in the process. The movie industry's greatest successes, by and large, have been pictures suitable for the entire family—and that's exactly what we ain't got enough of now.
Once in a generation... a motion picture explodes into greatness!
Spencer Tracy  Burt Lancaster  Richard Widmark
Marlene Dietrich  Judy Garland  Maximilian Schell

and
Montgomery Clift

STANLEY KRAMER'S
Judgment at Nuremberg
The seven stars of JUDGMENT AT NUREMBERG have been assembled by producer Stanley Kramer to attend the World Premiere in the city that is now the focus of world attention. Glamour and news value have never before been achieved in terms of such dramatic showmanship.

Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Judy Garland, Maximilian Schell and Montgomery Clift—in person—will meet 300 top-accredited international newspapermen flown to Berlin from all over the world to flash-cable this excitement to every corner of the earth.

No other film entertainment has ever been powered by the selling-thrust of such spot-news, summit reporting. United Artists has set up this unprecedented coverage in order to assure immediate worldwide impact of JUDGMENT AT NUREMBERG.
ROAD SHOW ENGAGEMENTS FOR 1961

NEW YORK CITY, PALACE THEATRE—DECEMBER 19th
MIAMI BEACH, LINCOLN THEATRE—DECEMBER 20th
LOS ANGELES, PANTAGES THEATRE—DECEMBER 21st

ROAD SHOW ENGAGEMENTS NOW SET FOR 1962

Baltimore • Boston • Chicago • Cincinnati • Columbus • Detriot • Kansas City, Missouri • Milwaukee • Minneapolis • Montreal • Philadelphia • Pittsburgh • Portland, Oregon • Salt Lake City • San Francisco • Seattle • Toronto • Washington, D. C.

INTERNATIONAL ENGAGEMENTS FOR CHRISTMAS OF 1961

Amsterdam • Antwerp • Athens • Berlin • Bogota • Bologna • Brussels • Buenos Aires • Caracas • Cologne • Copenhagen • Dusseldorf • Florence • Frankfurt • Genoa • Hamburg • Helsinki • Hong Kong • Lima • London • Manila • Mexico City • Milan • Montevideo • Naples • Panama City • Paris • Rome • San Juan • Santiago • Stockholm • Stuttgart • Tel-Aviv • Turin • Vienna • Zurich
United Artists and the Stanley Kramer organization have constructed a marketing procedure to turn world attention on JUDGMENT AT NUREMBERG.

To derive maximum boxoffice returns for the exhibitor, producer and distributor, a pre-release program has been developed. The American and foreign engagements in December — all backed by total-penetration campaigns of quality, originality and scope — will start the deluxe showcasing of this electrifying entertainment. Additional engagements in specially selected cities throughout the world will follow early in 1962.

In JUDGMENT AT NUREMBERG, Producer Stanley Kramer has recreated one of the most dramatic events of our generation — with star values — with excitement — and with such greatness that United Artists proudly rises to the challenge of making this motion picture one of the most impressive presentations ever offered.

Arnold M. Picker
Executive Vice President
United Artists Corp.
Remedies for Distribution

“Cut distribution costs!” is one of the currently popular slogans heard in film circles, with independent producers leading the hue and cry. Blind devotion to antiquated methods, laziness of exhibitors, distrust among the major film companies—these are among the reasons suggested for the persistence of the distribution system that has endured ever since movies became a big international business. One front rank independent film maker has proposed that all film branches be closed down and a single, central sales depot be set up in New York, where all theatremen would be required to come to make their film deals. A symposium on the subject of film distribution was contained in the current issue of the Screen Producers Guild Journal, from which highlights of the views of several prominent industry figures appear below.

ARTHUR MAYER
Film historian, former exhibitor, distributor

The sad fact is that for an industry which has, or so it claims, come of age, the motion picture business has an almost pathological devotion to the institutions of its infancy. We need a psychoanalyst almost as much as we need glamorous new personalities. Nothing save a government decree or the imminence of economic disaster makes us re-appraise or re-adjust the trade practices established at the turn of the century.

At vast expense, other leading American industries maintain laboratories devoted to scientific research, seeking constantly to improve the quality or decrease the cost of their product. At even greater expense we do nothing of the sort. Our crowning achievement, however, in horse-and-buggy mentality, is displayed in what is known as our sales departments. The name is as anachronistic as their procedures. We rent our product to our retail outlets, the theatres; we only sell it to our competitors, television. The practices by which we rent and distribute it have not, except insofar as they violated the anti-trust laws, been substantially altered since they were established to service the ten thousand nickelodeons of 1910. Distributors who constantly find fault with apathetic theatre owners have consummated gall. Compared to the complacency with which they accept antiquated procedures, exhibition is a model of vigor and efficiency, and as for production, it represents the last word in economy and modern business procedures.

Roughly speaking—very roughly, for inevitably the figures must vary with the nature of the picture, the distribution fee, the amount of advertising, the number of prints utilized, the rental terms and the accuracy of exhibitor box-office reports—the producer receives approximately 12c of every dollar taken in at the box-office. No other manufacturer in the world, from autos to zippers, would or could operate on so perilously narrow a margin. Only an incredibly profitable industry could permit such an uneconomic distribution system to develop—and only an even more incredibly lethargic one could permit it to endure long after theatre attendance declined 50% and its undisputed

(Continued on Page 18)

MAX E. YOUNGSTEIN
Vice president of United Artists

There is plenty wrong with distribution—just about as much as it is wrong with production. During my not infrequent visits to California, it seems to me that almost every Producer I have spoken to has, at one time or another, asked me, “Aren’t we paying too much for distribution?” My answer has consistently been, “You are not paying too much for distribution, but distribution simply costs too much and there is a big difference between overpaying for distribution and the tremendous sums it takes to run a distribution company in today’s world market.”

My personal belief is that the illnesses which have attacked distribution (and by distribution I want to make it clear that I also include advertising, publicity and exploitation), are caused by exactly the same conditions which produce all of the illnesses which exist in production. The basic cause for what is wrong is the mental atrophy which produces either the refusal to re-evaluate the economic facts of life in our business in every area, or in many cases, produces the lack of ability to even recognize them, no less cope with them.

We have managed, as an industry, to live by a credo which seems to have as its basis, the concept that no changes are to be made, regardless of how the world changes around us, unless we are compelled to do so. We have, somehow, managed to ignore all of the revolutions which have taken place in the population, in industry, in entertainment (and by this I do not mean only television, but the entire battle for the entertainment dollar with the increase in leisure time), in transportation, and many others.

I concede that there is much that is wrong with distribution, but I believe that what is wrong can be solved by some applied intelligence or to put it another way, by our not acting as stupidly as we have acted in the past. Let me put it this way, if an intelligent businessman were today to become interested in organizing a motion picture company which would cover production and distribution, and did it on the basis of an intelligent study, the organization which would be developed would show very little relationship to the types of

(Continued on Page 18)

GLENN NORRIS
20th-Fox general sales manager

The motion picture industry is unique in that it deals with an intangible commodity. There is no exact science for its production or merchandising.

Hence, some individuals, with an understanding of one phase of the business, occasionally assume an overall knowledge and correct it, which in the light of full understanding is unjustifiable.

My experience and knowledge is limited to the merchandising arm of our industry. We deal primarily with the finished product and while no one can deny that many pictures leave much to be desired, I would consider it folly for merchandising specialists to charge production with failure because some pictures are not good.

Perhaps you have noted that I have not used the word “distribution” to describe the “merchandising arm” of the motion picture industry. To my mind it is a misnomer, as completely misleading in its true meaning as the word “exchange” when used to describe sales branch offices.

In the early days of the industry when fees were paid for prints and the exchange was little more than a warehouse and shipping point where prints were exchanged by exhibitors, the word “distribution” fairly accurately described the business of that day.

Not so today. We have progressed far beyond the practice of “selling” prints. No longer are pictures licensed on a blind selling, block-booking basis. The tremendous competition for the American public’s amusement time requires a merchandising plan tailored to each individual picture. A successful motion picture merchandising organization today requires a nationwide staff of specialists with the “know-how” to devise and execute the proper sales campaign for each picture in each of the approximately 17,000 theatres in the domestic market.

Considerable progress has been achieved. Clearances requirements by theatres which prohibited the exhibition of pictures for varying periods of time between “runs” have gradually been reduced and in many markets eliminated entirely. Progress in this area is indeed encouraging. The ideal method of exhibition from our standpoint as merchandisers keeps each
Warners does it again...

this time, just for fun!

On Friday, January 19th at 8:30 p.m. sharp

FOR ONE PERFORMANCE ONLY
TO THE PUBLIC: No question about your enthusiasm for our special one performance showing of 'Splendor in the Grass' a few months ago. Your wonderful comments at the time and the ultimate smash success of the film proved it. So we're coming back with the same idea once again. Only this time, just for fun. No questionnaires, no interviews, no controversy.

Just come and enjoy yourselves like you haven't enjoyed a picture in years. Our motive? Simple. We can't think of a better way to let everyone in town know what a delightful picture 'A Majority of One' is than to have you go out and tell them yourselves after you've seen it. One last word: Tickets are going fast. A limited number are on sale now at the box office. You'd be wise to get yours quickly.

also starring RAY DANTON MAOLYN RHUE with MAE QUESTEL MARC MARNO directed by MERVYN LEROY music by MAX STEINER

screenplay by LEONARD SPIEGELGASS from his own play

TECHNICOLOR from WARNER BROS.
ROBERT L. LIPPERT
Producer, exhibitor, former distributor

The entire system of means and methods of distribution needs a thorough overhauling. Perhaps this is the only way to make all those companies that would merge up into one big distribution arrangement and eliminate the tremendous duplication that takes place now. As an example, for years every distributing company has its own poster department. Today this has been eliminated by National Screen's subsidiary, National Poster Company, which takes care of all of the distributing firms. Each company can have its own branch representative and its own salesman, but when it comes to travelling back in the country with the limited number of pictures available today, the salesman should be enough to sell pictures for all of the companies.

In many instances the theatre men have been spoiled. They sit back with the knowledge that every company will send a salesman to see them, and that, therefore, they can afford to wait. A large percentage of this kind of business operation actually costs more money than it is worth among the companies, and this is very costly. The price that pays for this he pays for because the distributors are forced to maintain their present costly fees, due to this type of selling and duplicating.

The cost of distribution has to come down. Looking at the cost of a negative from beginning to selling it is often quite horrifying, to discover where a producer wins up on a picture. He sets a budget, and, if it is with a major company, he has a 25% to 50% overhead. The cost of producing and advertising generally figures 10% to 25% of the gross, depending on whether it is color or black and white. Then, after he has added 30% distribution cost to this, he might as well say he has 70% of this money. If so, that means he is paying 30% of the dollar to pay for his picture and obtain a profit.

YOUNGSTEIN
(Continued from Page 15)
organizations we now have. We have always referred to exhibition, and our only concern, and in my own personal opinion, the harm has far outweighed the good.

I would like to point out a few things in present day distribution, as well as in advertising, publicity and exploitation, which must be changed in order to make the business a healthy one.

1. Today, in thirty to thirty-two cities in the United States, approximately six cities in Canada, and in many cities around the world, we have what is known as "Film Rows." Almost every company has its own separate office, generally in the same building, or side by side, and from these offices, sales are made, bookings are made, shipments and inspections are made, etc. The kind of duplication that occurs in the operation is staggering. If the business could ever really become an industry, and cooperate, within legal bounds, to eliminate this overlapping, a great deal of money would be saved.

2. The present method of advertising, publicizing and exploiting has reached a point, in terms of cost to the Distributor and Producer, as to make it almost a game of Russian roulette instead of business. The Producer-Distributors are spending from 10% as a minimum, to frequently 20% or more of their gross, for merchandising and promotion. We have permitted the Exhibitor to toss almost the entire burden on the Producer-Distributor.

3. A full study must be made of the population shifts in the United States so that we will be able to re-evaluate our merchandising and promotion methods, as well as our sales efforts. We also must know a great deal more about this to distribution system. Their failure to rectify the methods, the effectiveness of the different methods of playing off a picture. We have, in recent years, seen some startling improvements by changing the methods of playing off, but we have barely scratched the surface, as far as our full study of the problem is concerned.

4. Our Industry, and by that I mean every Branch, Producer, Distributor and Exhibitor alike, must join in presenting to the Government a Brief for modifying the Consent Decree. This Brief should point out the changes in the character of our business since it was first in place in the last ten years. The changes in the Consent Decree which would permit controlled block booking, could save a tremendous amount of money in the sales effort.

MAYER
(Continued from Page 15)
supremacy in the field of entertainment had become a nostalgic memory.

Each exchange has its corps of salesmen, bookers, film inspectors and clerks. Every exhibitor must be solicited even if the cost of calling on him and serving him may be greater than the rentals obtained. The salesmen, however, in the past, all wanted to make the largest deal. He must bring the proposed contract back to the branch manager who is subject to the supervision of a district manager, who, in turn, works under the direction of a sectional sales manager in the home office, who is answerable for operations in his territory to the national manager.

Of course, distribution executives, most of whom are competent, experienced men, are well aware of these and many more defects of our distribution system. Their failure to rectify these is partially due to the menace of the anti-trust laws which might be interpreted by a vigilant attorney-general as making illegal any industry-wide cooperation in eliminating abuses. For example, exclusive downtown first run showings in most major cities are an anachronism dating back to the pre-suburban population explosion, pre-mass traffic days, pre-baby-sitting nights. Charges against himself, leaving him 30% of the dollar to pay for his picture and obtain a profit.

picture continually exposed to the public from the day it opens its initial engagement until the very last run. Plans have developed and successfully executed for the presentation of certain exploitation type pictures, on the basis of simultaneously multiple theatre showings, making it possible to attract a greater number of patrons than could otherwise be served.

Many more examples can be cited illustrating progress achieved in the direction of presenting motion pictures to the public in a manner most appealing and convenient for their attendance. We should, however, proceed at the rate of speed necessary to accomplish the desired objectives and keep pace with our fast moving, ever-changing economy. Achievement of these objectives will be made possible only when in our industry, requires the full support and cooperation of all of us in the industry. Only by such united effort can we achieve for our industry its proper place among the great industries of the world.
“Lover Come Back” Top Comedy Hit of Recent Years


Exhibitors! Fill up your ticket machines and prepare yourselves for a boxoffice onslaught! Moviegoers! Grab hold of your sides and prepare yourselves for a HOWLarious laugh-a-minute romp, courtesy of Universal. Exaggerations? Not at all, because this riotous spoof on the underhanded tactics used by a pair of Madison Avenue sharperies adds up to a comic blockbuster of the first order. The gayest, funniest comedy in years, its boxoffice future is as bright as the aurora borealis, promising to roll up outstanding grosses in all markets. It reunites those three “Pillow Talk” marquee powers Rock Hudson, Doris Day and Tony Randall, sparkles like a magnum of champagne thanks to a truly funny Stanley Shapiro-Paul Henning screenplay, and moves along with the speed of atomic age pacing under the skillful direction of Oscar winner Delbert (“Marty”) Mann.

Unspooled in dazzling Eastman Color, the mirthful complications center around the account stealing wars of Mad Avenue executives Miss Day and Hudson. Every ingredient is a guaranteed crowd pleaser. There’s plenty of spicy, but inoffensive sex, a parade of resplendent Irene gowns and lavish Oliver Emert sets, a pair of peppy vocals a la Miss Day, a bouncy Frank DeVol musical score and some inventive animated titles. Add to this a potent U-I promotion campaign and “Lover Come Back” shapes up as a proud and profitable release for the company’s Golden Anniversary.

A further plus factor is that the film offers something for every type of moviegoer. There’s enough sophistication and sauciness to satisfy the more discriminating patron, and there’s more than enough farce and merrymaking to make it a natural for the general market viewer. The sight gags, endless comic complications and contemporary fun-poking bubble with ingenuity and wonderful verve. More films of this nature would prove a financially healthy shot in the arm for the entire movie industry.

Director Mann lets us know from the start that he’s aware of the definition of the word “movement.” Slickly, deftly and tastefully he has blended bedroom farce, disguised identity and the invention of a non-existent product into a mad and merry whole. From a frothy and dizzily start he snowballs the madcap world of Mad Avenue, the people who inhabit it, those on the fringes of it, into a wild and joyous hunk of popular entertainment.

Miss Day is as pert and pretty as ever as the ambitious account executive who depletes Hudson’s after-hours methods of landing important clients. She can throw a tantrum or turn on her winning smile with equal ease, and even when she’s called upon to compromise her principles for love of company (of course, the script never allows her to follow through), she carries on with seductive charm and warmth. Hudson continues to show a nice flare for comedy. Here he is asked to portray dual roles (a liquor-loving, girl-chasing playboy and a shy, naive bearded scientist) and he performs both duties with ease and credibility. Randall is outstanding as Hudson’s neurotic, unable-to-make-decisions boss who inherited the company from his father. He has some convulsively funny scenes.

The supporting cast—Edie Adams as the not-too-bright chorus girl with a yen for Hudson; Jack Oakie as a bourbon-guzzling southern patriot and floor-wax king; Jack (“The Apartment”) Kruschen as a Nobel Prize scientist hired by Hudson to come up with a product he has dubbed VIP; Ann B. Davis (of the “Bob Cummings” TV show) as Miss Day’s secretary and confidante — all handle their roles with the appropriate touch of comic know-how.

Hudson’s headaches begin when Miss Day decides to haul him up before the Advertising Council for using unfair tactics in obtaining Oakie’s account. Hudson gets himself off the hook by selling the Board a television campaign for his imaginary VIP. Randall, unaware that there is no such product, accidentally releases the commercials for TV viewing. Miss Day now embarks on a campaign to get even with Hudson by stealing the VIP “account” from him. Hudson hires Kruschen to invent something he can call VIP. Miss Day walks into the laboratory and mistakes a now-bearded Hudson (he’s been on a fishing trip) for Kruschen. Hudson pretends to be the scientist and allows Miss Day to wine and dine him. He almost succeeds in seducing her but she learns his true identity. Furious, she swears she’ll have him put behind bars for advertising a product which doesn’t exist. At the last moment Kruschen comes up with a candy mint that enters the blood stream as pure alcohol. The demonstration ends up with everyone getting roaring drunk and Hudson and Miss Day waking up in a motel room the following morning—married. Miss Day gets the marriage annulled. Nine months later Hudson learns from Miss Davis that Miss Day is going to have a baby, and this time they become man and wife for keeps—as she’s being wheeled into the delivery room!

"The Outsider"

**Business Rating O O Plus**

Strong performance by Tony Curtis lifts tale of Iwo Jima hero. Needs strong promotional support, however, for general market.

Universal's "The Outsider" is a truth-is-stranger-than-fiction tragedy about Ira Hamilton Hayes, the Pima Indian who helped raise the American flag on Iwo Jima, became victimized by hero worship and died an alcoholic. Tony Curtis lends potent marquee lure to the film, but there are boxoffice obstacles to be overcome. (1) The downpoint point of view (a hero-bum), (2) no romance (although Curtis should still help draw in the fans), and (3) failure of scripter Stewart Stern to develop in dimensional detail the tragic hero. Nevertheless, the film is loaded with solid dramatic elements (Indian prejudice, the youth's loneliness, alcoholism) which should help attract a wide range of the moviegoing public. However, it will require plenty of promotional know-how to make "The Outsider" a superior boxoffice entry.

Director Delbert Mann squeezes plenty of pathos out of the events presented here, and there are many moments when the impact of a man emotionally wounded by idolatry comes stinging home. Curtis meets the demanding role admirably. He hauntingly conveys the confusions confronting an individual moving from youthful exuberance to one seeking escape from public attention in alcohol. It is certainly one of the best performances of his career. And he receives first-rate support from the following: Jim Franciscus, Curtis' only friend in the Marines, who is also one of the six flag-raisers, and then killed shortly afterwards; Bruce Bennett, the general who tries to understand Curtis' excessive drinking during a war bond drive; Gregory Walcott, the tough Marine drill instructor; and Edmund Hashim, Curtis' tribal council chief. The plot finds Curtis and the two surviving flag-raisers returning to the U.S. to participate in a bond drive. Seeing nothing heroic in helping other Marines hoist a flag, and grief-stricken our Franciscus' death, Curtis starts drinking. After the war he returns to the reservation seeking anonymity but doesn't get it. He's sent to Washington on Pima business but gets drunk and ends up in jail. He staggers from one temporary job to another, finally realizes he's a symbol of all Marine heroes, and returns to the reservation a new man. But when he's not chosen to sit on the tribal council he gets drunk and dies of exposure.


"Mysterious Island"

**Business Rating O O Plus**

Clever special effects provide plenty of excitement for the kids and Jules Verne buffs. In Color. Good weekend attraction, if ballyhooed.

Producer Charles Schnee, having previously enticed fantasy-lovers in to see his "7th Voyage of Sinbad" and "3 Worlds of Gulliver," this time turns his Superdynamation-Eastman Color cameras on the weird and thrilling world of Jules Verne. It's a natural for the youngsters, because everything they enjoy has been colorfully and excitingly tossed in. If ballyhooed, it shapes up as a good weekend attraction. The John Prebble-Daniel Ullman-GraneWilbur screenplay starts off during the Civil War with three Union soldiers (Michael Craig, Michael Callan and Dan Jackson) escaping from a Confederate prison in an Army balloon. Also along for the ride are Gary Merrill, a Northern newspaperman, and Percy Herbert, a Rebel soldier. But this perilous flight is only the beginning, for once the balloon crashes on a mysterious island in the Pacific, the fun really begins. Our intrepid adventurers are forced to fight a giant land crab, a huge bee that likes sealing people up in a huge honey-comb, a ship filled with blood-thirsty pirates and a monstrous octopus; they come across two shipwrecked females (Joan Greenwood and Beth Ragan); and discover that the famed Captain Nemo (Herbert Lom) and his marvelous submarine the Nautilus are also part of the island. Everything comes to a mighty conclusion with a volcano erupting in all its fiery fury. The performances are pleasant enough, but the tale is told via Ray Harryhausen's special effects, Wilkie Cooper's photography and Bill Andrews' sets. And director Cy Endfield has unfolded the entire production with the accent on action and suspense rather than credibility. The ending finds Lom admitting that he's been experimenting for eight years to solve the world's food problems, thus the gigantic animal and plant life on the island. When the volcano erupts, he gives up his life so the others can escape.


"Zazie"

**Business Rating O**

French import for most avant garde art fans only.

Dadaistic mayhem breaks loose all over the screen in this free-wheeling, madcap, French "new wave" comedy a la producer-director-scripter Louis ("The Lovers") Malle. It tells in wacky ballet fashion (complete with all sorts of camera gimmicks) what happens to an eleven-year-old girl with a scandelous vocabulary and an irreverent approach to the hypocrisy of the adult world when she's set free in Paris while her mother is off having an affair. Malle uses every imaginable form of comedy from Mack Sennett slapstick to impressionistic satire and the end result is a sometimes interesting but generally disjointed attempt to do something "different." This Color release (no distributor yet) will be difficult to sell in most situations, but it will give avant garde art-house goers something to "think" and "talk" about. And even a few of the most sophisticated of viewers will probably raise an eyebrow over what comes out of little Zazie's mouth. Mixed in with a great deal of symbolism is a lot of talk about sexually maladjusted men and women, plenty of wild and nutty chases and food-throwing riot in a restaurant. Catherine Deneuve is fascinating to watch as the outspoken Zazie. Her support includes Philippe Noirct, her female-impersonator-in-a-nightclub uncle, Vittorio Caprioli, who appears as a lecherous child chaser, a rake and a policeman (does this give any idea of the madness here?) and Rappeneau screenplay, based on Raymond Queneau's novel, Yvonne Cloche, a sex-happy widow. The Malle-Jean-Paul "Zazie Dans Le Metro," finds Mlle Deneuvegourful when she learns that the subway is on strike (her dream is to ride the metro). After setting half of Paris on its ear (in the Flea Market, atop the Eiffel Tower, leading a bus load of tourists a merry chase) she's taken for a ride on the subway. But alas, she's asleep.

No Distributor. 86 minutes. Catherine Deneuve, Vittorio Caprioli. Produced and Directed by Louis Malle.

**BUSINESS RATING**

$$$$ — Tops
$$$$ — Good
$$ — Average
$ — Poor
“The Innocents” Superbly Directed. Fascinating Horror Film

Business Rating: ⭐⭐⭐

Compelling, terrifying filmization of Henry James novel will delight class, art audiences. Needs powerful selling campaign to entice mass filmgoers.

Producer-director Jack Clayton, who came into prominence with “Room at the Top”, has turned Henry James’ classic shocker “The Turn of the Screw” into a brilliant study of evil. Pure cinematic poetry, “The Innocents” must be ranked among the artistic triumphs of recent years. Powerful, disturbing, haunting, this 20th Century-Fox release will thrill and chill viewers, especially discriminating audiences in search of intelligent, off-beat film fare. Truman Capote has written a masterful screenplay from James’ tale about a pretty young British governess who makes the horrifying discovery that the two children in her care are seemingly possessed by demonic spirits. Outstandingly enacted by Deborah Kerr, as the governess, and Martin Stephens and Pamela Franklin, the children, it emerges an unforgettable adventure in the supernatural.

Admittedly, 20th Century-Fox has a difficult picture to merchandise. This is no horror movie in the ordinary sense; it is subtle, sometimes obscure. Many in the mass audience may be confused and mystified by what they are seeing. The shocker ending, one of the most gripping and controversial sequences yet put on film, in which Miss Kerr kisses the dead lips of the now demon-free Stephens because she has fallen under the spell of the cruel valet who inhabited the boy’s soul, will surely anger many. But this last scene is an essential part of the story, and Clayton has brought it off as a beautifully sad final note to the tragedy he has so skillfully unfolded.

Despite the questions surrounding its commercial possibilities, we have selected “The Innocents” as a Film of Distinction because its high quality justifies such a rating, and because this reviewer believes the boxoffice potential is there. How this potential might be realized is the problem facing 20th’s promotion department. “The Innocents” cannot, obviously, be dumped on the market as just another release. It requires a unique, specialized campaign. Art and class house patrons can be counted on to set off the necessary word-of-mouth, and critical acclaim should help stir up plenty of want-to-sees. Once general market patrons become aware that here is a compelling, unusual horror drama, they should heed the promotional lures that will entice them. It is already evident that 20th’s showmen are preparing the public for what it is going to see. The ads explain that here is a “different” type of motion picture unlike any horror film ever before. If this campaign is developed slowly and efficiently, the returns could be surprising in all markets.

There cannot be praise enough for producer-director Clayton. He has used his camera and every inch of his screen in an imaginative, mood-building style. He employs black and white and all the shades of gray more effectively than most directors use color. Statues, the atmospheric mansion, a lake, the two ghosts, all spring alive as vivid secondary characters, while slowly, carefully, deliberately, viewers are drawn inside the hearts and souls of the damned. In an atmosphere of fantasy the air of reality grows until, soon, Miss Kerr’s normal, happy world becomes a hideous nightmare. By the end no one will doubt that the ghosts really exist. The score by Georges Auric lends no small support.

The performances are flawless. With perfect emotional tim-

ing Miss Kerr travels a wide range of emotions: happiness in her initial relationship with the children; fear in the realization that the children are being used by the dead; courage in the decision to exorcise the evil spirits from the children; horror in the destructive effect on the children once the purge has been accomplished. In more subtle tones she also conveys the frustrations of an attractive single woman who takes secret pleasure in identifying herself with the love-crazed former governess who shamelessly carried on with the evil valet. Beautiful little Pamela Franklin is haunting as the outwardly sweet child who inwardly carries the sadistic seeds of the dead governess. Young Stephens is absolutely terrifying as part-charmer, part-devil. The supporting roles are effectively carried off by Michael Redgrave, the children’s uncle who hires Miss Kerr; Megs Jenkins, the housekeeper who refuses to question the strange happenings in Fly House; Peter Wyngarde, the silent, sinister valet.

The plot finds Miss Kerr enjoying her opening weeks with Miss Franklin. The first presentiment of evil strikes her when she gets a letter from Stephens’ headmaster, which says he’s being expelled as a danger to others. But she’s soon taken in by the lad’s charm. One day she thinks she sees a man standing on the tower, but when she investigates she finds only Stephens. Then she comes across a picture of the man she saw on the tower and learns that the man is Wyngarde, who was found dead by Stephens one night. She also learns that the previous governess was treated badly by Wyngarde, and that the children were deeply fond of them both. The ghosts begin appearing more often, but the children deny ever seeing them. Miss Kerr’s nerves begin to crack as she realizes that the dead are living and meeting again through the children. She saves Miss Franklin’s soul via shock treatment, but turns the child against her. Alone in the house with Stephens, Miss Kerr forces him to say Wyngarde’s name when the latter appears on the terrace. Free, the boy falls dead and Miss Kerr embraces his lifeless body, kisses his lips.

"JUDGMENT" BEFORE THE WORLD

(Continued from Page 7)

minded company, and Kramer, con-
tantly on the lookout for new ways of
extracting the maximum in boxoffice
potential from his usually controversial
product. Perhaps the full impact of
the premiere will not be felt until the news
paper and magazine writers and radio
and TV commentators have an oppor-
tunity to collect their opinion-shaping
thoughts at home office desks and com-
municate to a mammoth global audi-
ence the importance of the Berlin
proceedings. But even before they had
gotten their way homeward, the wires and airwaves were humming with
tributes to the excellent blend of artis-
try and promotion.

Kramer started the proceedings by
addressing the newsmen in the grand
ballroom of the Hilton Hotel (home
for the visitors during their Berlin
stay). English and German were spoken
and then translated (via headsets) into
French and Spanish. The producer-
director explained that Berlin was se-
lected as the premiere city because it
was the "fitting place," both from the
historical and present-day standpoints.

Others who addressed the newsmen
were Max E. Youngstein, vice-president
of UA; Charles Juroe, UA publicity-
director for Europe; and Gabe Summer,
executive assistant to national promo-
tion chief Fred Goldberg.

The second day was devoted to multi-
language interviews with Kramer and
the film's stars. Richard Widmark pre-
sided over the morning session. Judy
Garland, Maximilian Schell and Spen-
cer Tracy held the floor during the
afternoon. Montgomery Clift appeared
the following day. Because of previous
commitments Burt Lancaster and Mar-
lene Dietrich were unable to attend,
but Miss Dietrich's popularity was at-
tested to by the fact that for two days
running Berlin headlines proclaimed:
"DIETRICH NOT COMING."

The next evening, less than 500 yards
from the famous Brandenburg Gate,
1,500 persons, including some 25 for-
"eign ambassadors, entered West Berlin's
massive, modernistic Kongress Halle
for the long-awaited premiere. Repre-
senting the United States were General
Lucius Clay, President Kennedy's Spe-
cial Ambassador to Berlin, and New
York Senator Keating. (The Kongress
Halle, completed in 1957 as the U.S.'s
contribution to the International Build-
ing Exposition, is considered one of the
boldest architectural designs in Europe.
Its massive concrete base and "butter-
fly" roof have led Berliners to nick-
name it the "pregnant oyster".)

Lord Mayor Willy Brandt of Berlin
declared: "Many of us will not com-
pletely agree with all the points made
by this film. However, speaking for
myself, I shall continue to encourage
the presentation of spiritual and artistic
experiments of this kind in Berlin. I
hope world-wide discussion will be
aroused by both this film and this city
and that this will contribute to the
strengthening of right and justice. All
of us need this so urgently."

The Kongress Halle lights dimmed
and "Judgment at Nuremberg" began.
A special electronic hookup similar to
that used at the United Nations and
other global assemblies enabled the au-
dience to follow the film in French,
German, Spanish and Italian, or in
the original English on the film's sound-
track. The system, called Telefonbund
and Normalzeit, employs earphones
and a panel of buttons, each button
commanding a different language.

The following day it was over, but dis-
cussion concerning the film will ensue
for a long time to come, and the judg-
ments will be varied, both from an
emotional and artistic standpoint. But
the judgment on United Artists and
Stanley Kramer will be unanimous.
Hollywood is capable of intelligent
films. American motion picture per-
sontal are capable of proving them-
selves outstanding international hosts.
Let the entire industry take note of
what happened in Berlin, December
12-15. Courtesy, co-ordination and
smooth execution of an all-inclusive
premiere plan still equal showmanship
at its best.

Richard Widmark chats with Spencer Tracy, center, and Maximilian Schell, right, at "Checkpoint."

Burt Lancaster, Maximilian Schell in "Judgment."
Selling Through Merchant Outlets

Any salesman worth his salt will tell you that the easiest time to sell something to a customer is when the customer is in a buying mood. In the theatre business this is the psychological basis for the success of refreshment counters.

Department stores spend hundreds of thousands of dollars every year trying to figure out how to display their wares in the most enticing way. They try to put as great a variety of items within the sight line and grasp of the customer as possible, particularly at bargain counters and special point-of-purchase displays near the cash registers.

Local Tie-ins

It has been been said that the greatest sales medium in the world is a showcase. And every store can be a showcase for the theatre. Department stores have a tremendous variety of wares of their own to sell; but even department stores can be interested in promoting motion pictures. And smaller stores are even more likely as prospects for cooperation with the movie theatre. In the biggest city in the nation, Macy's regularly shares its advertising space in the local newspapers with motion pictures which can provide a sales theme. (The film people pay a substantial portion of the cost of the ad, but they get the store's cooperation and good will.)

Many motion pictures have themes, titles, sets, costumes or stars suited to local tie-in advertising—not only in the local newspapers, but, more to the point, in the store as well. For example, a record album based on a current film can provide a store display peg for the local theatre where the film is playing. The men's wear department is often glad to feature pictures of movie stars—with film credits—wearing clothes which are carried by the store.

But let's forget the big department store and concentrate on the smaller retail establishment. How can the average exhibitor sell through merchant outlets?

[Bear in mind that in this series of articles we are talking about selling the idea of going to the movies—or to a particular movie—rather than the specific selling of tickets. Merchant tie-ins for tickets sales are a whole separate subject in themselves. What we are seeking to do in this article is to provide information about ways in which the exhibitor can promote his pictures where and when people are in a buying mood.]

The most fundamental selling aid for the exhibitor inside the store (we've discussed store windows in an earlier article) is the counter display. Counter displays are of two general types—those which are temporary, geared to the particular picture of the moment, and those which are permanent. Perhaps we can illustrate the difference by using a drugstore as a case in point.

The manager of the local theatre has a picture which is the story of a country drugstore. So he goes to the neighborhood pharmacy and arranges for stills from the picture to be stuck on the front of the store's cash register. This is certainly a primitive method of display, and hardly the ne plus ultra in desirability from either the store's or the exhibitor's point of view; but it is a sample of temporary counter display technique. With the stills there is a caption to the general effect that "your druggist recommends such-and-a picture."

We have deliberately chosen a very pedestrian and minor example because even this kind of opportunity is often overlooked by some theatre people. However, simple permanent displays can do a much better selling job with little extra effort.

Permanent Displays

To begin with, let's talk about the nature of the permanent display materials. The simplest is an ordinary standing picture frame of the kind that can be purchased in a five-and-ten. Prepare a mat for the frame, with the name and address of the theatre at the top. Each week, inside the frame, you insert that week's theatre program information. If you want to use stills, you can. If you want to use typewritten sched-

(Continued on Page 24)
THE BASIC SELL

(Continued from Page 22)

ules you can. If you want to have a weekly poster contest for the public school children of your community (with passes as prizes to the winners), you can use the kids' art work.

The effectiveness of the display is, of course, dependent to a large extent on the particular stores and counters where it is placed. Ideally, supermarkets' check-out counters would be perfect; but this is such an excellent display area that most markets prefer to use it for their own displays. There is no harm in asking, however.

Among the other stores which are good counter display spots are drug stores, dry cleaners, stationery and candy stores, book shops, beauty par- lors, barber shops, shoe repair stores and hardware shops.

Bear in mind that, just as with window displays, a pair of passes can often enlist a great deal of cooperation from a local merchant.

There are many types of permanent displays which may interest your stores. Some of these involve an outlay of funds through the year. For example, you can prepare a "patronize your Main Street merchants" folder, which has three pages of standing permanent ads for local stores and a back page devoted to the week's movie programming. Such a folder—or single two-faced card—could be displayed on counters in a simple box with the theatre imprint.

The same type of box can be used for a weekly program card or institutional ad for the theatre, with each merchant's own promotional message on the re- verse side of the cards in the display at his store.

Displays which provide a service are always desirable. In an earlier article we mentioned the use of clocks. Clock advertising is used by many marketing organizations. But clocks are by no means the only displays which provide a service.

'Did You Know That...?'

Service displays can also be built around public information. For example, using a display frame headed "Did You Know That?" you can provide information ranging from interesting tidbits of civic history, to the latest meeting of the P.T.A., to what's playing at the movie theatre. Change all the information to cover new subjects when you change the bill at the theatre.

Without going in for tremendously elaborate displays, you can obtain from standard suppliers small puppet-theatre-type cardboard "sets". Place a piece of aluminum foil in position as a simu- lated theatre screen, and a small shelf as the stage. Use a standing title such as "On screen at the Bijou—on stage right here" and you have given the store a gimmick for spotlighting a par- ticular item in this miniature theatre, while your feature picture is displayed on the "theatre screen" in the back- ground.

Another type of service display which is often attractive to retailers is the "message center." This can be a bulle- tin board, prepared and donated by the local theatre in return for space being provided at all times for theatre an- nouncements. The bulletin board carries public notices of various kinds, carefully monitored by the storekeeper. (This kind of display benefits from being protected by glass against amateu- r artists and practical jokers.)

There are also hard sell displays, and hard sell is certainly in order these days. Typical of the hard sell type of display is the "See It at the Local Thea- tre—Buy It at the Local Store" type. You can prepare a number of small dis- play frames bearing the legend, "See It at (name of theatre)—Then Buy It Here," and place these frames in the appropriate stores at the appropriate times. When you have a picture with a Chevrolet in it, put the picture title and an illustrative still in the frame and get the local Chevrolet dealer to display it. When you've got a gorgeous gal pic- tured in a mint, hit the local furrier. If you haven't enough glossies, use the press-book illustrations. If you have no stills, use text. "Gloria Mascaré Wears a Ranch Mink Stole in 'Forbidden Thunder' at the Bijou. You Can Buy the Same Kind of Stole Right Here."

There are other types of retail establish- ments besides stores which can be used for counter display materials. Banks, savings and loan associations, telephone and electric power offices are examples of such outlets. Here a dif- ferent type of display material can be employed. At the telephone company office, for example, you may be able to place imprinted envelopes in which people can put their receipted bills. The imprint would read, "The Telephone Number of the Bijou Theatre Is HI- 4356; Phone Us for the Latest Informa- tion about the Best in Entertainment;" or "Phone Us for Full Information about Our Showings of Such and Such Pictures."

Bank Envelopes

Imprinted envelopes are a convenient counter item at bank tellers' windows as well. Banks these days often welcome "humanizing" material, so you might get together with the local bank man- ages on a particular message. For in- stance: Bank at the Corn Exchange; Bank on the Best in Entertainment at the Bijou Theatre.

Finally, there is a whole family of counter pieces which can be of interest to all merchants. These pieces all come under the heading of ticket gimmicks. The simplest is the lucky number piece. Just use an ordinary wallet size card listing the week's program's, with each card bearing a different number. You can purchase a numbering stamp for very little money. Each day a few win- ning numbers will be posted at the thea- tre box office, and the stores where the winning cards were obtained will be notified, so that they can take credit for the gift. Your boxes of lucky number cards should be near the payment coun- ters of the stores; in that way, the pay- ing customers at the store will be the ones who get the cards. The box should also have space on which a tally could be kept, such as, "So Far This Month, ..... Free Tickets to the Bijou Theatre Have Been Won by Customers at This Store.

Another counter piece of the ticket gimmick variety is the reduced rate offer: "Present This Card and We Will Deduct Ten Cents from the Cost of Your Companion's Ticket." Here you must be careful to ration the number of tickets for each store location, and to specify very clearly on what days the ticket offer is valid.

Finally, in association with local mer- chants, you can have a counter display offering theatre discount cards based on store purchases. Here you have a card with a trade-in value of, let us say, one cent at the local theatre. The store agrees to give away one card for every dollars worth of purchases. You either give the cards to the store or sell them at a discount, with provision that they must be prominently displayed in a counter case. Each store can imprint the back of the card with its own message. Unless you distribute a tremendous amount of these cards in a wide area, you need not worry about counterfeiting. If you are worried, you can code the cards by color, phraseology, etc.

There are many other types and ideas in the counter display field. If you con- tact your local merchants, they can tell you themselves the kind of material they prefer. But chances are they won't contact you. The initial contact depends on your enthusiasm. You have to get the ball rolling.
FINANCIAL REPORT

(Continued from Page 6)

foundation garments and TV stations are playing that role for other theatre companies.

Latest tangible evidence of the health of Loew's was the announcement by chairman and president Laurence A. Tisch of a sharp, 20% upswing in first-quarter earnings. For the first period ended Nov. 30, he said after the annual meeting, they were "in the area of 20%" higher than those of a year ago, when Loew's earned $366,900 ($4c per share). Gross revenues then totaled $9,113,000. Previously, he had told some 300 stockholders that he expected net for all of fiscal '62 to be "higher" than the year before.

At the meeting, Tisch noted that "our theatres, during the year just ended, earned considerably more than in the previous year and we look forward to continued improvement." As for hotel activities, he declared: "All of the pre-opening promotion, advertising, personnel and carrying costs, including interest and real estate taxes of these projects, have been, and will continue to be, paid out of current income. While this procedure must, of necessity, reduce present earnings, there is no doubt that this conservative policy will provide higher earnings in the years ahead."

On the subject of dividend payments, which Loew's had been restricted from making because of a financial agreement, the president declared that by fiscal 1963 the company will be "in an excellent cash and earnings position" to consider paying cash dividends.

O'Brien Named M-G-M Exec. V.P.

Metro-Goldwyn-Mayer's vice president and treasurer Robert H. O'Brien was elected to the newly created post of executive vice president. He also is a member of the board and of the executive committee. In making the announcement, president Joseph R. Vogel said that the new position was "the natural result of the continued growth and expanding interests of our company in the whole field of entertainment, not only at the studios in California but throughout the world."

'Guns' Powers Columbia 2nd Quarter

With "The Guns of Navarone" headed for the "second biggest gross in Columbia history" (first: "Bridge on the River Kwai"), and "every part of its operations showing a profit," the firm's earnings in the second fiscal quarter ending Dec. 30 should be ahead of last year's similar period, and at least match the smart $1,242,000 (80c per share) of the first session. That optimistic note was sounded at Columbia's annual stockholders meeting by first vice president and treasurer Leo Jaffe.

"Considering the performance of our pictures," declared president Abe Schneider, who presided, "we have every right to look with optimism upon the company's status for the balance of this year."

America Corp. Controls Republic

On the heels of a move by the Department of Justice to block a merger of America Corp. and Republic Corp., the former nevertheless acquired effective control of Republic. This was accomplished at a meeting held after officers of both firms and D of J officials had signed a voluntary stipulation.

Republic's directors voted to enlarge the firm's board from 10 to 15, electing six America representatives. Added to the three already on the Republic board, the vote gave America a controlling nine out of 15. Additionally, Gordon K. Greenfield, America president, was elected president of Republic; William Zeckendorf, a director of America, was named chairman of the Republic executive board; O. W. Murray, head of Pathe Laboratories (an America subsidiary), was elected a vice president of Republic, as was R. J. Difonzo, treasurer of America, and America secretary Peter A. Campbell was named to the same post at Republic. Former Republic president Victor M. Carter will continue as chairman.

Famous Players Slices Dividend

Famous Players Canadian Corp. net for the nine months ended Sept. 30 was up slightly, but its directors decided to pull in the dividend belt to keep more cash in the treasury.

Net for the '61 period totaled $1,481,706 (85c per share), compared to $1,429,299 (82c per share), with some of the '61 figure attributable to adjustments required under arrangements made with parent firm Paramount Pictures for the latter to assume all operating costs, excluding depreciation, of the Telemeter pay-TV experiment in Etobicoke. The arrangement is retroactive to Jan. 1, 1961.

FPCC recently declared a quarterly dividend of 25c, plus an extra of 121/2c. Previously, the regular rate was 371/2c, but, according to president and managing director J. J. Fitzgibbon, since payouts exceeded operating earnings after taxes for the past four years, the board cut the regular payment in order to keep more cash on hand.

Consolidate and Save — UA Theatres

A consolidation of United Artists Theatre Circuit, Inc. with its partly-owned subsidiaries—calculated to save the company $400,000 a year in operating expenses—is expected in the near future, president George P. Skouras told the annual stockholders meeting.

Meanwhile, the president noted that renovations and other programs resulted in the profitable operation of the movie houses, themselves, for the first time in five years.

M-G-M Officials Buy Heavily

Large purchases by top-echelon officials of Metro-Goldwyn-Mayer highlighted security transactions by officers and directors of film and theatre companies, as reported by the SEC for the period October 11 to November 10, 1961. In another significant deal, 20th-Fox president Spyros P. Skouras sold 4,855 shares, retaining 81,760.

Metro president Joseph R. Vogel acquired 12,000 shares to lift his total holdings to 12,578. Nathan Cummings, a director, bought 700 shares; he now owns 38,800. Board chairman George Killion raised his total to 11,000 with a purchase of 400 shares, while vice president Robert Moghrie acquired 1,200 shares, making his total 1,850.

Columbia vice president M. J. Frankovich exercised an option to buy 1,878 shares lifting his holdings to 7,507 . . . Director Roger W. Harlock continued to buy heavily into Allied Artists, a purchase of 400 shares of common raising his total to 26,000. In addition, he bought 100 shares of 51/2c cumulative convertible preferred, bringing that total to 1,650 . . . Herbert L. Golden, a director of United Artists, sold 1,000 shares, retaining 9,238 . . . James L. Brown, assistant treasurer and comptroller of American Broadcasting-Paramount Theatres, exercised an option to buy 127 shares; he now owns 1,249 . . . Robin International bought 500 shares of Cinerama on behalf of Nicolas Reisini, president of the latter firm, lifting the total held for him by RI to 250,050.

U Declares Extra 25c Dividend

Universal, ready to release a gilt-edge product lineup that promises to set profit records in 1962, gave its stockholders an early Christmas present in the form of an extra 25c-per-share dividend. The bonus declared by the board, in addition to the regular 25c dividend, is payable Dec. 28 to holders of record at the close of business on Dec. 18.

Film BULLETIN December 25, 1961 Page 25
EVERYBODY LOVES • • • "NO LOVE FOR JOHNNIE!"

"NO LOVE FOR JOHNNIE" IS MUCH THE SAME SORT OF BRITISH FILM AS 'ROOM AT THE TOP'. Much the same sort of ambition as spurred the hero, much the same sort of 'woman trouble', much the same sort of irony—are dominant in this film. Peter Finch and Mary Peach are fascinating as lovers. There's a lot in this picture to absorb and entertain."

—Bosley Crowther, N. Y. Times

"★★★★—(Highest Rating), HASN'T A DULL MOMENT IN IT. Peter Finch is brilliant. His wife walks out on him and his career as a chaser begins. It is a brilliant expose!"

—Kate Cameron, N.Y. Daily News

"ONE OF THE YEAR'S FINEST BRITISH FILMS...completely absorbing. It is honest, realistic and adult. A good show and a distinguished one...superbly written and acted."—Jesse Zanser, Cue Magazine

"NOT TO BE MISSED. One of the very few completely absorbing movies to appear this year. Peter Finch gives a truly remarkable performance."

—Hollis Alpert, Saturday Review

"GO AND SEE IT. It is full of good things from beginning to end."

—Brendan Gill, New Yorker

"FASCINATING. Peter Finch is excellent as the man of calculated charm. Johnnie learns that you cannot have love without giving."

—Alton Cook, World Telegram & Sun

"EXCELLENT. ONE OF THE BEST OF THE YEAR'S BRITISH ENTRIES. A candid study of a politician on the make."

—Rose Pelswick, Journal American

"A STRONG EXCITING MOVIE."

—Newsweek Magazine