Hollywood Spending Over $500,000,000 on 1956 Features

U. S. Sues Omaha Drive-ins

Better Theatres

Enlivening and Updating Your Theatre with Carpeting
The Increasing Importance of the Projection Screen
Cinerama Goes "Portable" . . . Miami’s New Twin Drive-In

BETTER REFRESHMENT MERCHANDISING:
Exhibitors’ Views on Promotion and Supply Service
GREAT NEWS!

Ever since "Lili" had its record-breaking run at this theatre our patrons have asked us for another Leslie Caron picture of equal charm and beauty... We've got it for you.

M-G-M's enchanting love story

Gaby

LESLIE CARON
JOHN KERR

OUR NEXT ATTRACTION!

THEY'RE WAITING FOR "GABY"

Photo of Trans-Lux 52nd St. front. It is fitting that "Gaby" has its N.Y. Premiere here where M-G-M's "Lili" ran for almost 2 years.
GOING AFTER "GABY"
Telling the nation! Billboards, Newspapers, Magazines, Radio, TV!

Gaby
Leslie Caron
John Kerr

NATIONWIDE POSTING CAMPAIGN
Above is the beautiful, specially lithographed 24-sheet that sells "Gaby" from hundreds of billboards across the nation in: Buffalo, Boston, Cleveland, Houston, Los Angeles, Memphis, New Orleans, Philadelphia, Pittsburgh, Portland, Ore., Salt Lake City, St. Louis, San Francisco, Seattle.

NATIONAL MAGAZINE CAMPAIGN
Full pages in 4-colors in: Life, Redbook, Cosmopolitan, Seventeen. Look (two facing ½ pages in 4-colors).

"PICTURE OF THE MONTH" COLUMN: Look, Collier's, Good Housekeeping, McCall's, Woman's Home Companion, Cosmopolitan, Parents', American.

"LION'S ROAR" COLUMN: Saturday Evening Post.

AND NEWSPAPERS! AND RADIO! AND TV!

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

Full Pages In Top National Magazines
LIFE
LOOK
seventeen
Collier's
WOMAN'S HOME COMPANION
McCalls
The American Magazine
Good Housekeeping
“CRITICS AND TICKET-BUYERS WILL DECLARE IT THE BEST W
‘STAGECOACH’ AND ‘SHANE’! A BOX-OFFICE TRIUMPH!” ♠ “THE
SHOWMEN’S TRADE REVIEW
MAKES ONE OF THOSE RARE PICTURES FOR THE ‘DISCRIM
‘UNDoubtedly one of the greatest westerns ever mad
THE SOUTHWEST CAN COMPARE WITH IT!” ♠ “A CONTENED
HOLLYWOOD REPORTER
WESTERNS TO COME ALONG IN YEARS!” ♠ “ONE OF THE
FILM DAILY
ENTERTAINMENT HISTORY!” ♠ “ONE OF THE BEST WESTERNS
M. P. HERALD
INDEPENDENT

WARNER BROS. PRESENT THE C.V.WHITNEY PICTURE STARRING

JOHN WAYNE

THE STORY THAT SWEEPS FROM THE GREAT SOUTHWEST TO THE CANADIAN BORDER IN VISTAVISION AND COLOR BY TECHNICOLOR

JEFFREY HUNTER • VERA MILES • WARD BOND • NATALIE WOOD
SCREEN PLAY BY FRANK S. NUGENT • EXECUTIVE PRODUCER MERIAN C. COOPER • ASSOCIATE PRODUCER PATRICK FORD • DIRECTED BY 4-TIME ACADEMY AWARD
ESTERN EVER MADE!”  ☆ “IT RANKS WITH ‘COVERED WAGON’, REUNION OF JOHN FORD, JOHN WAYNE AND MERIAN COOPER INATING’ AUDIENCE AS WELL AS THE GREAT MASS OF FANS!” M. P. DAILY E! FOR SHEER SCOPE, GUTS AND BEAUTY—NO PICTURE OF R FOR THE BIG MONEY STAKES!”  ☆ “ONE OF THE FINEST GREAT ONES! PROMISES TO MAKE ECONOMIC AS WELL AS IN YEARS!” DENT FILM JOURNAL
There never was a man like **THE MAN WHO NEVER WAS**

for

**SMASH OPENINGS!**

**RAVE REVIEWS!**

**GREAT WORD OF MOUTH!**

**NO WONDER HE’S BOXOFFICE MAGIC WHEREVER HE GOES!**

**THE MAN WHO NEVER WAS**

CLIFTON WEBB • GLORIA GRAHAME

PRODUCED BY RONALD NEAME • DIRECTED BY NIGEL BALCHIN

SCREENPLAY BY ANDRE HAKIM

COLOR BY DE LUXE

CinemaScope®

“It’s a pleasure to do business with 20th!”
Mutual Fault

No one will deny that there are certain practices and customs in motion picture distribution and exhibition which need correction. Too often progress in improving a condition acknowledged to require attention is uncertain and halting because each side wants to blame the other. Sometimes this results in more time and effort spent on apportioning fault than in remediying the condition. In such circumstances it would be well for distributors and exhibitors alike to profit from an attitude of American Admiralty Law. It is the doctrine of "mutual fault". If there is a collision at sea, under U.S. Admiralty jurisdiction the total damage to the two ships involved is added up and each party must pay half even though only a fraction of the fault is on one side and most of the fault on the other side.

The basic principle is that when both parties are involved in a situation and any blame reasonably may be attached to each, it is idle to attempt to apportion the fault. Damage is made a collective responsibility. Only when one ship is completely blameless is the other required to pay all costs. It is to be doubted that anyone, in distribution or exhibition, would assert that their side is free of all responsibility for any of the current trade practices causing conflict and loss of revenue.

There are many situations within the industry to which the "mutual fault" principle may be applied with advantage. However, there is one that is surely a responsibility of both distributors and exhibitors and one that is subject to prompt correction. It has nothing to do with rentals, clearance, arbitration, pre-releases or any of the other trade practices usually cited as being most troublesome. It is the matter of simultaneous bookings in subsequent runs which deprive potential patrons of a reasonable choice of attractions.

This is a problem that is prevalent in many cities. While circuits are primarily responsible in some areas many independent exhibitors also have fallen into or have embraced these booking practices.

Let it be understood that there is no criticism of booking simultaneously the same picture in a number of theatres in a metropolitan, state or regional area. Criticism is directed at the booking practices which put the same program in most or all the theatres conveniently available to patrons living in a community or neighborhood. In metropolitan and suburban areas throughout the country most patrons reside in convenient walking or driving distance of two or more theatres. No useful purpose and much harm is done when such theatres book regularly the same programs at the same time. If the patron or his wife has seen one of the pictures—or does not want to—that family patronage is lost on occasions when all the nearby theatres are showing the identical feature or features.

Circuits which practice these booking habits—and distributors which encourage them for convenience or other reasons—are throwing away one of the best assets of the motion picture. That it is ability to be presented at different places at different dates in order to serve the convenience of patrons.

The custom of these identical bookings down the line is so prevalent that there must be some good reasons why it has prevailed so long and to such a great extent. Readers are invited to comment on the benefits—If any— to distributors and exhibitors as well as to the public.

Until strong arguments to the contrary are offered, it must be held that these bookings often are "mutual faults" and the responsibility for their curtailment must rest equally on distribution and exhibition.

Arthur L. Mayer, exhibitor, distributor and trade association official, has taken up once again the activity he first pursued in the industry—advertising and publicity. Those who have followed his long and varied career will watch with interest his handling of the promotion campaign for "War and Peace". This work brings Mr. Mayer back to Paramount after a quarter of a century. In 1932 he was director of advertising and publicity for Paramount Publix Corp.

The financial report of Twentieth Century-Fox for 1955 pointed up the importance of the foreign market. While special circumstances prevailed with the foreign release of so many CinemaScope films during the year, it is noteworthy that substantially more income taxes were paid by the company last year abroad than in the United States. Almost fifty per cent of 20th-Fox's film rentals were outside the United States and Canada.

The British have a charming way of keeping governmental divisions in their proper places. When the producers of "Private's Progress" submitted the script to the War Office, seeking the usual permission for the use of military facilities, they received a curt rejection with the statement that the military thought the project should be dropped. Nevertheless, the film was made and is now being distributed by British Lion, a firm wholly controlled by the British Government's National Film Finance Corp. The latter body has the last laugh as the film, described by Peter Burnup as one that "cocks a cheerful snoot at Army Life," is an outstanding success.

—Martin Quigley, Jr.
Next Week

THE HERALD INSTITUTE

The HERALD Institute of Industry Opinion is preparing for publication next week a study of three basic aspects of the troubled exhibition picture of today. They are arbitration, the nature and kind of the so-called product shortage, and an examination of the present admission price structure.

The study now being completed comes at a crucial time in trade practice relations. These three subjects were prominently discussed at the opening of the Senate Small Business Committee hearings in Washington last week. The results, an index of exhibitor thinking on the problems, may well have a bearing on the conclusions of the Committee.

The section on arbitration especially examines first of all the question of how many exhibitors favor an arbitration system, who they believe should staff the arbitration boards, and what subjects they believe should be arbitrable.

Subject Number Thirteen undertaken by the Herald Institute, this may well be the most timely and important in the Institute’s five year history.

WHEN AND WHERE


April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York.

May 8: Annual convention of Allied Independent Theatre Owners of Kansas-Missouri, Kansas City, Mo.

May 9: Spring meeting of the Montana Theatres Association, Northern Hotel, Billings, Montana.

May 9-10: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.


May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

May 29-31: Annual convention of the Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.


June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

October 5-7: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.


October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.
On the Horizon

BACK IN JUNE
Legal difficulties arising out of the reconciling of Darryl Zanuck's long term contract as head of the 20th Century-Fox studio with any new contract under which he would produce independently for the studio, may return him to his studio post in June when his four month leave of absence expires. In New York this week, where he saw an answer print for "The Man in the Gray Flannel Suit", Mr. Zanuck stressed the legal difficulties involved and said he might return to the studio in June. He is on his way to Europe.

TAX COMPLAINTS?
W. G. Tohadze, formerly owner of a string of theatres in Shanghai and well-known in Oriental cinema circles, has reached Hong Kong after trying for several years to get an exit visa from Communist China. Before he got out, the Communists stripped him of all his possessions on the pretext of retroactive taxes and retirement allowances for his employees. He formerly owned the Broadway, Royal, Shance and Oriental cinemas in Shanghai.

"KING KONG" RE-RELEASE
RKO will re-release its 1933 science-fiction thriller, "King Kong" in June, Walter Branson, vice-president in charge of world-wide distribution, has announced. The decision was made because of the film's drawing power on TV, where it was shown as a Mutual "Million Dollar Movie" two weeks ago. There will be no more showings of the feature, the company announced. In its theatrical reissue dates it will be coupled with another thriller, "I Walked With a Zombie."

UP TV
Republic Pictures' gross revenue from its laboratory and television operations will exceed the company's revenues from theatrical film rentals in the current fiscal year. Herbert Yates, Republic president, told stockholders Tuesday. The company's TV revenue includes rental of studio space and the sale of old films.

POPEYE TO TV
Allied Artists' television subsidiary, Interstate Television Corp., is approaching completion of negotiations with Hearst's King Features for the acquisition of over 170 Popeye cartoons for a reported sum of $3,000,000, according to an Interstate TV official. The transaction, negotiated by G. Ralph Branton, Interstate president and AA vice-president, reportedly runs for "a number of years" during which Interstate would sell the Paramount-produced cartoons to independent and network TV outlets in packages.

NEW TODD FILM
Michael Todd's production of "Around the World in 80 Days," filmed in the Todd-AO process, will have its New York premiere September 6, the producer announced this week. He said he is currently negotiating for another Broadway theatre other than the Rivoli, now showing his "Oklahoma!" The new theatre will also be converted to the Todd-AO system, he said.

ULCER PREVENTER
If you want to avoid that ulcer, get away from the TV set and relax at an occasional film, is the view of Jack Gordon, amusement editor of the Fort Worth, Texas Press. Jack cites the "matchless calm" of a motion picture theatre as compared to the harassments inflicted on the home TV viewer. He mentions such nuisances as cats, dogs and children demanding attention, unexpected visitors, static from wife or husband, and other banes of the at-home entertainment seeker. Even the popcorn bags in film houses are now in cardboard boxes; that means no more noise, Jack reminds us. He also cites recent research replies from a cross section of citizens who claim they go to theatres to relieve pressures and tensions they cannot escape at home.

FAMILY RATES
The first independent four-wall theatre in Connecticut to extend special family rates this Spring is the Strand, downtown, subsequent-run house in Willimantic, operated by Carim E. John. Mr. John is offering Family Night on Monday evenings, with a one-dollar base charge per family, regardless of the number of children. The plan is being tried out by other independent theatremen, and is regarded as a move to put the closed theatre in a classification with area drive-in theatres, which normally charge no admission for children, accompanied by adults, any evening.

PASTERNAK-COLUMBIA DEAL
It was disclosed this week that Harry Cohn, president of Columbia Pictures, is negotiating with the newly-formed partnership of Joe Pasternak and Sam Katz on a possible long-term deal.

FILM FETE POSTPONED
The Cannes Film Festival, originally set for April 10-24, will be held April 23-May 10, because of the approaching mid-April wedding in nearby Monaco of Grace Kelly and Prince Rainier. It is expected that hotel accommodations in the vicinity will be scarce during the wedding period, what with newsmen and international personalities flooding in; hence the festival postponement. The Columbia Broadcasting System this week announced that its news production staff will produce a 30-minute film of the wedding ceremonies and highlights of Miss Kelly's wedding. The news production will be shown on CBS-TV on April 21 from 11 to 11:30 P.M. EST.
NEW YORKERS AND ANGELENOS got their chance to begin looking at Robert Rossen’s scholarly and exciting dissection of a world conqueror—"Alexander the Great"—at openings the same evening last week. At the Capitol, New York, upper left, are United Artists’ president Arthur B. Krim and general sales manager James Velde, left, and distribution vice-president William J. Heineman, right, with theatre manager Harry Greenman. At the Fox Wilshire, above, star Fredric March and his wife, Florence Eldridge, with Olympics diver Paul Jean Myers, right. The Coast affair benefited the Olympic Fund; the one in New York, the B’nai B’rith.

FRED BRISSON, who put "Pajama Game" on Broadway (where it stays, becoming historic) reports for work at Warners. He will put the play on film, his first for that company.

MERIAN C. COOPER and C. V. WHITNEY, at the luncheon last week in Hollywood at which they told their newspaperman guests about C. V. Whitney Pictures’ five year project: the American scene, in pictures which may instruct and certainly will entertain.

THIS SCENE, which of course is Times Square in the snowstorm which brought Spring to the East, is one to which MGM points proudly. Circulated to the nation’s newspapers by Wide World Photos, it advertises (free!) the Astor Theatre sign at the right: "MGM’s ‘Meet Me in Las Vegas’ is a Gold Mine of Entertainment."

CHARLES L. GLETT, studio executive vice-president; DANIEL T. O’SHEA, president; and THOMAS F. O’NEILL, board chairman, all of RKO, as they discussed in New York their new production program.
HARRY B. FRENCH, president of Minnesota Amusement Company, right, is retiring and will be board chairman. Charles W. Winchell, vice-president and his assistant since 1947, succeeds him. John A. Branton, who has bought and booked, and George C. Shepherd, supervising concessions, now become vice-presidents along with Charles Perrine. Mr. French has been with the circuit, and its predecessors, operating some 60 houses, since 1912. Mr. Winchell was a newspaper and publicity man and the chain's advertising and publicity director before becoming an officer.

CHARLES W. WINCHELL  JOHN A. BRANTON  GEORGE C. SHEPHERD

...and Exhibitors

D. J. GOODLATTE, right, managing director of Associated British Cinemas, at the opening of the circuit's Regal, Gloucester, England, with Mrs. Goodlatte, Mayor E. J. Langdon, and actress Janette Scott.

ELMER C. RHODEN, Jr., left, and RICHARD H. OREAR have been elected president and executive vice-president of Commonwealth Theatres, Kansas City. Stockholders of the chain (35 drive-ins, 52 indoor) also elected Byron Spencer, L. W. Morris, and M. B. Smith directors. R. F. Withers executive committee chairman, and reelected H. E. Jameyson board chairman. Mr. Rhoden had been executive vice-president and previously was film buyer. Mr. Orear was vice-president supervising purchasing, construction and maintenance.

IN PHILADELPHIA, actor Richard Widmark, touring for Universal's "Backlash" gathers around him in the Philadelphia exchange these friendly showmen: William Milgram, Milgram Booking; Charles MacDonal, Southern, York; David Milgram; Leon Serin, Paramount Theatres; Max Chasins, Hamid Theatres, Atlantic City; Ben Goldfine, South City Drive, Phila.; Ed Heiber, Universal branch manager; Lou Davidoff, Ellis, Phila.; Robert Handley, Yost Theatres, Harrisburg; William Humphries, Roy Sullender, and Stanley Smithers, Tri State Theatres, Phila.
Easter Holiday Business Booms in Key Cities

Business for the Easter Holiday week in New York and many other major cities was particularly strong this year with last weekend reported as better than 1955 in many areas. Among the films doing outstanding business throughout the country were "The Conqueror," "Alexander the Great," "The Man in the Gray Flannel Suit" and "Anything Goes."

In New York, a very good $195,000 was expected for the second week of "Serenade" at the Radio City Music Hall, which also features its traditional Easter stage show, while an excellent $100,000 was seen for "Carousel" in its seventh week at the Roxy which also has an ice show. Doing fine business in first weeks were "Miracle in the Rain" at Loew's State, "On the Threshold of Space" at the Globe and "Patterns" at the Mayfair.

"The Conqueror," which drew the greatest first-three days gross in the history of the Criterion, according to RKO, was expected to do $70,000 for the week, a record for the theatre. Another record-breaker was "Alexander the Great" which was expected to amass the biggest United Artists first-week total of all time at the Capitol theatre with $100,000, according to the distributor. It also did outstanding business in other sections of the country including Washington, Los Angeles, San Francisco, Denver, Baltimore, St. Louis and Cleveland. Other theatres in New York reporting fine business for the week were the Astor with "Meet Me in Las Vegas," the Paramount with "Anything Goes," the Rivoli with "Oklahoma!," the Bijou with "Richard III" and the Victoria with "The Man with the Golden Arm."

The business along Broadway was reflected in many sections of the country as well as neighborhood situations in New York, according to a survey of the major circuits. American Broadcasting-Paramount Theatres, which has affiliated circuits throughout the country, reported last weekend grosses were better than the Easter weekend a year ago.

The Loew's circuit, both in New York and out-of-town, reported business very good. Similar reports were received from RKO Theatres and Stanley Warner.

Jurisdiction Ruling Set
By NLRB

WASHINGTON: The National Labor Relations Board indicated strongly this week that it would not take jurisdiction in cases involving a circuit of motion picture theatres with an annual gross income of less than $10,000,000. In an important action, the NLRB upheld a trial examiner's decision dismissing a labor case involving the Hollywood theatre in Portland, Oregon.

Cites Jurisdiction

The trial examiner had held that the theatre's labor policies were set by Evergreen State Amusement Corp. rather than by National Theatres, Evergreen's parent concern. This means, he maintained, that the case does not involve a circuit with gross sales of more than $10,000,000 a year and thus does not come within the board's jurisdiction. He added that if National had set the policy, as contended by the NLRB general counsel, the board's jurisdiction would then have been inserted.

Exceptions were filed to the examiner's decision, which was then brought before the full NLRB board. The board announced that it had upheld the examiner's decision, with two members dissenting. The examiner, William E. Spencer, cited as support for his ruling a little-noted NLRB decision in a case last fall involving Florida State Theatres, Inc. In that case, the board refused jurisdiction over a group of Florida theatres, even though the theatres were owned by corporations which in turn were wholly-owned subsidiaries of American Broadcasting-Paramount Theatres, which does far more than $10,000,000 business a year. The board then held that the theatres were managed locally and there was no "operational integration" between the operation of local theatres and the operation of the parent corporation.

The Florida and Oregon cases are important because the board is still working out exactly how it will apply new standards for taking jurisdiction in the retail and service fields. The board some time back said that it would not take jurisdiction over a multi-state chain of retail and service stores unless the entire chain grosses over $10,000,000. Theaters are apparently to be regarded as falling in this category.

In the Oregon case, an individual filed unfair labor practice charges against Local 159 of the International Alliance of Theatre Stage Employees, in connection with employment at the Hollywood theatre. The general counsel argued that the board should take jurisdiction, because National Theatres had more than $10,000,000 a year business.

According to the trial examiner, the Hollywood theatre was operated as an integral part of a theatre circuit operated by Evergreen and its subsidiaries, and personal and local problems were set locally. He added that there was no evidence to show that theatres in the Evergreen circuit had been integrated for operational purposes with any other circuit owned by National. Since the theatres in the Evergreen circuit do not gross $10,000,000, the examiner dismissed the proceedings.

Advance Ads for "Pride"

United Artists has allocated $40,000 for preliminary trade advertising during the actual period of production on Stanley Kramer's "The Pride and the Passion," starring Cary Grant and Frank Sinatra. The VistaVision production in color by Technicolor went before the cameras in Spain last week.

$6,025,039
20th-Fox Net For Year

Twentieth Century-Fox Corporation and wholly-owned subsidiaries last week reported consolidated earnings of $6,025,039 for the year (53 weeks) ended December 31, 1955. This amounted to $2.28 per share on the 2,644,486 shares of common stock outstanding, compared with earnings for the year (52 weeks) of $9,324 or $3.04 per share on the same number.

The earnings for the fourth quarter (14 weeks) ended December 31, 1955 amounted to $1,578,188, equal to 60 cents per share, as compared with $2,312,461 for the fourth (13 weeks) quarter of 1954, equal to 87 cents per share. The earnings for the third quarter of 1955 were $1,636,051, or 62 cents per share.

The company also announced that on the recommendation of its accountants, the independent firm of Touche, Niven, Bailey and Smart, the negative cost amortization table has been revised beginning with pictures released in the fourth quarter of 1955. According to the accountants, the revised table does not change the total amortization period of 63 weeks but does adjust the table within this period to more properly reflect amortization expense in view of the slower play-off of CinemaScope pictures and the larger proportion of foreign film rentals.

Open Atlanta Theatre

ATLANTA: The management of the Bel- mont Hills theatre has announced its opening in an Atlanta suburb of the same name. It has a seating capacity of 600.
HALF A BILLION REASONS
THINGS ARE LOOKING UP

. . . That's the dollar total of money to be spent on product to be made or to be released during the current year

by JAY REMER

The motion picture industry has half a billion reasons to change away any production blues that may be hovering over the studio gates.

And it has half a billion answers to its pessimistic detractors and keepers of the doormats.

And it has half a billion assurances for exhibitors that their theatres will be stocked with good and plenty for the coming years.

These reasons, answers and assurances stem from the same happy source. According to statements from the major companies and facts gathered from product announcements, these companies have spent and will spend in the aggregate approximately $500,000,000 on pictures to be made and/or released this year.

In addition, practically all of the companies are using this money not only to make better and bigger pictures, but also to make more pictures, which is, after all, the only method to counteract the current (and valid) cry of "product shortage."

Still another factor to bolster any sagging industry spirits that may be on view is the increased releasing schedule which follows naturally on the heels of increased production. Many of the companies are also making separate releasing deals for independently-made films.

All this should keep exchanges, theatres and patrons bustling.

It was just last month that Barney Balaban, president of Paramount, make a glowingly optimistic statement about his company in particular and the industry in general. He estimated that Paramount's investment in its inventory of pictures was "considerably over $50,000,000," the highest in its history, and that two of these ("The Ten Commandments" and "War and Peace") "are certain to roll up record grosses." His company's belief that the motion picture is "still the greatest form of mass world entertainment ever conceived" is not confined only to Paramount.

Big Budgets Cited

A record 34-picture production and release schedule budgeted at $100,000,000 has been set by 20th Century-Fox. All of these will be in Cinemascope, of course, with other standard-dimensional films acquired for an expanded releasing program. And RKO, which last year released literally less than a handful of its own product, announced in January an over-all budget of $22,500,000 for 11 pictures to be produced during the first six months of 1956. Daniel T. O'Shea, RKO president, said it was the intent of the company to maintain a steady flow of product throughout the year.

In addition to these, United Artists is investing $45,000,000 in its current and future crop of films while Republic plans to put $12,000,000 to $15,000,000 in production for the first six months of this year. Allied Artists' budget is being considerably enlarged because so many important and expensive pictures are on its schedule.

All these expensive budgets are not announced for their publicity value but have a very practical purpose—to keep distributors and exhibitors alive and kicking and keep the public conscious of and ambitious to see the product. Those pictures completed, shooting or in preparation from all the companies are positive examples of this thinking. Just a sprinkling of these titles should give a good idea of the quality to be expected:


COLUMBIA—"The Harder They Fall," by Budd Schulberg; the biography of Eddy Duchin; "You Can't Run Away from It," "The Solid Gold Cadillac" and "Pat Joey."


PARAMOUNT—Hitchcock's "The Man Who Knew Too Much," "The Vagabond King," "Pardners" and "Funny Face" in addition to "Peace" and "Commandments."

REPUBLIC—the first film in Naturlama, "The Maverick Queen"; "Lisbon" and a new film from John Ford.

RKO—Fritz Lang's "While the City Sleeps," "Tension at Table Rock," "Cash McCall" and a musical version of "Stage Door."

20TH-FOX—"The Man in the Gray Flannel Suit," Rodgers and Hammerstein's "The King and I," "Bus Stop" and "Can Can."

UNITED ARTISTS—"Alexander the Great," "Trapeze" and Graham Greene's "The Quiet American."

U-I—"Away All Boats," "Pillars of the Sky," "Battle Hymn" and "The Great Man."


Practically all the companies are increasing their 1956 release schedules over 1955. Warners will have approximately 15 for the first eight months, which will include "Giant" and "Moby Dick." RKO will have at least 12 through June while they released a total of only 14 all of last year. Republic is planning to release 17 for the first six months, while MGM, Columbia, U.A. and Allied Artists are all boosting this year's total over last. Universal's production calendar for its current fiscal year, which began last November, includes 36 pictures scheduled to be made, an increase of almost 25 per cent over the previous year.

This is the picture. More money is to be spent on more pictures of top quality, with larger earnings all the way down the line and satisfied customers the desired and probable result.

Republic Reports
$773,461 Quarter Net

For the 13 weeks ended January 28, 1956, Republic Pictures Corporation and its subsidiaries report a net profit of $1,051,391 before Federal tax provision, estimated Federal, normal and surtax of $277,750, or a net after taxes of $773,461. For the 13 weeks ended January 29 of last year, 1955, the company reported a net profit of $833,207 before Federal tax provision, estimated Federal, normal and surtax of $450,000 or a net after taxes of $383,207.
TRADE PRACTICE POLL IS URGED

...Exhibition leaders agree a study of opinion on problems best in wake of hearings, but question rises on handling

All exhibition leaders, no matter what their affiliation, seemed to be agreed this week that a poll of rank and file exhibitors is in order to obtain opinions on current trade practice problems. The question is: who should conduct the poll?

Also in the wake of last week's conclusion of Phase One of the Senate Small Business subcommittee's hearings on trade practices—comprising exhibition testimony—distributor lawyers met in New York Tuesday with lawyers for the subcommittee, in preparation for testimony by distribution representatives before the subcommittee when it reconvenes after the Easter recess, probably the week of April 23.

Asked for Data

Distribution lawyers, it is understood, were asked to prepare statements containing their views on the pre-release practice, film rentals, film shortage, and the effect on the industry of varying millimeter sizes in which films are produced.

Concerning the exhibition poll, Theatre Owners of America seems to be in agreement with the Independent Theatre Owners Association of New York that such a poll or survey could best be conducted by the Senate Small Business subcommittee itself.

A TOA spokesman in New York said he did not know when his organization's executives would discuss this matter but that any formal request would have to come from the three-man TOA committee which testified at the recent hearings. This included Myron Blank, TOA president; Herman Levy, general counsel, and George Kernsotes, assistant to Mr. Blank.

Abram F. Myers, Allied States Association general counsel, said in Washington that Allied regional units had been conducting such a poll since the middle of January and that the results were to be sent directly to the Department of Justice and Small Business subcommittee.

No Results Cited

No specific results of this poll, however, have been announced. Also, no results have been announced from a poll that TOA conducted among its members almost concurrently, although the results were said to have been used in formulating TOA testimony before the subcommittee last week.

Harry Brandt, president of the ITOA, New York, last Friday released the text of a letter which he had sent to Senator Hubert Humphrey (D., Minn.), subcommittee chairman, formally requesting that the subcommittee conduct the survey.

Wrote Mr. Brandt: "We are convinced that the answer to these (trade practice) questions could more easily be obtained by a national referendum conducted by your committee. In conducting such a poll, your committee can render a great service to this industry, and the Independent Theatre Owners Association heartily endorses such a move.

"I am certain that the findings of a poll conducted by your committee would reflect the feelings of theatre owners generally, including that great mass of theatre owners who are not represented by any exhibitor organization."

Myers Statement

Meanwhile, Mr. Myers' testimony before the subcommittee last Thursday inspired an 11-page, single-spaced, typewritten "supplemental" statement from Allied's Mr. Myers. Mr. Myers' statement, released to the press Wednesday, will be inserted into last week's testimony in answer to certain statements made by Mr. Brandt concerning Allied and especially its general counsel.

Mr. Brandt had put himself on record as opposing the Allied plan for Federal regulation of the industry and as in opposition to the inclusion of film rentals in any arbitration plan. The ITOA has endorsed the current draft for an arbitration system.

Mr. Myers, in his statement, declared that Mr. Brandt "has made a career of attacking Allied and its leaders and any others who may from time to time have challenged the practices of the major film companies or their affiliated circuits." The Allied leader also scoffed at the ITOA leader's description of his association (ITOA) as a "group of small theatres." The small theatres, said Mr. Myers, include some of the top Broadway showcases.

Answers Brandt

Mr. Myers also mentioned that Mr. Brandt runs a booking office for his own theatres and any of those ITOA members "who feel that the benefit of large group buying might be of help to them." Thus, said the Allied general counsel, "when Mr. Brandt testifies that he has not suffered from some of the practices complained about by other exhibitors, his testimony must be considered in the light of the fact that, when he buys pictures, it is for 104 theatres."

Mr. Myers noted that Mr. Brandt's New York office "is within easy walking distance of the principal offices of the major film companies" and added that "from this vantage point, he pretends to know more about what Allied members in remote sections of the country are thinking than the regional leaders who are in close touch with them."

Ten Point Plan Seen Progressing

The 10-point program recommending ways and means to eliminate some of the industry's major problems, which was submitted last January by Leonard H. Goldenson and Edward L. Hyman, president and vice-president, respectively, of American Broadcasting-Paramount Theatres, Inc., is proceeding on schedule and gathering momentum all the time, according to the two.

Mr. Goldenson and Mr. Hyman said it was vital that each and every point in the program be given the added impetus of a complete follow-through in order to avoid the lethargy that sometimes follows the initial enthusiasm about plans of this nature.

To this end they have addressed exhibitor and producer organizations in Boston, Detroit, Chicago and Los Angeles explaining the various points in the program and urging cooperation.

"With respect to the first point calling for an orderly distribution of quality product throughout the year," Mr. Hyman said, "All of the distributors have agreed to the orderly-distribution plan and I am definitely of the opinion that this coming May and June, normally one of the 'orphan' periods I have decried, will show a substantial improvement in quality product."

Cooperation Asked

The two, in turn, have urged all exhibitors to show their cooperation and appreciation to the distributors by conceiving and consummating advertising and exploitation campaigns for this period above and beyond the country already have sent documentary evidence of their extra special efforts along these lines to sales managers and Mr. Hyman has expressed confidence that the results on these quality pictures in May and June will convince distributors to continue with the plan.

Another point in the program which calls for the continual development of "new faces and talent" is being utilized, according to the AB-PT executives. Carol Ohmatt, one of Paramount's new faces soon to be seen in "The Scarlet Hour," will make personal appearances in conjunction with its openings. Mr. Goldenson said, "I feel that personal appearances of this kind stimulate and lend impetus to the business in the areas where they take place. More important they are part of the 'new faces and talent' plan which I have urged for a long time."

Work also has been done on several other points in the program including "Better Publicity Coverage for Hollywood and Theatres" and "The Rebirth of Showmanship," according to the two men. They emphasized that every person with a stake in the industry must not and cannot cease his efforts until the program is a reality.
Remember his name...

JUBAL

...You’ll remember his story!
You’ll remember all of the exciting

GLENN FORD
star of "Blackboard Jungle" and "Trial!"
as Jubal...
Trouble clung to him—like a wanton woman!

ERNEST BORGnine
voted "Best Actor" by the N.Y. Film Critics, for "Marty" as Shep...
who trusts his wife too far with Jubal!

VALERIE FRENCH
an exciting new screen "find", as Mae...
Restless, young ...and married!
She can’t keep her hands off Jubal!

FELICIA FARR
a bright new talent, as Naomi... whose lips were untouched by any man’s ...until Jubal!
Exciting is the word for Jubal!
JUBAL

is

coming

in

MAY

....from Columbia!

GLENN 

FORD

ERNEST 

BORGnine

ROD 

STEIGER

Remember his name...

JUBAL

...You'll remember his story!

introducing

VALERIE FRENCH • FELICIA FARR with BASIL 

ROYSDAEL • NOAH 

ROYSDAEL • BEERY, Jr.

Screen Play by RUSSELL S. HUGHES and DELMER DAVES • Based on a Novel by PAUL I. WELLMAN

Produced by WILLIAM FADIMAN • Directed by DELMER DAVES • A COLUMBIA PICTURE

Color by 

Cinemascope • Technicolor

YOU'LL REMEMBER HIS STORY... THE WAY YOU REMEMBER THE BOX-OFFICE STORY OF "SHANE"!
U.S. LEVELS TRUST LANCE AT DRIVE-IN OPERATION

... Civil anti-trust action cites Omaha area exhibitors, claims admission, refreshment price fixing by defendant firms

WASHINGTON: In an action which could have far-reaching implication, the Department of Justice last week filed a civil anti-trust suit charging several drive-in theatres in the Omaha area with fixing admission and refreshment prices.

Named as defendants in the suit, filed in the Omaha District Court last Friday, were the Central States Theatre Corporation, Des Moines; the Center Drive-In Theatre Company, Lincoln, Nebraska, and the Midwest Drive-In Theatre Company, Omaha. Central States operates the 76th and West Dodge drive-in theatre at Omaha and the Center Drive-In at Council Bluffs, Iowa. Center operates the 84th and Center drive-in at Omaha, while Midwest operates the Airport drive-in at Carter Lake, Iowa.

Specifically the suit states that beginning about February 4, 1955, the defendants became engaged in a combination of price fixing for admissions to their theatres and for concessions. The Government charges that the defendants agreed:

To fix uniform and non-competitive admission prices;
To set the maximum amount for newspaper advertising to be spent by the defendant theatres;
To establish non-competitive prices for food and beverages;
To threaten to refrain from dealing with distributors who provide pictures to drive-in theatres charging admission prices below those of the defendants.

The court is asked to enjoin all these practices.

The filing of civil action instead of criminal prosecution was explained by Assistant Attorney General Stanley N. Barnes, in charge of the anti-trust division.

Court Ruling Cited

He pointed out that his department “has repeatedly stated that it will normally proceed against hard-core violations, including price fixing, by criminal prosecution. But the United States Court of Appeals in 1953,” he continued, “held that an anti-trust indictment of several drive-in theatres in the Chicago area for fixing admission prices did not charge an offense under the Sherman Act.

“It held that the allegations in the indictment did not charge that the defendants’ activities restrained interstate, as opposed from local, commerce. Although the 1953 decision involved different facts and arose in a different judicial circuit, we determined to make an exception to our general policy and proceed in this instant on the civil side, pending a definite judicial ruling on the applicable law.”

VIP LIST AMONG DRIVE-IN OWNERS

WASHINGTON: Some Very Important People are connected with the defendant companies in that civil anti-trust suit filed in the Federal District Court at Omaha against several drive-in theatres in that area. Associated with the Center Drive-In Theatre Corp. are United States Senator Roman Hruska (R., Neb.) and Russell Brehm, of Lincoln, a Lancaster County commissioner. Officers of the Midwest Drive-In Theatre Co. include J. Robert Hoff, secretary and sales manager of the Ballantyne Company, theatre equipment firm; Beverly Hoff and Eugene Blazer, the president and treasurer of Central States Theatres is Mrion N. Blank, president of Theatre Owners of America.

Nine in Work For MGM During April

Production will hit a five-year high at M-G-M with nine pictures before the cameras during April, according to the production schedule announced this week by Dore Schary, studio head. Making up the total are six new starts and three carry-overs.

Leading the April starts is “Raintree County,” starring Montgomery Clift, Elizabeth Taylor and Eva Marie Saint. David Lewis is producer. Edward Dmytryk is director. Filming started this week.

“The Barretts of Wimpole Street,” starring Jennifer Jones, Sir John Gielgud and Bill Travers, went into production Tuesday at M-G-M’s London studios. Sam Zimalist is producer and Sidney Franklin director.

“Tea and Sympathy” starts Monday, with Deborah Kerr, John Kerr and Leif Erickson in starring roles. Pandro S. Berman is producer and Vincente Minnelli is director.

“The Power and the Prize,” starring Robert Taylor, Sir Cedric Hardwicke, Nichola Michaels and Charles Coburn, will start April 16, Nicholas Nayfack is producer and Henry Koster is director.

On the same day, “The Teahouse of the August Moon,” starring Marlon Brando, Glenn Ford, Michiko Kyō and Eddie Albert, goes into production in Japan. Jack Cummings is producer and Daniel Mann directs.

Set for an April 30 start is “The Painted Veil,” subject to title change, with Eleanor Parker the only star cast to date. David Lewis is producer. There is a possibility that two or more pictures may be added to the April schedule.

Three pictures now in production which will carry over into April are: “Somebody Up There Likes Me,” starring Paul Newman and Pier Angeli; “The Opposite Sex,” starring June Allyson, and “Somewhere I’ll Find Him,” starring James Cagney and Barbara Stanwyck.

New Camera Crane

A new low-cost hydraulic camera crane which resembles the long, flexible neck of its namesake has been announced by S.O.S. Cinema Supply Corp. Called the “giraffe,” it features an aerial platform which supports a load up to 450 pounds. This holds a cameraman, his equipment, and an assistant for making shots from high angles, especially in remote angles.
20th CENTURY-FOX presents

ON THE THRESHOLD

starring
GUY MADISON · VIRGINIA LEITH · JOHN HODIACK · DEAN JAGGER

Produced by WILLIAM BLOOM · Associate Producer BARBARA McLEAN · Directed by ROBERT D. WEBB · SI
YING START!

ADLINE-HOT! thanks to ORNIA HELICOPTER PREVIEW!
TON INVITATIONAL SHOWING!
WEST COAST SATURATION!
GALA NEW YORK PREMIERE!
and coming up next:
NEW ENGLAND SATURATION!
NTRAL DIVISION SATURATION!

BOOK IT NOW!
It comes backed with 20th’s area-TV marketing technique!

LAUNCH IT WITH OFFICIAL U.S. AIR FORCE SUPPORT!
Make your opening a festive, important event with the cooperation of the USAF base or recruiting station nearest you (see list in Press Book). Directive has alerted all installations to aid playdates. Arrange for

PARADES
BANDS
DISPLAYS
RADIO
TOP-ECHELON PERSONNEL
INFORMATION BOOTHs
INTERVIEWS
CIVIC PROCLAMATIONS
CEREMONIES

D OF SPACE

Written by MON WINCHELBERG and FRANCIS COCKRELL CINEMASCOPE® COLOR by DE LUXE

Box-office Altitude Unlimited!
REMEMBER?

THE OLD OPERA HOUSE
and its
“Next Week: ‘East Lynne’”

by WALTER BROOKS
Director, Managers Round Table

There are many of you, in every Round Table meeting, who will remember that billing above—with tears. You were there, and so was I, since this is first person, over a period of nearly 50 years. “Opera House Tonight” was where I came in—and probably, where I go out. I’ve seen the show, and now, it’s a memory. But the lingering thought of the old Opera Houses has very much to do with today’s film industry, at the local level.

Wonderful Theatre

In my home town of Canton, Pa., population 3,000, we had a fine Opera House, seating 550, a wonderful theatre dream, I guess. Built by a wealthy Pennsylvania lumberman in 1899, it was a replica of the best theatre on Broadway, complete in every detail, from the asbestos curtain, which weighed two tons, and was painted with a stock-scene of the canals of Venice—to a marvelous switchboard, that was my first love in the theatre. That switchboard intrigued me so much that I signed up for an ICS course in electrical engineering—but that’s another story.

Our Lewis Opera House was upstairs in an important business block, and it was condemned by the state authorities, because it tens upstairs, and that’s why the old Opera Houses are gone, for one reason. I was the assistant Property Man—a good job for a strong boy with a weak mind.

Did you ever see a “Prop List” for a visiting attraction? They wanted such items as “one kitchen stove”—and it was my job to borrow same, get it up three flights of stairs, and get it back, without losing a stove lid or a customer. The donor got a pair of passes, but at age 14, I was unpaid, except for glory. I had some cards printed “Attaché”—because that title sounded more impressive than “Asst. Props.” And in those days, you exchanged cards with important visitors in the profession!

Really Big Stage

We had some good shows in Canton—and there were some that came in with two large cars of scenery. We had a dozen sets of lines, and, incidentally, 52 feet of stage depth from the curtain to the back wall. The St. James theatre, on Broadway, which I managed 30 years later, and where “Oklahoma!” played for six years, has only 28 feet, a smaller stage! Never make the mistake of dismissing the small town opera house! They were better than Broadway boasts today, and we had the shows! Exciting, wonderful shows!

It’s amusing to recall the one-night stand of “Dr. Jekyll and Mr. Hyde”—with me, smallest of the theatre staff, under the sofa, down stage center. When “Dr. Jekyll” went into his composure fit I was under that sofa, handing him his makeup, to become the vicious “Mr. Hyde.” Never had a bigger thrill in the theatre, in 50 years! For once I was playing a part on the stage, if not visible to the audience.

Canton was a theatrical town—the home of Edgar L. Davenport, great Shakespearean actor of the 70s, and Kate and Fanny Davenport, and that grand old man, Harry L. Davenport, who graduated to Hollywood and died there, after a career on the stage. We also had other theatrical celebrities, and were proud of our traditions. Frank Mayo, another great actor of the 1870s, was the first “Davy Crockett”—and he built a home in our town, which he called “Crockett Lodge.” There were others—and when I was very young, Canton was winter quarters for a circus!

Theatre Condemned

But the theatre was condemned, and many years later an accumulation of gas in the closed-off dressing rooms below stage exploded in the night, and the entire block was destroyed. Not merely because it was an “upstairs house”—but because we had been condemned to idleness, by the law, and the march of time. Brick wall, 80 feet high on the stage side, blew out and killed three people. Our Opera House was gone forever, but in the meantime, the movies had come to Canton. We were on the way out, but we didn’t know it.

The first of these new ventures was the “Amus-U” theatre on Main Street, and I was first the operator, with my fascination for electricity in all its forms. We built our own equipment in those days, using an Edison Kinetoscope as a base. Then followed the Pastime, the Dreamland, the Happy Hour, but this is a story about Opera Houses. Our first film house in Canton seated less than 200, using the undertaker’s chairs—and the movie theatre that is operating today in Canton accommodates less than 300, with seats that are 30 years old.

When I was 16, with two partners, we took over the Tioga theatre in Owego, N. Y., another fine theatre that had been built as a community enterprise, by wealthy people, as their contribution to local culture. It was really a fine theatre—and downstairs, on the street level, with a great stage, in a town where the business section looked like our street drop, if you know what I mean. Just about as active—no body moving, but the theatre fooled us into believing that Owego was a good show town. We were using vaudeville, when I made my first long trip away from home, 30 miles, to take over. One morning, shortly after arriving in Owego, I came down to the theatre to find a perceptible looking group of characters on the front steps, and I thought there ought to be a law enforcement officer to prevent such vagrants. I soon found out—this was my vaudeville for the first half! That night I made my first curtain speech, without microphone. I was terrified, and with reason. I fired my vaudeville after the first performance, which was legally possible, with the payment of one-eighth salary, and announced that vaudeville was finished, forever, in the Tioga theatre, under my management. The talent didn’t like it, but “my public” did!.

Straight Picture Policy

They cheerled my resolution to adopt a straight picture policy. The publisher of the local newspaper had his editorial blessing in the next issue, and the county sheriff offered me police protection, which I needed, until the authorities escorted my late vaudeville across the county line.

But we didn’t forget our great stage, and to keep faith with the community, I promoted a home-talent production of “Finafore” with a cast of 135 and an orchestra of 22 pieces in the pit. It was a great success; we rehearsed four weeks, and played for four days to capacity. People came from 30 miles around. I didn’t stage the show—the town had the talent. I was only the house manager, 16 years old, and frightened out of my wits, but I take credit for the promotion, which might be done again 40 years later. There’s nothing new in show business. The Tioga is still operated, by the Comerford circuit, with the same showmanship I left there in 1914. But the stage is haunted!

Signed a “Contract”

A lot of time, and water under the bridge, and then came Cortesville, in 1916. I signed a contract to manage the new Auditorium theatre for the YMCA, for an assistant secretary’s salary, and I married and furnished a nine-room home. In Cortesville, there was also an old Opera House—decayed and desolate, and an eye sore, both physically and morally. With our first profits, we tore it down. The Opera House, which had been a place for shoddy and off-color shows, was turned into a parking lot.

At about the same time, nearby Philadelphia lost many of its legitimate theatres, of which are still not parking lots. We need the parking lots more today than the old Opera Houses that formerly occupied the sites. And that is the essence of this piece of personal reminiscence. The Opera Houses were outmoded—and they were destroyed for local reasons.

All this is provided for by the question put to us in the Allied Independent Theatre Owners bulletin from Indiana, when Bill Carroll said that if we knew why the Opera

(Continued on page 24)
WE DON'T HAVE TO DOLL UP THIS AD FOR YOUSE GUYS!

Here are the amazing Facts about the holding power of "GUYS AND DOLLS." It's got LEGS! (did you notice?)

Imagine! In the short span of 20 weeks since "GUYS AND DOLLS" went into release, it has had 968 weeks of playing time (gosh! that's 18½ years!) EVERYBODY goes to see it. If you haven't played it yet, don't hold out on your patrons! Hold it for a long and happy run!

* "G&D" is always in the news. Now there's more publicity about the big international opening in Tokyo; the coming ones in Hong Kong April 11th and Manila, P.I. April 13th. Producer Samuel Goldwyn, star Marlon Brando and the Goldwyn Girls (above) are there.
Arkansas ITO Meets

HOT SPRINGS, ARK.: Highlights of a two-day convention of the Independent Theatre Owners of Arkansas, held this week at the Velda Rose Motel here, were the election of officers and the talks given by Robert R. Livingston, secretary of the Theatre Owners of America; Robert J. O'Donnell, general manager of the Interstate Circuit, Dallas, and William C. Gehring, 20th-Fox vice-president.

Mr. Livingston said, “Our one major problem, which we can all agree on, can be solved by more product. The only way to get more product is through the divorced circuits. They have the means and they also have the need.” He added this means also more good product. He also said the goals expressed by Myron N. Blank, national TOA president, “that we should do everything in our power to increase the public’s interest in the motion picture theatre so that we shall have a more prosperous industry and that prosperity should be shared by all branches of the industry,” carry the support of its officers, its board and its executive committee.

Mr. O'Donnell addressed the convention on what to expect in theatre operation while Mr. Gehring spoke on what to expect from producers during the coming year.

James Carbery, of Little Rock, was re-elected president of the local group, while other officers re-elected included Fred Brown, secretary-treasurer; Nona White, executive secretary-treasurer, and K. K. King, chairman of the board. District vice-presidents re-elected were: first, Orris Collins; second, Bill Headstream; third, E. W. Savage; fourth, Charles Revelry; fifth, Roy Cochran.

OPERA HOUSE

(Continued from page 22)

Houses were gone, perhaps it could guide and serve in the affairs of existing theatres.

Bill didn’t think that local reasons could be blamed for the loss of the Opera Houses. Yet the last time I was in Indianapolis, the dirtiest theatre I’ve ever known, which ran the filthiest kind of burlesque, was located on North Illinois Street, within a block or so of the Allied office.

The same thing was true in Des Moines, where another old theatre, decadent and dirty, ran burlesque, practically across the street from the Fort Des Moines Hotel. Such entertainment in the cultural capitols cities of the midwest! No wonder they’re gone, and good riddance.

The movies put the Opera Houses out of business, and what comes next will have similar effect, unless and until we look into the crystal ball and foretell our own future. You’ll find it—in our new dimensions, new techniques, new aspect ratios, but you’ll find nothing but memories upstairs, where the old Opera Houses used to be, and where you will also find this observer in due time.

PINANSKI SEES “GOOD CASE” FOR TAX RELIEF; URGES STRONG CAMPAIGN

Sam Pinanski, COMPO co-chairman, just returned from Washington, expressed optimism this week over the prospects of success of the current campaign to bring about the admission tax repeal.

“I am more confident than ever that we can obtain tax relief at this session of Congress,” Mr. Pinanski said, “but we shall have to work for it. By that I mean that theatre men at the grass-roots level must keep after their Congressmen and Senators until the lawmakers realize that tax relief is absolutely necessary immediately if this great industry is to continue in existence. The Easter Congressional recess gives an excellent opportunity for this work.

“I honestly believe our greatest road-block could be our own failure to press our campaign with Senators and Congressmen. While in Washington I talked with several leaders and I was enormously encouraged by the friendly attitude which they showed toward our industry and its problems. At the same time I was given information that indicated we were completely justified in our original belief that this year was the time to seek tax relief. I cannot be too emphatic in stating that our prospects are excellent.

“For a long time I was alone, or practically alone, in my efforts to get a tax campaign under way this year. Thanks, however, to the magnificent work done by Bob O'Donnell and his tax committee, as well as by Bob Coyne and the COMPO staff, my early appeals to exhibitors to seek further tax relief are now bearing fruit.

“There is a great deal going on in Washington that does not get into the newspapers. As a consequence, some people in our industry do not realize the possibilities for tax relief that can be developed if we only work hard enough. I want to tell my friends in the industry that if we can roll up good solid support in both houses of Congress we will have an excellent chance of success in this session, in my opinion.

“In view of the conditions that I know exist in Washington, I want to say that anybody in this industry who fails to push this campaign is doing himself and his family a disservice he will always regret.”

20th Century-Fox Sales Meeting Held on Coast

HOLLYWOOD: A meeting of 20th Century-Fox domestic and Canadian division managers has been called here by Alex Harrison general sales manager for Thursday and Friday, President Spyros P. Skouras, vice-presidents Charles Einfeld and W. C. Gehring and eastern sales manager C. Glenn Norris joined field sales heads at the parlors covering the handling of an amplified lineup of 34 CinemaScope productions budgeted at $100,000,000. Studio executives headed by Buddy Adler attended the meeting to describe the roster of coming CinemaScope and CinemaScope 55 attractions to be handled by the distribution organization in the coming months.

20th-Fox to Release Three Films in April

Continuing its policy of releasing two CinemaScope attractions each month, 20th Century-Fox has scheduled two top-budgeted attractions in this medium plus one regular dimension film for April release, the company announces. All three films are in color. The two CinemaScope films are “Hilda Crane,” with Jean Simmons and Guy Madison, directed by Philip Dunne, and “The Revolt of Mamie Stover,” starring Jane Russell and Richard Egan, directed by Raoul Walsh. “Mohawk,” an Edward L. Alperson standard dimension film, stars Scott Brady, Rita Gam and Neville Brand, and was directed by Kurt Neumann.

Universal Plans Sales Conference April 19-21

Universal Pictures Company has announced a three-day mid-year sales executive conference of its home office sales cabinet and district sales managers at the Hotel Drake in Chicago April 19-21 with Charles J. Feldman, vice-president and general sales manager, presiding. Alfred E. Daff, executive vice-president, will attend opening day sessions. Highlighting the agenda will be formulation of the company’s releasing plans for the Summer and Fall.

Columbia Votes Dividend

Columbia Pictures board of directors has declared a quarterly dividend of $1.06 per share on the $4.25 cumulative preferred stock of the company, payable May 15 to stockholders of record May 1.
**Hollywood Scene**

**HOLLYWOOD BUREAU**

The production pace mounted during the week, on the start of photography of eight pictures, offset by the completion of shooting on seven others. The producing companies, collectively, had 32 films in camera stage of production at weekend.

Outstanding among the new undertakings is M-G-M’s “Raintree County,” which is the first picture to be filmed in the company’s new 65mm system, a process declared capable of furnishing prints of any and all sizes and shapes for any and all theatres, drive-ins or other auditoria. M-G-M’s publicity has called this production’s budget, stated at $5,000,000, the biggest in the company’s domestic history (which appears to expend, from comparison the studio’s “Quo Vadis” and possibly other giants filmed abroad). Montgomery Clift, Elizabeth Taylor, Tom Drake, Eva Marie Saint, Agnes Moorehead, Jarra Lewis and Walter Abel have principal roles in the picture, which is being produced by David Lewis and directed by Edward Dmytryk. The cinematography, a vital factor in this or any $5,000,000 innovation, is in the capable care of Robert L. Surtees, whose skill and artistry are attested by two Academy awards.

**Two for Paramount**

Paramount started two pictures in VistaVision with color by Technicolor.

“The Loves of Omar Khayyam” is being produced by Frank Freeman, Jr., and directed by William Dieterle. It has Cornel Wilde, Michael Rennie, Debra Paget, Margaret Hayes, Perry Lopez, Joan Taylor and Henry Brandon in a large cast.

“The Lonely Man” is being produced by Pat Duggan and directed by Henry Levin. It has Jack Palance, Anthony Perkins, Neville Brand, Elaine Aiken and Robert Middleton in important roles.

Alfred Hitchcock Productions went to work on “The Wrong Man” in New York with the right man, Alfred Hitchcock, producing and directing. Henry Fonda and Vera Miles are his top players, and Warner Brothers will do the distributing.

Universal-International started two pictures.


**Walt Disney Feature To Open in Atlanta**

A parade, a costume ball and other festivities will highlight the Atlanta world premiere of Walt Disney’s newest feature, “The Great Locomotive Chase,” June 8 at Loew’s Grand Theatre. The two-day program is under the joint sponsorship of the Georgia Federation of Women’s Clubs and the Young Matrons’ Circle for Tallulah Falls School, and all proceeds of the various functions will go toward maintenance of the school. Attending will be Mr. and Mrs. Disney and stars of the picture, including Fess Parker, Jeffrey Hunter and Jeff York.
for to carry you away...

Music and Movies go together. Audiences are carried away by melody and action when the picture—black and white or bright with color—is made with all the "savvy" of today's newest technics in production, processing and projection. These technics the Eastman Technical Service, working hand-in-hand with the industry, has helped to develop. Inquiries invited.

Address: Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division
342 Madison Ave., New York 17, N. Y.

Midwest Division
137 North Wabash Ave., Chicago 2, Ill.

West Coast Division
6706 Santa Monica Blvd., Hollywood 38, Calif.
RKO TO DISTRIBUTE “OKLAHOMA!”
IN ALL VERSIONS OUTSIDE U.S.

RKO Pictures will distribute Rodgers and Hammerstein’s “Oklahoman” throughout the world outside of the United States and Canada, it was announced jointly this week by Daniel T. O’Shea, president of RKO, and George P. Skouras, president of Magna Theatre Corp. The agreement provides that RKO will handle the picture whether it is shown in Todd-AO, CinemaScope, or, later on, in standard version.

Following the conclusion of the distribution agreement, Mr. Skouras left for Europe to investigate the possibilities of opening the Todd-AO version there.

Mr. O’Shea said RKO is very interested in and is considering the early production of certain important properties in the Todd-AO system to be exhibited on a roadshow basis.

Mr. Skouras, in expressing his confidence in the concluded agreement between RKO and Magna, said: “For many years RKO has been a vital force in the progress of the motion picture industry here and abroad. I feel that the new leadership under Dan O’Shea provides the strength and imagination necessary to the RKO organization to fulfill the expectations of such a great production as Rodgers & Hammerstein’s “Oklahoman’!”

Mr. O’Shea further added: “Rodgers & Hammerstein’s “Oklahoman’ is more than a motion picture . . . it is basic Americana. Its anticipated success abroad will not only bring to the people of the world the greatest entertainment ever expected, but will afford an opportunity to the world’s motion picture audiences to enhance their understanding of our people’s wholesome attributes.”

U.A. to Release Four Pictures in April

Robert Rossen’s CinemaScope production, “Alexander the Great,” heads the list of United Artists’ releases set for national distribution in April, it is announced by William J. Heinenan, vice-president in charge of distribution. Other U.A. releases for April are “Timetable,” “The Broken Star” and “The Creeping Unknown.” “Timetable,” starring Mark Stevens, was produced and directed by Mr. Stevens and written for the screen by Aben Kandel. “The Broken Star” has Howard Duff and Bill Williams in the lead and was directed by Leslie Sandler. “The Creeping Unknown” stars Brian Donlevy and Margia Dean and was directed by Val Guest.

National Theatres Bids For Reno Drive-in

WASHINGTON: National Theatres will ask the New York District Court for permission to acquire the Midway drive-in theatre near Reno, Nevada, according to Justice Department officials. No date has yet been set for the court hearing. The drive-in, about two miles southeast of Reno, has a 443-car capacity, and can be expanded to an 800-car capacity. Floyd C. Bernard is the present operator.
COMANCHE!

IN CINEMASCOPE
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THRU.

SET FOR LOEW'S KICKOFF DATES IN THE 32 KEYS!

BOOK IT NOW for your wad of wampum!

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DANA ANDREWS • SMITH • CRISTAL

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Co-Starring HERSHEL BURLUC GILBERT, GEORGE SHERMAN, CARL KRUEDER

DIRECTED BY GEORGE SHERMAN

WRITTEN BY ANTHONY WINTER

MUSIC BY GEORGE SHERMAN

"POTENT BOXOFFICE!" "A very good historical western!" — Hollywood Reporter

SPOK IN ITS FIRST BREAK—R.K.O., NEW YORK
5 Units to Produce for New Firm

HOLLYWOOD: Five independent production units have been signed to produce for the newly-formed American International Pictures, which will function primarily as a distributing organization, it was announced this week by the company.

James H. Nicholson heads the new firm as president. World-wide distribution has been set up, and franchises have been established in South America in the company’s universal distribution policy.

Golden State Productions, Sunset Productions, Narcirema, Angel Productions, and Roger Corman will produce the features on what Mr. Nicholson says will be “modest budgets with particular attention given to their exploitation and box office possibilities. Except for the Westerns, we plan to produce these pictures in pairs, with double bill ads and exploitation material.”

Announces Several Titles

Referring to coming films, Mr. Nicholson announced that Golden State will produce “Girls in Prison” and “The She Creature,” to be followed by “Hell’s Canyon.” Sunset, with Mr. Nicholson at the executive production helm, will produce “It Conquered the Earth” and “Keepers of the Earth.” Narcirema has “Hot Rod Girl!” in the cutting room, with “The Invisible Monster” and two Westerns to follow. Angel Productions has a May camera date for “Dead Man’s Gun” with one or two untitled films to follow. Mr. Corman plans to produce three features through his own company, in addition to making several for Sunset Productions.

Can Create Story Material

“Hot Rod Girl” and “Girls in Prison” will be released in mid-May as a double bill, to be followed in June with the combined program of “It Conquered the Earth” and “The She Creature.”

In a reference to story properties, Mr. Nicholson added: “We feel we can create our own and tailor them to the needs of the current market. We have talked to exhibitors from coast to coast, including circuit and independents, and have outlined our program to them. We have been, and will continue to be, guided by the advice and opinions of the exhibitor. Good exploitable product for the average theatre is badly needed; our program is to fulfill this need.”

20th-Fox Unit Moves

Twentieth Century-Fox’s Pittsburgh exchange will move to new quarters effective April 16, according to an announcement from the home office. The new address is 1723-25 Boulevard of the Allies. Not Rosen is branch manager.

Box Office Champions

For March

The box office champions for the month of March, listed alphabetically below, are selected on the basis of reports from key city first run theatres throughout the country.

Carousel
(20th Century-Fox)
CinemaScope 35

The Conqueror
(RKO Radio)
CinemaScope

Guys and Dolls
(Metro-Goldwyn-Mayer)
CinemaScope

I’ll Cry Tomorrow
(Metro-Goldwyn-Mayer)
Produced by Lawrence Weingarten. Directed by Daniel Mann. Written by Helen Deutsch and Jay Richard Kennedy (based on the book by Lilian Roth, Mike Connolly and Gerald Frank). Cast: Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton, Margo.

The Man With the Golden Arm
(United Artists)

Picnic
(Columbia)
CinemaScope

The Rose Tattoo
(Paramount)
VistaVision

Center Spread Ad on “Conqueror” in New York

RKO Pictures, in a bid for the usually heavy Easter Week business, had a unique advertisement in last Friday’s edition of the New York Daily Mirror. It featured a picture and text center spread layout which simulated the newspaper’s usual center spread of news pictures. The ad itself was the center of a 12-page special exploitation section. The day the ad appeared was the opening day at the Criterion theatre.

Milwaukee House Installs Todd-AO

MILWAUKEE: The Fox-Strand theatre here, operated by the Fox-Wisconsin Amusement Corp., has been equipped for Todd-AO in order to bring the film “Okahoman!” to Milwaukee. The 1,000-seat house will have a new curved screen, new projection equipment for the 70mm film, and new draperies. Al Frank, general manager of Fox-Wisconsin, has announced the reopening of the Strand is expected in April or May.
Vidoscope
Has New
Lens Series

Two new groups of lenses of standard barrel have been announced by Walter Futter-Vidoscope, New York, with rated speed of f/1.4, one series having five focal lengths to the inch. The latter, designed by Pierre Angenieux of France, and called Vidoscope-Angenieux 86, are available in focal lengths from 4 to 7 inches in steps of two-tenths of an inch.

Further adjustment to picture size is supplied by this series in the design of the lens barrel itself, which allows a variation in element spacing to a maximum of practically two-tenths of an inch, according to the announcement. This is accomplished by turning a knurled adjusting ring on the barrel. Thus, it is stated, a substantially continuous range of focal lengths is provided from 3.94 inches to 6.77 inches (3.94 plus .2 equals 4.14, etc.).

The other addition to the Walter Futter line are f/1.4 lenses in focal lengths of 2.5 and 3 inches in the Vidoscope Super Prominar Series. These sizes, the announcement states, will be augmented in quarter-inch steps as soon as plant facilities allow.

Allied Artists Holds
National Sales Meet

CHICAGO: Allied Artists held its three-day national sales convention here this week at the Blackstone Hotel. Wednesday sessions were held between Morrey R. Goldstein, vice-president and general sales manager; the eastern, midwest, Southern and Western division sales heads, and Arthur Greenblatt, home office sales executive. “Crime in the Streets” and “The First Texan,” forthcoming releases, were to be screened that night. Other executives who attended the convention were Roy Brewer, exchange operations supervisor; Martin Davis, eastern director of publicity and advertising, and Manny Goodman, head of the eastern contract department.

Cinerama Expansion
Program Moving

As further indication of Cinerama expansion, Stanley Warner Corporation disclosed last week that negotiations for additional Cinerama theatres are under way in several cities throughout the country. B. G. Kranze, new vice-president of Stanley Warner, forecast Cinerama installations in Kansas City, Omaha, Salt Lake City, Toronto, Cleveland, Denver and Miami Beach.

The new series of Cinerama-equipped theatres began with the opening of the Roxy, Atlanta, April 2, and the Warner, Oklahoma City, set for May 21. The company now has three Cinerama productions available: “This Is Cinerama,” “Cinerama Holiday,” and the new Lowell Thomas production, “Seven Wonders of the World.”

“Goodbye My Lady” Opens
In Georgia April 11

Walter Brennan, Phil Harris and Brandon de Wilde, the stars of Warner’s “Goodbye My Lady,” and William Hopper, who is prominently featured in the Batjac Production, head the list of celebrities who will participate in the film’s world premiere at the Albany theatre, Albany, Georgia, April 11. The event will launch a 370-theatre, four-week saturation booking of the picture in Georgia, Tennessee, South Carolina and Florida. William A. Wellman directed the picture from a novel by James Street.

ABC Vending Company
Income $1,564,038

A net income of $1,564,038, an increase of $215,481 over the 1954 figure of $1,348,557, has been reported for the 52-week period ending Dec. 25 by ABC Vending Corp. Earnings per share jumped from $1.40 in 1954 to $1.63 for 1955. Sales increased from $48,188,338 in 1954 to $50,172,302 for last year.

Ben Wallerstein, 56,
Dies on Europe Trip

Ben Wallerstein, 56, Pacific Coast zone manager for Stanley Warner Theatres, died in Paris last week of heart failure while on a European trip. Starting his career in legitimate road shows in South America, England and South Africa, Mr. Wallerstein settled in Cleveland about 40 years ago and operated the Royal, Globe and Halmouth theatres. At a later period, he operated the Broadway theatre, Buffalo, N. Y.

John S. Goshorn

MASSILLON, OHIO: John S. Goshorn, manager of the theatre seating department of National Theatre Supply, died at Massillon Hospital here of a cerebral hemorrhage March 19. He had specialized in theatre seating for NTS since joining the organization in 1926. He is survived by his wife, Mabel.

TV Is Aid To Director

HOLLYWOOD: Charles Marquis Warren, the producer-writer-director, who divides his time between making theatrical films and films for television, finds each medium complementary to the other.

Currently directing “Tension at Table Rock,” an RKO feature in Superscope and color, for producer Sam Weisenthal. “Bill” Warren has made capital of using many of the featured players from his successful “Gunsmoke” TV series for important roles in this film.

Cites Advantages

Mr. Warren claims his activity in both fields enables him to sponsor opportunities for “new faces” and at the same time facilitate his direction by working with performers attuned to his suggestions and style of operation.

In selecting “Tension at Table Rock” as the only feature film he may be able to make this year, the director expressed confidence in the drawing power of its combination of star names. Richard Egan and Dorothy Malone were among the Top Ten Stars of Tomorrow for 1955, selected in the HERALD’S annual FAME poll, and Cameron Mitchell was in the Top Ten the year before.

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Study Plan
For Warner,
RKO Films

Plans to realize the maximum potential from the theatrical reissue rights in Warners film library are being formulated now, according to Kenneth Hyman, vice-president of Associated Artists, the distribution organization which will handle the films which were bought by PRM, Inc. At the same time, Mr. Hyman reported that talks still are proceeding between PRM and C & C Super, which bought RKO Radio's film library, about the possible pooling of the two libraries into one organization.

On the subject of theatrical reissue rights and television sales plans, Mr. Hyman said Associated Artists should be ready to make its policies known very soon. He told some of the difficulties of Associated Artists and PRM executives in formulating policies for various media since the $21,000,000 purchase concluded March 2.

Decisions must correctly evaluate the possible theatrical reissue rights as against their television potential, he said, as well as the story value in a possible remake. Some stories in the Warner film library would make excellent live television fare, he added. PRM, in its purchase, acquired the foreign reissue rights as well as the story rights.

Mr. Hyman said there will be no hasty decisions made and that his organization is proceeding "slowly and intelligently," attempting to study the various problems through before announcing a decision.

It is understood that Associated Artists will break down the library into various sized packages for television distribution, as contrasted to C & C Super, which has sought to sell the RKO library in one package.

New Jersey Allied Studies
TV Film Clips' Effect

Allied Theatre Owners of New Jersey has appointed a committee on television to study the utilization of motion picture film clips on TV, and also to reach a determination as to the effect these showings have on theatre business. According to Sydney Stern, president, the committee, which consists of Howard Herman, Sam Engleman and William Infald, will study the questionnaires in which the membership had listed their views on this and other industry issues.

Senate Passes Corporate
Tax Rate Extension

WASHINGTON: The Senate last week passed and sent to the White House legislation designed to extend the 52 per cent corporate tax rate until April 1, 1957. Without action, the rate would have dropped to 47 per cent at the end of March. The President, who requested the legislation, is expected to sign it into law promptly.

B'ni B'rith Luncheon
In New York April 24

Robert M. Weitman, vice-president in charge of program development for CBS-TV, has been named chairman of the President's Luncheon of Cinema Lodge of B'ni B'rith at the Sheraton Astor, New York, April 24. Honored will be retiring president Max E. Youngstein, vice-president of United Artists. Welcomed will be newly-elected president Robert K. Shapiro, managing director of the New York Paramount theatre. New officers will be installed at the luncheon, at which members, their wives and guests, will be joined by industry leaders of all faiths.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended March 31 were:

Albany: Anything Goes (Par.).
Atlanta: Alexander the Great (U.A.);

CREATURE WALKS AMONG US (U-I);

MAN IN THE GRAY FLANNEL SUIT (20th-Fox);

Picnic (Col.) 7th week.
Baltimore: Alexander the Great (U.A.);

CAROUSEL (20th-Fox) 4th week;

THE CONQUEROR (RKO); FORBIDDEN PLANET (MGM).
Boston: I'll Cry Tomorrow (MGM);

INVASION OF THE BODY SNATCHERS (A.A.);
Buffalo: Alexander the Great (U.A.);

ANYTHING GOES (Par.);

THE BENNY GOODMAN STORY (U-I);

THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox);

SONG OF THE SOUTH (B.V.) (reissue).
Chicago: THE CONQUEROR (RKO) 6th week;

DIABOLIQUE (UMPO) 15th week;

Picnic (Col.) 7th week;

THE ROSE TATTOO (Par.) 6th week;

SONG OF THE SOUTH (B.V.) (reissue);

WORLD IN MY CORNER (U-I) 2nd week.
Columbus: Marty (U.A.);

THE ROSE TATTOO (Par.) 2nd week.
Denver: CAROUSEL (20th-Fox) 2nd week;

CONANCHE (U.A.);

THE LADYKILLERS (Continental);

The Rose Tattoo (Par.) 3rd week.
Des Moines: The Rose Tattoo (Par.) 2nd week.
Détroit: Anything Goes (Par.);

I'll Cry Tomorrow (MGM) 3rd week;

Picnic (Col.) 3rd week.
Hartford: Anything Goes (Par.);

THE CONQUEROR (RKO);

DOCTOR AT SEA (Rep.) 2nd week;

INVASION OF THE BODY SNATCHERS (A.A.);

THE LADYKILLERS (Continental);

The Man With the Golden Arm (U.A.) 3rd week;

Picnic (Col.) 4th week;

RED SUNDOWN (U-I).
Jacksonville: Alexander the Great (U.A.);

Anything Goes (Par.);

The Conqueror (RKO).
Kansas City: I'll Cry Tomorrow (MGM) 2nd week.
Memphis: The Rose Tattoo (Par.) 2nd week.
Miami: Alexander the Great (U.A.);

FORBIDDEN PLANET (MGM);

MEET ME IN LAS VEGAS (MGM);

OKLAHOMA! (Magna) 5th week;

SERENADE (W.B.),

Milwaukee: CAROUSEL (20th-Fox).
Minneapolis: I'll Cry Tomorrow (MGM) 4th week;

Marty (U.A.);

Mister Roberts (W.B.);

Never Say Goodbye (U-I);

Picnic (Col.) 5th week;

REBEL WITHOUT A CAUSE (W.B.);

ROSE TATTOO (Par.) 4th week;

SONG OF THE SOUTH (B.V.) (reissue).
New Orleans: Marty (U.A.) 2nd week;

Picnic (Col.);

TAP ROOTS (U-I) (reissue).
Oklahoma City: Anything Goes (Par.);

I'll Cry Tomorrow (MGM);

Marty (U.A.);

The Rose Tattoo (Par.) 3rd week.
Philadelphia: Anything Goes (Par.);

The Conqueror (RKO) 5th week;

I'll Cry Tomorrow (MGM) 9th week;

Picnic (Col.) 8th week;

The Rose Tattoo (Par.) 9th week.
Pittsburgh: CAROUSEL (20th-Fox) 2nd week;

GUYS AND DOLLS (MGM) 9th week;

NIGHT MY NUMBER CAME UP (Continental);

The Prisoner (Col.) 3rd week.
Portland: CAROUSEL (20th-Fox) 2nd week;

I'll Cry Tomorrow (MGM);

Marty (U.A.) (reissue);

Picnic (Col.) 4th week.
Providence: I'll Cry Tomorrow (MGM).
San Francisco: Diabolique (UMPO) 14th week;

Guys and Dolls (MGM) 20th week;

Oklahoma! (Magna) 7th week;

Picnic (Col.) 3rd week;

The Prisoner (Col.) 5th week;

The Rose Tattoo (Par.) 6th week;

Sword of Fire (Artists) 4th week.
Toronto: CAROUSEL (20th-Fox) 2nd week;

I'll Cry Tomorrow (MGM);

The Ladykillers (Continental);

The Lieutenant wore Skirts (20th-Fox).
Varoucar: CAROUSEL (20th-Fox);

The Man With the Golden Arm (U.A.) 3rd week;

Richard III (Lopert) 2nd week.
Washington: I'll Cry Tomorrow (MGM) 5th week;

The Conqueror (RKO) 4th week;

Mister Roberts (W.B.);

Picnic (Col.) 6th week;

REBEL WITHOUT A CAUSE (W.B.);

Richard III (Lopert) 2nd week;

The Rose Tattoo (Par.) 4th week.

B'ni B'rith Luncheon
In New York April 24

Robert M. Weitman, vice-president in charge of program development for CBS-TV, has been named chairman of the President's Luncheon of Cinema Lodge of B'ni B'rith at the Sheraton Astor, New York.
"What the Picture did for me"

Columbia

COUNT THREE AND PRAY: Van Hefflin, Joanne Woodward—Here is a picture that I had made good comments on than any in a long time. The gross wasn't high, but sales were made a few bucks. Terms good. This is down-to-earth good picture. Sure wish I had put out extra advertising for it.

I think it was the characters played here in 2-D with three cartoons to nine million kids on Sunday and almost fourteen million kids on Monday. Played January 29, 30, 4, 5, 6—Bill Brooks, Liberty Theatre, Hailey, Idaho.

MAD MAGICIAN: Vincent Price, Mary Murphy—Long shot of this, but I had high hopes for it. Hooray! If producers had sold this on a "let live" basis early enough, it might have had a better run. Good picture. Played February 5, 6, 7—Bill Brooks, Liberty Theatre, Hailey, Idaho.

My SISTER EILEEN: Jeanie Leigh, Jack Lemmon—A good musical comedy, but very cold weather ran us in the hole. Terms O.K., but four days too long to run it. Played Sunday, Monday, Tuesday, Wednesday, February 5, 6, 7, 8—Bill Brooks, Liberty Theatre, Hailey, Idaho.

Metro-Goldwyn-Mayer

HIT THE DECK: Jane Powell, Tony Martin—Hats off to MGM again for a most delightful musical. Our capacity audiences loved this one. Good enough for anybody's playing time. The ball in our cash register seemed to be a definite no-brainer right from the start. Finally, it's time to make that final capacity house on Saturday! Better music I don't know. Better songs I don't know. Better picture you're showing them next few films upstairs downtown perhaps, but I'll sure be happy to get this one out of my way. Played Monday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, January 15, 16, 17, 18, 19, 20, 21—Dave S. Klein, Astral Theatre, Kiowa/Nikana, Northern Rhodesia, Africa.

KING'S THIEF, THE: Edmund Purdom, Ann Blyth—Ann Blyth is unknown against us, but still we enjoyed our near capacity business with this one. Story weak but enjoyable. Top MGM stars help make this pure escapist entertainment. Title and high production values help. Hillbilly town, lay off this one—you won't understand the English accents, although, mind you, the locals may go nuts over some of the action in it! Played Wednesday, Thursday, Friday, Saturday, January 1, 2, 3, 4—Dave S. Klein, Astral Theatre, Kiowa/Nikana, Northern Rhodesia, Africa.

KISMET: Howard Keel, Ann Blyth—It is almost impossible to interest customer patrons in a small town, to pay the freight on a musical that is "banned by the town," or in this case, steward. Poorly attended and lost money.—Hugh G. Martin, Palace Theatre, Lerum, Sweden.

LOVE ME OR LEAVE ME: Doris Day, James Cagney—MGM comes up with another terrific box office winner. We played to capacity for this most entertaining film and heard terrific remarks all around. Thank you MGM. Doris Day Tuesday. Played January 25, 26, 27. Terms were high. Used up her life. She's easy on the eyes and wonderfully easy on the ear, but of course, James Cagney walks away with the film, as usual. His is a showing-stopping performance. A definite MGM and a factoring one. They come in from far and wide to see the old-timer, who together with Doris Day make Tracy Cudmore look like still making the new pretty boys look feeble! Keep them in your town and you will have box office. Played Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, January 1, 2, 3, 4, 5, 6, 7—Dave S. Klein, Astral Theatre, Kiowa/Nikana, Northern Rhodesia, Africa.

Paramount

ARTISTS AND MODELS: Dean Martin, Jerry Lewis—Good weekend business, much better quality than previous Martin & Lewis pictures with better direction. Business in canny counter good. Played Thursday, Friday, Saturday, January 9, 10, 11—Rodda Harvey, Jr., Grove Theatre, Lindsay, Calif.

LUCY CALLANT: Jane Wyman, Charlton Heston—Very good picture of a story set in a place far away. Played Wednesday, Thursday, Friday, Saturday, February 8, 9, 10—Elston Dodge, Elston Theatre, Cincinnati, Ohio.

SHEPHERD OF THE HILLS: John Wayne, Betty Field—Business fair. Drew many oldsters but the younger set stayed away. Played Sunday, Monday, Tuesday, Thursday, Friday, Saturday, February 13, 14, 15—Rodda Harvey, Jr., Grove Theatre, Lindsay, Calif.

Republic

DOCTOR IN THE HOUSE: Dirk Bogarde, Kenneth More—An outstanding picture, beautifully played, with wonderful English talent. A-1 for all type houses. More could be done with this than I did yet the heart worn character doctors in your town know enough in advance when you have it. Played Tuesday, Wednesday, January 10, 11—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

Schaefer

DAY OF TRIUMPH: Joanne Dru, Robert Wilson—A motion picture portrayal of the story of Christ. Played Wednesday, Thursday, Friday, Saturday, January 27, 28, 29, 30. Terms are high. Played Thursday, Friday, Saturday, Sunday, January 27, 28, 29, 30—Dave S. Klein, Astral Theatre, Kiowa/Nikana, Northern Rhodesia, Africa.

Twentieth Century-Fox


HOUSE OF BAMBOO: Robert Stack, Robert Ryan—Well done, but people here just went for foreign films. Lost our shirt on this. Played Thursday, Friday, Saturday, January 5, 6, 7—Robert Brooks, Liberty Theatre, Hailey, Idaho.

LOVE IS A MANY-SPLENDORED THING: William Holden, Jennifer Jones—This was a good feature picture with a produced story of Texas. Sounded with "Lawless Street" (Col.) with Randy Scott to poor business. Played Wednesday, Thursday, Friday, Saturday, February 9, 10, 11—Elston Dodge, Elston Theatre, Cincinnati, Ohio.

WORLD'S END: Clifton Webb, Jane Allyn.—Thanks, Fox, for one of the most delightful comedies we have played in a very long time. Customers nearly broke our doors down trying to get in to see this one and capacity houses loved every single frame of it. Webb, as usual, always a draw here, but this time lovely Jane Allyn stole the film and she had mighty tough competition! I say play this film and give it your best time. When Fox makes them this way, nothing can touch them. Play it and stop yelling for better films to show. Played Tuesday, Thursday, Friday, Thursday, Saturday, January 8, 9, 10, 11—Bill Brooks, Liberty Theatre, Hailey, Idaho.

United Artists

MAN WITH THE GUN: Robert Mitchum, Jan Sterling—Well done, good westerns, but four days too long to play it. Comments good. Rode about January 3, 4, 5, 6—R. Sceortet, Majestic-Cinema, Ruiselede, Belgium.

MARTY: Ernest Borgnine, Betsy Blair—Personally, I liked it very much, but not the general public—subject too ordinary. What one customer said is right—of such a simple story there is no benefit to take in. Played Wednesday, Thursday, Friday, Saturday, January 23, 24, 25, 26, 27—Dave S. Klein, Astral Theatre, Kiowa/Nikana, Northern Rhodesia, Africa.

NOT AS A STRANGER: Robert Mitchum, Olivia de Havilland—Excellent adult business for this live motion picture. Terms too high for small grossing houses. Would recommend buying flat or waiting for a better deal. Played Sunday, Monday, Tuesday, Thursday, Friday, Saturday, January 8, 9, 10, 11—Bill Brooks, Liberty Theatre, Hailey, Idaho.

WHITE ORCHID, THE: William Lundigan, Peggie Castle—Very poor picture. Good acting, but box office not up to average. Fair movie for Saturday night, but not one for others. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, January 12, 13, 14, 15—R. Sceortet, Majestic Cinema, Ruiselede, Belgium.

Universal

ALL THAT HEAVEN ALLOWS: Rock Hudson, Jane Wyman—Sure, story performance and beautiful scenery pleased everyone, but due to awful weather and much competition receipts were not good. This story could have been more appealing to the younger people by developing the love story more and bringing it in conflict with the love of their mother. Note to Douglas Sirk, the director—his pictures are good, but to be excellent, they should have more conflict. Played Saturday, Sunday, Wednesday, February 11, 12, 13—R. Sceortet, Majestic Cinema, Ruiselede, Belgium.

PURPLE MASK, THE: Tony Curtis, Coleen Moore—Please all the people, young and old. I never fail on Tony Curtis and he is always cast in good films for the whole family—plenty, saturation. I'd like more like this.—R. Sceortet, Majestic Cinema, Ruiselede, Belgium.

Warner Bros.

COMMAND, THE: Guy Madison, Janet Whitmore—Distributed with "Rise From Oklahoma" to a much better than average Thursday, but what happened on Friday and Saturday was one I was playing against "The Lone Ranger" in the next block and holding an empty popcorn bag. Played Thursday, Friday, Saturday, January 26, 27, 28—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

EAST OF EDEN: Julie Harris, James Dean—Top position with a sport subject that failed to do any business because of getting hit every day in nearby Orlande as double feature. They just won't wait. Played Tuesday, Wednesday, January 12, 13—Hugh G. Martin, Cervine Drive-In, Walk-In Theatre, Clermont, Fla.
U.S. Imports To Australia Drop in 1955

by FRANK O'CONNELL

SYDNEY: American feature film imports into Australia, which have been showing a steady numerical decline since the war (with the exception of 1950-51), dropped to 223 in 1955, the annual report of the Chief Commonwealth Film Censor reveals. The number of features imported in 1954 was 247. British films also dropped from 114 in 1954 to 104 last year, but foreign-language films increased more than 100 per cent from 40 reported in 1954 to 85 in 1955.

There was a total of 412 feature films imported in 1955, an increase of 11 over the preceding year. Of these, 212 were classified as suitable for general exhibition, 197 as not suitable and three were rejected. The number of general exhibition pictures was $1.1 per cent of the whole, a drop of 18.45 per cent from 1954. The Censor said, "It is hoped that the severe drop in the number of films which may be classified as suitable for general exhibition is of a temporary nature arising from a "seasonal phase" on the part of motion picture producers."

Plans for Television

The Censor said the continuation of film production in Australia during 1955 was "gratifying" to note and added that two companies already have plans to make films for television. To censor films for television, legislation will have to be introduced, the Censor reports, "as certain powers exercised by the board are derived from state censorship legislation not applicable to TV films." During 1955 there were 406 films imported especially for television: 68 religious, 195 entertainment or educational, and 143 advertising.

Stage, Concert Groups Seeking Tax Relief

WASHINGTON: Congress has been urged to exempt "cultural activities" from the Federal admissions tax in a letter from the National Association of Legitimate Theatres and the National Association of Concert Managers. Their recommendations were placed in the Congressional Record by Senator Wiley (D. Wisc.). In an indirect allusion to the motion picture industry, the letter declares that the 50-cent admissions tax exemption in the present law, "while of great value to other entertainment media, heightens the competitive inequity between live arts productions and those forms of entertainment which by their very nature are able to charge substantially lower admissions."

People in The News

Robert Riley, vice-president in charge of Technicolor Hollywood sales, has been elected a member of the board of directors of Technicolor Motion Picture Corp.

Gottfried Doerschel has been appointed managing director of 20th-Fox in Germany, succeeding Robert A. Kreher.

Harry K. McWilliams has resigned as assistant director of advertising, publicity and exploitation for Magna Theatre Corp. He is now with Reemack Enterprises.

George Murphy will be master of ceremonies at a testimonial dinner April 9 at the Carter Hotel, Cleveland, to honor Ward Marsh on his 40th anniversary as film critic of the Cleveland Plain Dealer.

William K. Everson, formerly foreign publicity manager of Allied Artists, has joined the Paul Killiam organization in a writer-producer capacity.

Seymour I. Feig has joined the legal staff of Walt Disney Productions and will serve as assistant to Franklin Waldheim, eastern counsel.

Maurice Harris has been named permanent publicist for Universal in New England. He had been publicist for Columbia, RKO Pictures and RKO Theatres before joining Universal in 1948.

Dismiss Suits Against National Theatres

Two anti-trust cases against National Theatres Corp. were dismissed last week by Federal District Judge Clarence Golston in Brooklyn. The actions were brought by two corporations, which alleged that they were the former operators of the Los Angeles and Tower theatres in Los Angeles. The complaint of Bertha Building Corporation for the Tower theatre sought trebled damages of $13,200,000. The complaint of Gumbiner Theatrical Enterprises, Inc. for the Los Angeles theatre asked unspecified damages amounting to "many millions" based on alleged lost profits before trebling of $11,000 per week over a 50-year lease period.

Wilkinson Head of Connecticut MPTO

NEW HAVEN: George H. Wilkinson, Jr., of Wallingford, Conn., was reelected president of the Motion Picture Theatre Owners of Connecticut at the annual election meeting held here. Others returned to office include: Herman M. Levy, general counsel for MPTOA; executive secretary, and Irving C. Jacobs, Jr., treasurer. Nominated to the board of directors are: James M. Darby, John Perakos, E. Michael Alperin, Lew Brown, Harry Feinstein, B. F. Hoffman, Arthur H. Lockwood, Albert M. Pickus, Samuel Rosen, Harry F. Shaw, Sam Weiss, Mr. Wilkinson and Irwin Wheeler of New Canaan.

Lambs' Award April 21

The Lamb's Cup, representing the traditional pewter mug of the Lamb's Club, is to be presented to nine out of a field of 23 candidates at the annual Lamb's Gambol at the Waldorf-Astoria April 21. Awards will be made on a basis of individual noteworthy contributions to the theatre.

Legion Approves 10 of 12 New Productions

The National Legion of Decency reviewed 12 pictures last week. Three were put in Class A, Section I, morally unobjectionable for general patronage; seven in Class A, Section II, as morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I are: "Comanche," "The Rack," "World Without End." In Section II are: "Crashing Las Vegas," "Crime in the Streets," "Crowded Paradise," "A Day of Fury," "The Harder They Fall," "Mohawk," "The Searchers." In Class B are: "Alemein," because the theme "includes subject matter which is judged to be morally repellent and questionable for entertainment purposes, and contains suggestive costuming and situations," and "No Man's Woman," because it "reflects the acceptability of and tends to justify divorce."

Michigan Allied Holds Annual Convention

DETROIT: The 37th annual convention of Allied Theatres of Michigan, Inc., was held here this week at the Tuller Hotel. Among the events scheduled were business sessions, screenings of "Oklahoma!" and "Tie Tiger," a session devoted to trade practices, concessions and equipment and the annual election of directors and officers.

Warners Buys Producer Rights to "Roberts"

Warner Bros. announces that it has purchased the producer's rights to the motion picture, "Mister Roberts," from Orange Productions, Ltd., in which Joshua Logan and Leland Hayward are the principal stockholders. The Warner corporation will pay a consideration of 27,000 shares of treasury stock, plus approximately 13,000 shares to be bought on the New York Stock Exchange.
ALBANY

A fine outdoor season—for which favorable weather is essential—should produce 25 per cent of the year’s revenue in Albany exchanges, according to information sources. There are approximately 37 drive-ins serviced from One, Don Gibson’s Sunset at Canton, has been decommissioned. Summer also is now a profitable period for air-conditioned houses, especially during July and August. Chief Barker Harold Gab- bar, manager of Gabbar’s Twin Drive-In, and William T. Stratton of Stratton Theatres, Inc., have inaugurated the new Strand-Royal Theatre on Steuben Ave.

Wingfield is the Variety Club’s new pool expert. Easter weekend business was very good downtown with weather cooperating. Windland Theatres has taken over operation of the Hillside, Md., drive-in from the Lust circuit. Jake Fraz, Republic branch manager, in Johns Hopkins Hospital.

CANTON

The guest star on the weekly Watts probe show is Saul Wilson, author of “The Man in the Gray Flannel Suit,” who was unable to appear at the opening of the picture at the Center, is returning to Buffalo, his former home, to be a guest of honor at a reception April 25 in the Amherst Community Church. The reception is sponsored by the libraries of Eggertsville and Snyder. Lester Pollock, manager, Loew’s, Rochester, promoted $600 in prizes from Noah’s Ark to give away at his annual Easter Cartoon Show on April 3.

CHARLOTTE

The Carolina theatre held a children’s show Friday and Saturday mornings last week to entertain children who were in the midst of Easter holidays. A marionette show was presented on stage and a program of 10 cartoons was the screen attraction.

M-G-M’s screening of “The Swan,” part of which was filmed on the Biltmore estate at Asheville, was so hastily arranged Charlotte branch manager Jack Reville had to wire telegrams. Larry Berman, ushered in spring by screening “Birds and the Bees” at the Carolina. Academy Award showings had some effect on local attendance, though many theatre managers seemed to think the regular Wednesday night fights keep more patrons from their theatres than the Oscar show. Public ice skating in Charlotte’s coliseum is also keeping some patrons from theatres. Over 5,000 persons passed through the turnstiles the first week of skating.

CHICAGO

Holy Week was quiet for theatres in every locality of the city. Four new films in four rooms Loops are being reconsidered below normal for top-rated films making a first appearance. The greater percentage of neighborhood houses played films right from the Loop, but business was off between 10 to 20 per cent. All but five of the 11 drive-ins in the Chicago area opened with fairly good weather conditions and choice films straight from the Loop. Others will have started operations by mid-April. Following a custom established last year, the Twin-Open-Air drive-ins held a special Easter Sunrise Service at 6 A.M. A similar service was conducted at the Harlem Avenue Outdoor theatre at 7 A.M.

The Crawford celebrated complete modernization April 1 by providing patrons with refreshments. The Belmont, also remodeled throughout, highlights a new air-conditioning unit of 300 tons. An additional theatre in which will probably have to be abandoned because it will be an aviation hazard at O’Hare Field, Chicago’s newest airport. The new project costing between $350,000 and $400,000 with a 55-foot high-screen, would be situated on a tract of land in line with O’Hare Field runways. John L. Donoghue, a city airport chief.
CLEVELAND

Ten of Greater Cleveland’s 64 subsequent run theatres were closed on Good Friday. Several included in their newspaper advertising copy “Attend the Church of Your Choice.” Downtown theatres are strain-
ing for big Easter week business with such pictures as “Alexander the Great,” “The Man in the Gray Flannel Suit,” “Anything Goes.” A few are offering exhibits of two big holdovers, “Carousel” 5th week and “Rose Tattoo” 5th week. John W. Bailey, 73, projectionist at the Mall thea-
tre for 38 years, died suddenly in the booth. He was a member of Local 160 IATSE and the Odd Fellows. The Vogel Brothers—Paul, Jack and George—bought the Liberty theatre, Wessville, O., which the Internal Revenue closed Feb. 6, 1956, for nonpayment of admission taxes. They redeemed it, following a settlement with the Davis estate, upon payment of $3,295.69, Liberty theatre building, including the Liberty theatre was built in 1922 by Clarence V. Loew, the theatre’s father, and the theatre operated continuously for 33 years. Plans are under way to convert it to other uses.

Gordon Bugie has been transferred by Paramount from Albany to the Cleveland office to succeed salesman Mike Gould who resigned. H. M. Addison, manager of Loew’s State here some 25 years ago was in town briefly with Barry Jones to promote “Marty” and “Carousel.” According to Loew division news, Franklin Murphy’s office, George Murphy, Loew’s industry goodwill ambassador, was to come to be M.C. at the Ward Marsh testimonial dinner at the Carter Hotel. Occasion is March’s 40th anniversary as Plain Dealer movie critic.

COLUMBUS

“Carousel” at Loew’s Broad and “Any-
things Goes” at Loew’s Ohio were big Easter week attractions here. “The Rose Tattoo” was held for a 16-day run at Loew’s Broad, benefitting from the Academy Awards.

“Marty” and “Summertime” at Loew’s Ohio likewise did good business at Loew’s Broad. . . . Manager Robert Horton of RKO Grand scheduled a spook show for Friday the 13th. Annual Easter sunrise services of the Knights Templar were held at RKO Palace. . . . Frank Yassenoff turned over his West Fifth Avenue outdoor theatre to the Columbus Junior Chamber of Commerce for Easter services for shut-ins. . . . The Columbus Dispatch editorially supported the report of the Senate Juvenile Delinquency subcommittee on excessive violence in movies. . . . Sam Goldberg, 63, who toured the Keith vaudeville circuit in the twenties, died in Los Angeles. He was formerly a Columbus resident. His stage name was Pep Golden.

DENVER

The six Compass drive-ins (Wolberg Theatres) have opened for the season, with new managers named for three. They include Lauren Vernon, North; J. R. (Dick) Holland, Monaco; E. L. Hamburger, South. Other managers on the job include Al Ver-
non, East; Alva Traxler, West; Jennings Hooks, Valley. . . . Clarence Battersham and buyer moving to 925 Twenty-
first St. . . . when Fred Brown, Black Hills Amusement Co. booker and buyer, moved to 822 Twenty-first St. . . . Robert Herrell, owner of the United Film Ex-
change, was in. . . . Joe Clark, United Film Salesman, resigned. . . . Chick Lloyd, inde-
dependent distributor, moves his wife and two children here from Salt Lake City. He bought a new house in Broomfield Heights. . . . Dutch West was named manager of Velo. United Artists general sales man-
ger; Al Fitter, western sales manager, and Ralph Clark, district manager.

DES MOINES

The Terril theatre at Terril was closed for two weeks while the owners, Mr. and Mrs. R. Krieger, went on vacation to the east coast and Florida. . . . The Wall Lake Chamber of Commerce has agreed to lease and oper-
ate the Rio theatre at Wall Lake for a year. The Chamber will have complete control of the business and the officers of the theatre corporation will be named by the Chamber. It will be a non-profit affair with no salaries paid the officers. . . . Bill Burke, home office representative, has been helping at RKO here in the merger of the Omaha branch with the Des Moines exchange. Frank Zanotti has been named second booker at RKO. He had been at Universal for the last few months. . . . New steno at RKO is Barbara Hignote. . . . Jay O’Malin, former RKO showroom, is booking for UA out of the Omaha office. . . . Ted Mann, Minneapolis theatre owner and owner of the Orpheum in Dubuque, was here booking for his new Iowa theatre. . . . Glen Jargang has announced the opening of the Starlite drive-in theatre in Cedar Falls. A snack bar fea-
tures cafeteria style equipment and new lenses have been installed in the projectors.

DETROIT

Robberies sparked the week in theatrical circles. The Warfield fell to $150. At the Loop the manager, faced by an armed rob-
er locked himself in the office. The thief, forgetting to close the bank window and escaped with $10. . . . In response to numer-
ous requests the Vogue showed “The Miracle of Fatima” at an Easter Monday matinee. . . . First on the Academy Award be-
red wagon was United Detroit Theatres, showing “East of Eden” and “Battle Cry” to be followed by “Marty” in the Cinder-
ella, Bloomfield, Fisher and Woods. . . . The Zephyr theatre which still shows the silhouette of its origin, and which more recently was a motion picture house, faces another major change. Leased for the last five years to Wayne University as a student theatre it will be sold outright to the university for $115,000. . . . The American Cancer Society film on breast can-
cer detection will be shown in 50 Wayne, Oakland and Macomb county theatres. There will be no appeal for funds during the drive as Detroit Theatres and Woodbridge theatres with the United Foundation Drive in No-
ember. . . . Nicholas George, head of George Theatres and Joseph Ethel, Empress owner, are associating with Charles Creighton of Ft. Lauderdale, Florida, in building a 3,000 seat, $1,500,000 indoor theatre there.

HARTFORD

Samuel P. Cornish, who has sold his in-
terest in the Niantic Theatre Corporation, Niantic, Conn., to Socrates Deligeorges and Alphonse Dubreuil, is California-bound with Mrs. Cornish. The couple plans to live on the Coast in retirement, following some 45 years in the exhibition industry. Cornish had served as manager-partner at the Niantic theatre in that Con-
necticut shoreline town, for the past six years. . . . The Pike Theatre Corporation, which has principals Phil Simson and Robert Glotch of Hartford, is now operat-
ing the Pike drive-in theatre, Newington, Conn. Simon and Glotch have purchased, for an undisclosed sum, the interest held by their former associate, Lou Rognone, in the theatre. Under the trio’s ownership, the theatre had been operated by the Turnpike Theatre Corporation. Paul W. Amado continues as general manager. . . . Francis Flood of Stanley Warner Theatres has been elected Commander, First District, AM-
VETS, national veterans organization. . . . Harry Feinstein, northeastern zone man-
ger, Stanley Warner Theatres, and Mrs. Feinstein have been vacationing in Palm 
Beach, Fla.

JACKSONVILLE

Leo Samuels, Buena Vista leader from New York, was here with his family to visit Marineland, Silver Springs and other Florida attractions. Lon Walter, Brooks, director of the Herald’s “Managers Round Table,” was welcomed here by leading ex-
hibitors after he had concluded a brief vacation in Zephyrhills. With him was Lee Chumley, owner of the Home theatre in Zephyrhills. . . . Paul Blumberg, manager of Paramount short subjects, was in town to see Lee Chumley, Paramount branch man-
ger, and Harvey Garland, film buyer for Film. . . . WMGH members are now eng-
aged in an outdoor project to provide office equip-
ment for the Pinecastle School for Retarded Children. . . . Pete J. Sones, Bay Lan Thea-
tres executive, Tampa, returned to Florida after an Hawaiian vacation. . . . In town to confer with leaders of theatre circuit were Paul Hargette, Columbus executive, and Ken Laird, Buena Vista branch manager, both from Atlanta; and Harold Laird, Re-
tailer and manager, United pictures. To board on April 7 are Grant Raubern, manager of the Outdoor drive-in, Clearwater, and Miss Genevieve Conway.

LOS ANGELES

Milt Gross, manager of Phil Isley’s Mer-
alta, Culver City, and his wife have wel-
comed back Al Blumberg, veteran of the industry, who is Back at the Lake theatre to assume his duties as manager after a short illness, was Larry Carroll. . . . Staff Sgt. Leon Weiner, son of Fred Weiner of National Screen Service, newly acquired an honorable discharge from the Army, . . . Sid Pink, who operates a chain of theatres in Los Angeles and surrounding territory, has acquired the Corona, Corona from Fred Harper. . . . Lon Friedman, Sol Cohen, who operate the Cinema and Sun-
ete theatres here, flew to Manhattan for the purpose of lining up new product for their houses. . . . Bob Smith of the National Theatre, newly sales manager, has been transferred to the company’s Bevalite divi-
sion. . . . Al Blumberg, veteran National

(Continued on opposite page)
(Continued from opposite page)

Screen salesman, took off for a Florida vacation, stopping off enroute in Dallas to pick up Mrs. Blumberg. Two former exhibitors, now in other lines of endeavor, were visitors to the Row: Dave Fred, who at one time operated the Arlin and Deluxe theatres here, and who is now in the ladies apparel business; and Max Gardens, former theatre operator on Main St., now running a cattle ranch in Montana. The new clerk at the RKO exchange is Becky Katz.

MEMPHIS

Mrs. Edward T. Passene, bookkeeper and housewife, won the all-expense trip to Hollywood, a season pass to the Warner theatre and a $100 wardrobe for the trip in a contest held by the Warner theatre, Goldsmith's Department store and The Press-Scimitar. The contest was in connection with the opening of the new film, "Miracle in the Rain" at the theatre. A soldier and his commanding officer, R. M. Bowers, owner, has re-opened the Pines theatre, Mountain Fine, Ark., which has been closed for several months.

Mr. and Mrs. W. T. Ellis have bought the Strand theatre at Philadelphia, Miss., from Strand Enterprises and re-named it the Ellis theatre. Effective date of the sale was April 1.

L. E. Jackson has bought the Erin theatre at Erin, Tenn., from Mrs. H. A. Fitch.

Warm spring weather brought about wide-spread openings of drive-ins all over the Memphis trade territory this week. Practically all were in operation by April 1 and 2.

A two-day meeting of the Arkansas drive-in owners was held at Hot Springs, Ark., April 1 and 2. Several Memphians attended the sessions.

MIAMI

Academy Award winner Edmund Reek was in town shooting interesting spots for Fox Movietones. New York was the desitination of her name from that.

Local public relations firm of Matthews, Salzman & Associates had this end of the Florida peninsula aware of the fact that "Alexander the Great" was in town via plenty of newpaper and TV ballyhoo. Don Tilzer, Caughton Circuit public relations man, was happy at the reception given a new "child-adult" admission plan which offered a one dollar bargain price for an adult with one under-12 child. This contrasts with the $5 adult and 47¢ child prices, regularly charged.

Ralph Retick, news director of television station WTVJ, took another award to add to a growing list. The Florida Board of Realtors gave him a special commendation for his four-week series, "Bumper-to-Bumper," re Miami's traffic and parking problems.

MILWAUKEE

A fire broke out in the projection room of the Freehold theatre here last Sunday, but William Ruble, manager, asked the 800 attending to be calm and not to run as they left the nearest exit. The theatre was cleared in only eight minutes as the audience, many children, filed out in orderly fashion. The Grand theatre, Clintonville, a Marcus theatre, has been closed. Jack Frackman, branch manager of Republic, is doing nicely after a hemia operation at Mount Sinai Hospital.

The weather hasn't been in the drive-ins' favour here the past two weeks. However, with rain, snow and cold that continue to remain open. A co-op ad was featured in the local press for the five drive-ins near Milwaukee: Bluebonnet, 15 Outdoor, Victory, Starlite and 41 Twin. The Highway 57 Outdoor opened yesterday, the Twilite, opened Friday.

MINNEAPOLIS

RKO Orpheum, Minneapolis, is being modernized with a new foyer and lobby, according to Harry Weiss, RKO Theatres district manager. New carpeting and new lighting also are being installed. Robert Gordon, assistant manager of the RKO Pan, has resigned. Don Swartz, operator of the Independent-Lippert exchange, was in St. Louis on business.

When drive-ins in the greater Minneapolis area reopen, they all will advertise with one directory-type ad in the Morning Tribune and Star, rather than individual advertisements as previously. The eight outdoor stands will buy a two-column, nine-inch ad with each drive-in taking a two-column, one-inch space; the remaining ad space is for a headline.

Ridge theatre at Breckendridge, Minn., has installed a wide screen and a new sound system.

Edan Bjornson, shipper at National Screen, is vacationing in Dallas and San Diego.

NEW ORLEANS

Mix Connell has slated April 16 for re-opening of the Ritz drive-in, Forest, Miss. Mr. and Mrs. George Davis, of the Globe, Drew, Miss, visited Film Row. Drew is serviced out of Memphis.

Arthur Barnett Theatre Service acquired the buying and booking for the Skyview drive-in, New Orleans, La., owned and operated by New Orleans Drive-In Corp., whose chief stockholders are S. B. Mortimer, Lyall Shelton and Frank Olah. The latter also operates the indoor theatre in Albany, La.

Mr. and Mrs. Neal Robinson and son, Neal, Jr., assumed all of W. H. Ward's interest in the Park drive-in, Crestview, Fla. This is their second drive-in in that town. Other theatre holdings include the indoor Fox and Eglin, Crestview, Niceville, Niceville, Fla. and Jet, Valparaiso, Fla.

After delibration, Mrs. Stephen Guihary advised Transway that she will not transfer the Melba, Elton, La., after April 1. Instead, she will continue to operate it on the same basis as at present.

N. Solomon Theatres reopened the Vicksburg drive-in, Vicksburg, Miss, which was closed during the winter months.

Olin Evans, continuing to spearhead the TWA in Jackson, purchased the Barbour drive-in, Louisville from F. B. Pearce. His theatre interests now include the Fairview drive-in, Evergreen, Ala., the Starlite drive-in, Florala, Ala., the Innsor Geneva, Geneva, Ala.

OKLAHOMA CITY

The Warner theatre here is being converted to Cinerama. The initial show, "This Is Cinerama," will open May 21. The 1,600-seat house will have its capacity cut to 1,000 seats to accommodate the Cinerama equipment.

Gordon Leonard, for five years in Oklahoma City with the Cooper Foundation Theatres management, has been named co-coordinator of the Oklahoma Semiconfessional by Rep. Lou Allard, Drumright, Commission chairman. Leonard was assistant manager of its 50th anniversary celebration next year. Leonard was manager of the Criterion theatre here.

Wendell Peck, Salina, Kas., has been named manager of the Twilite drive-in theatre and successor to L. H. Harder. Peck announced improvements at the Twilite which include painting the screen tower. Formerly with the Fox Midwest Amusement Corporation, Peck has been employed for the last four years as manager of a drive-in theatre in Arkansas City, Kas.

PHILADELPHIA

"Cinerama Holiday," closing its more-than-a-year run at the Boyd this month, passed the $1,000,000 mark in box office receipts on its 58th week.

Personnel changes at the Screen Guild exchange were announced with Harry Brillman, salesman, promoted to branch manager; Joseph Engel named special representative; Ed Lorson becoming head booker, and Mary Shodell as assistant booker.

Abe Spindler, industry veteran, has joined the staff of Perry Lesser's "Diamond and manana, and Campaign to set up more Boys Towns in Italy netted $20,000 in 17 days, in cooperation with the Stanley Warner Theatres.

Harry J. Wexman sold his Ridge, including the theatre building, for $150,000.

Al Frank, owner of the Circus drive-in on the Black Horse Pike near Atlantic City, N. J., became the father of a daughter, Karen, born last week. He also announced that construction started this week for the new drive-in he is building for the nearby resort of Ocean City, N. J.

Nelson Wax, independent theatre circuit head, has added the Senate, key neighborhood house, to his local chain.

Fire caused considerable damage to the "Tri-State" drive-in, Matamoras, Pa., owned by Irving Hulse. Sinking Spring drive-in, near Reading, Pa., reopened for the new season after damage for a few weeks because of the weather.

Thomas Friday, Comerford Theatres executive, announced the sale of the Irving, Wilkes-Barre, Pa., by Sheldon L. Greenberg for $20,000.

PITTSBURGH

"Jubal" set for the J. P. Harris following the current "Man in the Gray Flannel Suit." It replaces "The Harder They Fall" originally set to follow "Suit." Also delayed was the revival of "Song of the South" in the Stanley when "Rose Tattoo" went a third "Seat in the Sun." "Midnight In The Sun" is current in the Stanley.

The Penn lost its assistant manager Al Hill, who moved next door to become assistant manager of the Mayflower Coffee Shop. Critics Karl Kring, Harold Cohen and Kap Monahan off to New York with Cinerama publicist Art Manson to take in Manhattan opening of "Seven Wonders of the World."

The Nixon, the city's sole legit house, returned to stays with "A Year for Action" after 10 weeks of Goldwyn's "Guns At Dawn." The house will probably play "Oklahoma!" this summer.


(Continued on following page)
PORTLAND

Marty Foster was in town for a few days from San Francisco to look over remodeling job of his Guild Art theatre. He booked "Marty" and "Sumertime" as reissues and had to turn customers away. The deluxe neighborhood house, the Bagdad had a grand reopening this week. The house had been closed for a long time, Tom Blair had the spot remodeled. Col. McNary, film salesman for the Oregon Journal, is in the hospital. Frank Breall, former manager, is setting up the campaign for Liberace "two nights and stand here in June. Zolly Volkock, head of Northwest Releasing Corp., is doing the same in Seattle... Jack O'Bryan, U.A. branch manager, is setting up a big "Show of Shows" for the U.S. Naval Reserve. Broadway theatre manager Herb Rostyer is appointed head of publicity.

PROVIDENCE

Local theatremen, quickly recovering from the twin blizzards, launched intensive advertising campaigns to build up business at the box offices. Most downtown booked in Oscar-nominated films... Almost setting new records for the year... The re-release of newspapers advertising in exploiting the attraction, the Majestic sent "Carousel" off to a rousing start. The production is more or less of a natural for the sector, inasmuch as Capt. Enoch Snow, portrayed by Robert Rouseville, was a well-known New England character (1841-1897)... At the request of scores of prospective patrons, unable to get through the recent bizzards to see Danny Kaye in "The Court Jester," Al Siner, Strand manager, held the picture over for a second week.

SAN FRANCISCO

Nate Blumenfeld, chief Barker, Tent 32, reports that the benefit premiere of "Alexander the Great" netted the Blind Babies Foundation a profit of $3,000. The plans of the Women of Variety for their annual Chuck Wagon Dinner for the benefit of the Blind Babies Foundation are progressing under the chairmanship, Mrs. Rotus Harvey... The new Angus Marling, Lipper Theatres, opened March 30, with a thorough managerial. The drive-ins of the Redwood Theatres circuit are in full operation... Don Donahue will operate the new drive-in at Novato, now being built by John Novak... Mel Hulig, Allied Artists, western division manager, and James P. Meyers, branch manager, are attending the April 5-7 A.A. meeting in Chicago. The Rio theatre, Richmond, closed March 19.

ST. LOUIS

The Star-Lite drive-in theatre at Salem, Mo., has just completed installation of in-car heater and has them in operation... The Midway drive-in theatre, Dexter, Mo., has opened... for the season... Ralph Joseph Heft, 60 years old, former operator of the Palace theatres, Kansas City, Mo., who closed his house a year ago because of his failing health, died recently at Veterans Hospital after an illness of nine months. Joseph W. Bohm, 65, who was a native of Louisville, Ky., died recently at Indianapolis, Ind., where he was owner and operator of a motion picture distributing firm... The RKO-Virginia theatre, Champaign, Ill., has just completed an extensive remodeling program, including inside and outside painting, new lobby, main floor and mezzanine foyers, according to Grant Martin, manager. A highlight is all plate glass rear doors.

TORONTO

Appointment of Emerson S. Torchy Coutsowth as assistant general manager was announced by T. Alex MetaIite, general manager of Motion Pictures for Television (Canada) Ltd. Coutsowth was formerly film procurer officer of the CBS and prior to that Toronto Press and information representative for TV... Dick Main, operator of the Simcoe, Sutton, Ont., gave the use of his house to a church congregation in the community when their own building was burned out... Stan Track has taken over the theatre in Spalding, Sask., from G. Braget... Formerly a vaudeville stage manager for a touring show and latterly stage manager of the Orpheum and Capitol in Moose Jaw, James Houghton, 71, died recently... Repairs requiring the theatre shutting down for several weeks were necessary at Colin Danson's Strand in Sussex, N. B., following a violent storm... N. J. Eekelook, owner of the Roxy, Ontario, piloted his plane safely home from a mining trip just in time to halt an air search for the overdue Cessna.

VANCOUVER

Charter members of the Famous Player's 25-year Club are two projectionists, Hank Leslie, of the Orpheum (now president of Vancouver's Allied Ltd.), and Bob Foster, of the Capitol... The 150-seat Frontier, the only theatre in Frontier, a Saskatchewan farming community, was completely destroyed by fire. Theatre had been operated by the Board of Trade. Three old-time members of Projectionist's local 348 have retired from show business. They are: Jack Lucas, 1914; Johnny Roberts, 1916; and Jack Limerick, of Nanaimo, 1925... San Francisco's Bob Martin, of the Orpheum, on the sick list for a long time, have returned to their jobs in the booth... Jim Webster, formerly assistant at the FPC Capitol, has moved over to the Odene circuit and is working in the same capacity at the Vogue. He replaced Bryan Peaty, now in California... Earl Barlow, former manager of the now closed FPC Alma theatre, is now a service representative for United Artists, Ltd., here... Charlie Doctor, manager of the Capitol, has moved into his new home at Cypress Park, West Vancouver.

WASHINGTON

Glenn Norris, 20th Century-Fox eastern division manager, was a recent Washington visitor... Roy Rogers and his wife, Dale Evans, were Eastern hosts at the Walter Reed Army Medical Center... James Velve, United Artists general sales manager, was a local Washington visitor and guest of honor at a luncheon at the Embassy Hotel. Hirsch de Viez, chairman of the Variety Club entertainment committee, is planning another "teen-age junk box" dance for children of Variety members, April 20... Wineland Theatre, in the Florida, Maryland drive-in theatre... Tony Muto, Washington representative of 20th Century-Fox, has returned from a trip to Mexico and Cuba... Orville Crouch, eastern division manager of Loew's Theatres, chief Barker of the Variety Club of Washington, and general chairman of the cherry blossom festival committee, presented President and Mrs. Eisenhower with a dozen flowering cherry trees for planting on their Gettysburg farm.

Must Scramble Sound, Picture on Toll TV

Alexander Ellett and Robert Adler, engineers, discussing toll-TV at a symposium during the closing sessions of the 44th annual convention of the Institute of Radio Engineers in New York, disclosed that sound as well as picture must be scrambled in subscription television because the code which controls the pay-TV signals can be broken. Subscription TV has long been in the news, according to the speakers, and the necessity of scrambling both media is now evident. They made reference to technical concern which have been "bootlegging" or breaking the code used as a control signal to scramble the picture.

Confer with Navy on "Away All Boats"

WASHINGTON: Charles Simonelli, Universal's eastern advertising and publicity department manager, and Philip Gerard, eastern publicity manager, conferred here this week with top Naval officials to set a plan of special events in connection with the launching of "Away All Boats," the company's new production in VistaVision and color by Technicolor based on the Kenneth Dodson book. The company has scheduled the film for Summer release. A rough cut was shown to U.S. Navy and Defense Department officials last month. The film stars Jeff Chandler, George Nader, Julie Adams and Lex Barker.

Dumont Laboratories

Loss $3,674,000

Allen B. Du Mont Laboratories, Inc., has reported a gross income of $38,801,000 for 1955, exclusive of income from broadcasting operations, and a net loss of $3,674,000. Comparable figures for 1954 showed a gross income of $71,458,000 and earnings of $870,000, plus a capital gain of $6,727,000 from the sale of television station, WDVT. In its annual report to stockholders, the company points out that the loss figure included a special inventory reserve of $1,400,000 and a loss of $2,859,000 from broadcasting operations, which the company no longer conducts.

"Toy Tiger" Previews

"Toy Tiger," Universal-International comedy starring Jeff Chandler, Laraine Day and Tim Hovey, was given a series of exhibitor theatre "sneak previews" in key cities from coast to coast Easter Week. It will be released in July.
TOA Tells How To Work With Local Newspapers

THEATRE Owners of America, in the first issue of their new "Business Builders" bulletin, offer a program for cultivating local newspaper men and making friends with editors and publishers at the local level, which is highly pertinent material for this Round Table meeting. Following the excellent groundwork that has been done by COMPO in their long series of page ads in "Editor and Publisher," this procedure takes you directly to the editorial desk and provides the cues for your conversation.

Quoting the five-point program verbatim is the least we can do to accent and applaud the vigor of this advice for your aid and benefit. So, take it from here—as we did—and credit Dave Jones of Kerasotes Theatres, Springfield, Illinois, for his good service to the industry in setting down this information:

1. Make your contact "at the top" with the publisher first.
2. Establish your contacts with the editor and advertising manager of the paper so that you are a "person" rather than just a "theatre name".
3. Use the news columns whenever possible—when you install new equipment, decorate, remodel, have a club meeting, farm machinery film demonstration, cooking school, etc.
4. When you run a promotion such as Ten Best Pictures or Audience Awards Poll, include the newspaper as co-sponsor and you will get better cooperation.
5. Be sure the editor-publisher has a season pass to your theatre.
6. Cooperate with the classified ad department with an exchange of space for tickets to entice new ads or readers of ads already in the paper.
7. Work out an arrangement with the paper for carrier boys. Many papers give their carrier a "show ticket" for good jobs.
8. Tie in with the paper when sponsoring a summer children's matinee series.
9. Whenever possible, invite the editor to any special preview or appearance of a film personality in your town, or sponsor his trip to take him to any such event in a nearby larger city.

TEN COMMANDMENTS OF GOOD BUSINESS

A CUSTOMER... is the most important person in any business.
A CUSTOMER... is not dependent on us—we are dependent on him.
A CUSTOMER... is not an interruption of our work—he is the purpose of it.
A CUSTOMER... does us a favor when he calls—we are not doing him a favor by serving him.
A CUSTOMER... is a part of our business—not an outsider.
A CUSTOMER... is not a cold statistic—he is a flesh and blood human being with feelings and emotions like our own.
A CUSTOMER... is not someone to argue or match wits with.
A CUSTOMER... is a person who brings us his wants—it is our job to find those wants.
A CUSTOMER... is deserving of the most courteous and attentive treatment we can give him.
A CUSTOMER... is the fellow that makes it possible to pay our salary whether we are a truck driver, plant employee, office employee, salesman or manager.

Reprinted from direct mail advertising issued by Black, Starr & Gorham, Fifth Avenue, New York, who set a good example.

ONE MANAGER down here in Florida expresses an idea that we've never heard mentioned before—and it quite surprised us, in view of all the talk that originates with inflammatory exhibitors.

He says, "If it were only then"—meaning, if we had only had all the good pictures we have now, back in 1948 or whenever it was that the industry was doing so well, with a weekly attendance average of seventy or ninety million patrons for motion pictures. He feels that our new product, in new dimensions and color, is so much better today, that it would have raised the industry to a different level, if we had had it then. He thinks that CinemaScope, VistaVision and our new width and color, outdo all the product standards of a decade ago in quality and audience appeal, and we would have created a bigger backbone of loyal customers, for their permanent patronage. He has all the new equipment in his theatre, and he wisely plays fewer pictures for longer runs than he did formerly.

There is new competition from other forms of entertainment that appeal for divergent shares of the public's amusement dollar. We have more people, with more money to spend—and more to spend it for.

BASEBALL, as an industry, is doing something about its boxoffice potential by cultivating the adolescent audience—an example to follow. The "Little Leagues" focus attention on baseball for youngsters up to 12 years of age, and now here in Florida they are organizing the "Babe Ruth League" to take care of boys of 13, 14 and 15 years of age, to give them "three more years of baseball." With all the big league teams playing ball all winter in the Florida sunshine, it's natural for baseball to remain in the news through the off-season.

But, it accentuates the necessity for theatre managers to apply the same effort in building and keeping juvenile audiences. The youngsters of today's "Saturday morning" and other children's shows are your potential audiences of tomorrow. Keep them and you'll stay in business, because tomorrow they'll be keeping you! —Walter Brooks
Sid Blumenstock, advertising manager, Hugh Owen, eastern division manager and Herb Steinberg, exploitation manager, all of Paramount Pictures, with Ernest Emerling, national advertising and publicity director for Loew’s Theatres, admire one of the floats in the parade which launched Loew’s “Springtime Shower of Hits” and which is particularly devoted to “The Rose Tattoo.”

The caravan of gorgeous floats with beautiful models aboard had this display, both gorgeous and beautiful, for “Guys and Dolls” and Henny Youngman steps out with the models, as part of the ceremonies on Times Square. Nice work if you can get it.

At the North American premiere of “Cockleshell Heroes” at the Odeon theatre in Toronto: Left to right, Jonas Rosenfield, Jr., Columbia Pictures; C. R. B. Salmon and F. R. Fisher, of Odeon Theatres, and Jim Hardiman, Odeon’s publicity director, resplendent in his uniform as a Lieutenant in the Canadian Naval Reserve.

Curtis Mees, manager of the Paramount theatre, Atlanta, who wrote the original script of RKO’s short film, “Sentinels of the Air” with Colonel Asa W. Candler, Commander of the Atlanta Air Reserve, Colonel George H. Wilson, who is also star of the film, and Colonel Harry D. Copeland, Deputy Chief of Staff for Atlanta.

W. H. Belle, manager of the Laurelton theatre, Laurelton, L. I., had this mannequin dressed as a butcher boy, as exploitation for “Marty”—and as you’ll see the authorities are interested.

Zeva Yovan, who lives somewhere near the Mexican border, was able to borrow these authentic Spanish characters as street ballyhoo for “The Littlest Outlaw” for exploitation at Loew’s State theatre, St. Louis.

This is submitted as an exploitation picture by 20th Century-Fox for a certain picture now in production, and not as yet in release—but honestly, we think the Fifth Avenue Bus Corporation has been using these signs.
QUIGLEY AWARDS CONTENDERS

BRIAN BINT
Gaumont
Chariton, Eng.

HARRY BOESEL
Palace, Milwaukee

HUGH BORLAND
Embassy, Chicago

LEW BRAY, JR.
Queen, McAllen, Tex.

PETER BROWNE
Plaza, Guildford, Eng.

JOHN P. BRUNETTE
Studio, San Jose, Cal.

C. BUSHNELL
Odeon
Bournemouth, Eng.

DUNC CAMPBELL
Capitol
Woodstock, Vt.

ALLAN CLARK
Odeon
Somerset, Eng.

JOHN G. CORBETT
Gloves
Gloversville, N. Y.

BOB COX
Kentucky, Lexington

R. J. CRABB
Lyric
Wellington, Eng.

J. DI BENEDETTO

ELMER N. DE WITT
Millers, Defiance, O.

JERRY DUGGAN
Paramount
Kenosha, Can.

BILL ELDER
Warfield
San Francisco, Cal.

WILLIAM ELLIOTT
Jewel
Mt. Clemens, Mich.

GEORGE FORHAN
Belle, Belleville, Ont.

DAVE GARVIN, JR.
Paramount
Newport News, Va.

BEN GARY
Athena, Athens, O.

CHARLES GAUDINO
Poli, Springfield, Mass.

ELAINE GEORGE
Star, Haypen, Ore.

SAM GILMAN
State, Syracuse, N. Y.

AL Glick
Florida State Theaters
Miami, Fla.

ADAM GOLCZ
Showboat
Freepot, Tex.

JOE GOLDENBERG
Tuxedo, Brooklyn

STAN GOODMAN
Hollywood
Sioux Falls, 1a.

ROBERT P. GOSS
Odeon, Sale.

MEL HABER
Carib, Miami, Fl.

W. J. HACKETT
Kendal, Hall Odeon, Clapton.

REGINALD HELLEY
Huddersfield, Eng.

KEN B. HIPKIN

SAM HORGITZ
Harbor, Brooklyn

WIL HUDDIN
Liberty, Portland, Ore.

MEL JOLLEY
Century
Hamilton, Can.

HAROLD KAPLAN
St. Louis Park
St. Louis Park, Minn.

MELAN ZATZ
Ipswich, Canton, Pa.

NYMAN KESSLER
DeWitt, Bayonne, N. J.

ARNOLD KIRSCH
De Luxe, New York

GEORGE KREVO
Palace, Jacksonville, Fla.

LIM KENG HOR
Cathay, Singapore

A. LOEWENTHAL
Ward, New York

PAUL H. LYDAY
Denver, Denver, Col.

D. MACKRELL
Haymarket
Newcastle, Eng.

TONY MASSELLA
Palace, Meriden, Conn.

P. J. MILLS
Gaumont
Liverpool, Eng.

LES MITCHELL
Capital, Walland, Can.

JIM MOLOHON
State, Sioux Falls, 1a.

S. V. MURDOCH
Gaumont
Liverpool, Eng.

DOUG. G. MURRAY
Kings, Montrose, Scot.

VICTOR NOWELL
Odeon, Toronto, Can.

M. H. PARKER
Stanley Warner
Erie, Pa.

ALLAN W. PERKINS
Roy, Midland, Can.

GEORGE PETERS
Loew's, Richmond, Va.

JOHN E. PETROSKI
Garde
New London, Conn.

KEN PRICKETT
State, Omaha, Neb.

FRANK RAMSEY
Gulver, Los Angeles

D. C. REES
Odeon, Sketty, Eng.

H. W. REISINGER
Downs, Wilmington, O.

DENNIS J. RICH
Cameo, Bristol, Conn.

TRUMAN RILEY
Grand, Paris, Texas

S. R. ROBBUR
Empire
Long Island, Eng.

BOB ROSEN
Bismarck
Bismarck, N. D.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

S. C. SHINGLES
Odeon
South Harrow, Eng.

SOL SORKIN RKO's
Syracuse, N. Y.

ROBIN SPECTOR
Central
Jersey City, N. J.

M. C. TALLEY
State, Lake Wales, Fla.

CHARLES TUCKER
Holland
Bellefontaine, O.

J. W. TURNER
Savoy, Safe, Eng.

Dale TYSING
Weller, Zanesville, O.

FRED VARLOW
Empress
Edmonton, Can.

DON WILLS
Center
Rochester, Can.

LEE WENTZ
Clothier
Los Angeles, Cal.

T. A. WRIGHT
Regal
Birmingham, Eng.

WILLIAM WYATT
Virginia
Charleston, W. Va.

R. W. YOUNG
United, Dunkirk, Eng.

ZIN ZEYLAN
Orpheum
St. Louis, Mo.

Round Table

AI Bogatch, manager of the Fox West Coast Fairfax theatre, Los Angeles sub-run, waxes poetic in describing his circuit's operation—"We cover the field like Rand McNally, from the Blue Pacific to the far-flung valley, our theatres are large, our theatres are crowded. And each man in charge is on the ball."" Take a bow, AI, at the head of the column... Charles Gradino, manager of Loew's Poli theatre, Springfield, Mass., staged a "real nice clam bake" for "Carousel" with cases of chips and chowder, but the idea was noble and the chowder not having received any of the same cards that were sent to the press. ... Earl M. Holden, manager of the Lucas and Avon theatres, Savannah, Ga., sends us a sample of the "student identification card" which he has been using for the last five years, setting the precedent for the various others that have followed this good example, which was reviewed again in the Round Table of March 24th. The cards carry a small photograph of the student, and are accepted by all downtown theatres, in cooperation with the city school system... Most impressive is the showing of RKO's "The Conqueror" in Italian language magazines published in Rome. Cooperation of local Navy recruiting offices offices was secured by Alice Gorham for United Detroit's Broadway theatre, for the opening of Columbia's "Battle Station" in the Motor City. The navy supplied display models of all types of warships and aircraft, and gave the theatre authority to distribute the "Student ID card" throughout the Detroit area... George Peters is featured for top bill in a report of MGM's campaign on "Guys and Dolls" at Loew's theatre, Richmond, with Sam Baldridge represented by Robt. Baral, MGM field man on the job.

L. E. HENRY, manager of the Home theatre, Zephyrills, Florida, breaks the news columns via our Jacksonville correspondent with a report of a "Vold folks show," "midweek attraction" for elderly and patrons in his Florida small town... Querulous, but provocative card in the mail merely says "T.M.W.N.Y.—and stops cold, with no hint of what it means. And after exhaustive research, we have figured out "The M. Who Never W. and naturally, his business card would be equally anonymous... G. S. G. P., secretary-treasurer of Fox Evergreen Theatres, is the best looking member of Seattle's censor board among the "smartest, the way we hear it, for the second year, Universal-International leads all major companies in the numbers of pictures pre-sold through advertising in national magazines and Sunday supplements... An important music promotion for 20th Century-Fox's "Revolt of Mamie Stover" is a new song hit, "If you want to see Mamie Tonight"—which sounds interesting... Loew's out-town theatres are participating in a contest to send two prize winners to Wurlitzer's Desert Inn, in Las Vegas, as promotion for "Meet Me in Las Vegas"—and a neat swatch in the rules, also awards $1,000 cash which the winners MUST SPEND in Las Vegas, in addition to all transportation and expenses paid. That's quite an assignment, but you can count on the stubles to win... In Worcester, Mass., a four-foot wedding cake was promoted by manager Murray Howard as a lobby display piece for the opening of Columbia's "Blood" at the Warner theatre. No obvious connection, but clearly conducive to patron's inquiries as to how and why it served the purpose.

EARL HOFFMAN, manager of the Michigan theatre, Jackson, Mich., submits a sample script of copy used on a local station as radio promotion for Bing Crosby's "Anything Goes"—which Herb Streisand of Paramount, sends along with pride. It's a good example of showmanship and the local sponsor has had a Bing Crosby show every Saturday for the last eight years, out of sheer delight in Bing's recordings... When the Paramount theatre, Buffalo opened with Columbia's "Blood" a local disc jockey asked "What do you want—blood?" and of course, that was it, with guest tickets for blood donors... BEN TUREMAN, manager of Schine's theatre in Russell, Maryland, went all out with Montgomery-Ward on promoting a fashion show which was really a tremendous production, with 37 models from the city and country, sixteen of them children. ... Local newspapers and school programs combined to make the campaign for "Our Miss Brooks" a big success at the Omaha theatre. Omaha, Neb., with three categories, continuing in a contest to select the most popular teacher in various grades... The Capitol theatre, Woodstock, Vt., celebrated St. Patrick's Day in a true Irish with green-painted good coloring. ... DAVE SCHUP, manager of the Circle theatre, Indianapolis, was all ready and waiting, and posing in front of his lobby display, for the Academy Award to "Meet Me in Las Vegas"—Lyric, in "The Rose Tattoo,"—Norm Lettman distributing $10,000 bills as advertising for "Meet Me in Las Vegas"—sure they were phony, but they looked convincing enough to contribute to the selling approach for the costly picture... PAUL W. AMBER, manager of the Pike Drive-In theatre, Newtonville, Conn., ran special ads to convince patrons they were still in business after the recent snow storms.
THE CONQUEROR — Howard Hughes-RKO. Cinemascope, in color by Technicolor. Two years in the making, at a cost of $6,000,000. John Wayne, in "one of the best pictures I have ever seen, certainly the best I've ever been in." With Susan Hayward and a cast of thousands. The warrior who shook the world — a mighty man whose conquests changed the path of mankind. A warrior to be feared, but, to a woman, a man to be conquered. Mighty — the man, and the motion picture. RKO, who excel in pressbooks, outdo themselves with a giant campaign book to sell this extravagant picture. All the showmanship that any manager can use. 24-sheet and all accessories prepared with RKO's typical favor towards pictorial art for poster purposes. Four-page tabloid herald from Cato Show Print keys your campaign. A set of eight 11x14's in color and as many as fifty stills in color and black-and-white, for publicity use. Newspaper ad mats according to plan, to build your campaign up and UP. All sizes and shapes, from very large to very small, and the complete campaign mat, selling for 35c at National Screen, is a prime selection of eight ad mats and slugs, plus two publicity mats, for small theatres. Publicity mat No. 5-A will get dominant free space if you show it to your newspaper man, and ask for it as a bonus with your advertising plan. Newspaper ad mat No. 404 is a reproduction of one of the fine color pages that have appeared in national magazines. "The Conqueror" has been extensively pre-sold in one of the biggest campaigns in the industry's history. CBS and NBC radio and television stations have saturated the country. Publicity mat No. 4-A shows Susan Hayward as she dances on the screen, and is another that could get free space, for the asking. Plenty of merchandising tieups, from sarongs to swim suits and neckties to heirlooms. The producer has offered plenty of cooperation in handling this super-attraction. Plan your part to meet his generous gesture.

COME NEXT SPRING — Republic Pictures. Trucolor by Consolidated Laboratories. The warmest, happiest, most wonderful picture since "The Quiet Man," Ann Sheridan and Steve Cochran, with Walter Brennan and all-star cast. "We'll meet, we'll kiss, we'll cling" — the most lovable family you've seen for a long time, for your family audience. You'll take them to your heart. 6-sheet and other posters will make lobby and marquee display. Newspaper ad mats in good variety, with a composite mat at 35c for small theatres. Sell the song and you sell the title. Promotion angles include old cars — this is a Model "T" Ford picture for their loyal fans.

ON THE Threshold of SPACE — 20th Century-Fox. Cinemascope, in color by Deluxe. Report: From the highest limits of space that man has ever reached, calling from altitude 110,690 feet. "This is it, a different world. The sky is black — there's a star and a meteor — and more. There's no sign of life on earth, and that's disturbing. We're alone in space ... ." They soar to glory — the scientists of the U. S. Air Force. 24-sheet and all posters have been designed to give you pictorial art for lobby and marquee display. The greatest and most dangerous frontier of them all — just 17 miles from your home — straight UP! Newspaper ad mats sell this thrilling idea with lots of pressure on the promise of strato-flying, which is tomorrow's game of the future. You'll find some interesting ad mats, that will be new and different to your jaded amusement page readers. Plenty of cooperative tieups with the flying military services, and all information you need in the pressbook. Two color heralds from Cato Show Print, and composite mat at National Screen are part of every showman's selling approach.

NEVER SAY GOODBYE — Universal-International. Print by Technicolor. A sophisticated story for adult entertainment, featuring Rock Hudson, another U-I picture that picks up good box office names for follow-up business. Also, introducing Miss Cornell Borchers, a very good looking newcomer, and a strong cast. "Was there nothing between them now, but shame — and a child?" "Was this the only way back to the heart of the child, who hated her?" 24-sheet is a fine pictorial spread for lobby or marquee display, and all accessories play up the stars in good style. The folder herald keys the campaign, and a set of color-gloss stills will sell color in a special frame, where your folks will get to look for it. Newspaper ad mats in all sizes, from very large down to the small, and the special composite mat supplies all that will be needed in many situations, on one mat, for 35c at National Screen. The picture has been extensively pre-sold with powerful "woman appeal" ads and publicity in leading national magazines.

RULES OF THE QUIGLEY AWARDS

1. TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own" — the other in larger cities, where there may be circuit cooperation.

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE HERALD, APRIL 7, 1956
I would like the latest information concerning the equipment and supplies indicated by number below or as otherwise specified:

Name ____________________________
Address __________________________
Town ______________________________
Name of Theatre ____________________ Seating Capacity ________

THEATRE EQUIPMENT AND SUPPLY INFORMATION SERVICE

THEATRE OWNERS AND MANAGERS may procure the latest information concerning theatre equipment and supplies by writing Motion Picture Herald, indicating their interests. Merely fill out the adjoining coupon and mail in business envelope. For further convenience various classifications are listed below with numbers for indicating them conveniently in the coupon. Mail the coupon to Motion Picture Herald, Theatre Service Department, 1270 Sixth Avenue, New York 20, N. Y.

EXCELLENT EQUIPMENT and Supplies:

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Number</th>
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<tbody>
<tr>
<td>31 W - Air-conditioning</td>
<td>42 W - Projectors</td>
</tr>
<tr>
<td>32 W - Wall materials</td>
<td>43 W - Motor-generators</td>
</tr>
<tr>
<td>33 W - Drive-in admission control systems</td>
<td>44 W - Rectifiers</td>
</tr>
<tr>
<td>34 W - In-car speakers</td>
<td>45 W - Screens</td>
</tr>
<tr>
<td>35 W - In-car heaters</td>
<td>46 W - Magnetic sound</td>
</tr>
<tr>
<td>36 W - Screen towers</td>
<td>47 W - Auditorium seating</td>
</tr>
<tr>
<td>37 W - Vacuum cleaners</td>
<td>48 W - Curtain tracks</td>
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<td>38 W - Carpeting</td>
<td>49 W - Ticket registers</td>
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<tr>
<td>39 W - Rubber mats</td>
<td>50 W - Hand dryers</td>
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<tr>
<td>40 W - Interior lighting</td>
<td>51 W - Beverage dispensers</td>
</tr>
<tr>
<td>41 W - Projection lamps</td>
<td>52 W - Food specialties</td>
</tr>
<tr>
<td>53 W - Frankfurter grilles</td>
<td>54 W - Ice cream cabinets</td>
</tr>
<tr>
<td>55 W - Popcorn warmers</td>
<td>56 W - Candy bars</td>
</tr>
<tr>
<td>57 W - Popping oils</td>
<td>58 W - Candy specialties</td>
</tr>
<tr>
<td>59 W - Candy machines</td>
<td>60 W - Cigarette machines</td>
</tr>
<tr>
<td>61 W - Coffee-makers</td>
<td>62 W - Films, snack bar</td>
</tr>
<tr>
<td>63 W - Soft drinks, syrup</td>
<td></td>
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</tbody>
</table>

WANTED TO LEASE DRIVE-IN THEATRE. Can manage and supply projection equipment. Must be Eastern Pennsylvania or New Jersey. Give complete information. Box 294, Motion Picture Herald.

NEW - FOR THEATRE MANAGERS — "The Master Guide on Theatre Maintenance," compiled from authorities, handy for reference with hard covers and index. Published by Aaron Nadell. Price $5.50 postpaid. Send remittance to Quigley Bookshop, 1276 Sixth Ave., New York 26, N. Y.

Richardson's Bluebook of Projection. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of television especially prepared for the interest of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound. $7.75 postpaid. Quigley Bookshop, 1276 Sixth Avenue, New York 26, N. Y.

BEAUTIFULLY REBUILT LIKE NEW: Super Simplex projectors, cabinet pedestals, 3000' magazines, Magnaure or Mohogu are lamps, 70/140 generator, RCA Picture sound, price $3,950. Available on Time. S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

PEERLESS MAGNARCS, EXCELLENT CONDITION. In-Stock condition. 335%; reconditioned Neumaade Film. Caberets. 2007. $2 section; hand rewind $7.50 set. S. O. S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Even a captive customer can ask questions...  
(and that's when you lose money!)

Intermission time is your big time to sell refreshments. You'd be surprised how much valuable selling time your attendant can lose answering the question:  
"What? No Coke?" The more times this question has to be answered, the more sales you lose!  
That's why over 80% of all theatres selling beverages feature Coca-Cola. You sell more people faster... get bigger volume... make more profit. There's no question about it!

PROVED THREE WAYS: PROVEN PRESTIGE—PROVEN PREFERENCE—PROVEN PROFIT

"Coca-Cola" and "Coke" are registered trade-marks which distinguish the product of The Coca-Cola Company.
Exhibitors Give Views on Increasing Sales—

"Best" Promotional Stunts; Ways Suppliers Can Help

WHAT WAS YOUR MOST SUCCESSFUL STUNT TO PROMOTE REFRESHMENT SALES RECENTLY? AND WHAT DO YOU FEEL MERCHANDISE SUPPLIERS COULD DO TO SERVE THE THEATRE TRADE BETTER?

These were two questions of significance in theatre vending put to exhibitors throughout the country as a part of the eighth annual Theatre Refreshment Sales Survey conducted recently by Motion Picture Herald to ascertain facts about service techniques and merchandise. The replies revealed a great deal of activity on the part of theatre operators in devising promotional stunts, some emphatic opinions about what the suppliers of candy, soft drinks, etc., could do to improve sales of such products in theatres, and other comments on their refreshment service in general.

A full report on the main results of the survey—including the names of the Theatre Sales Champions, the brands of candy and soft drinks that lead in sales—was published in the 1956 Better Theatres Guide, which appeared March 24th. This list is repeated on the next page.

Prompted by the high profits that it brings, most exhibitors reporting on their "best" promotional stunt of the year disclosed that it was directed toward increasing sales of popcorn. And the survey revealed that a surprisingly large number of managers have adopted the same type of scheme for that purpose—placing theatre passes in popcorn boxes!

"BEST GIMMICK BY FAR"

This simple but extremely effective stunt was called by an exhibitor in Washington State his "best promotional gimmick by far." And a manager in New York State who also employed it found that it doubled attendance among his younger patrons.

There were several variations on this stunt reported by the exhibitors. One in North Carolina places special cards entitling the recipient to a free soft drink in his popcorn boxes instead of passes. An exhibitor in South Carolina does not stick to passes alone but also uses pictures of popular film stars and plastic "charm" gadgets. The latter states that he places these in the boxes "at random" while other exhibitors adopt a set scheme—such as one box in 25, one in 35, etc.

A manager in Minnesota uses a similar device to promote candy bars. He numbers them from one to ten, and the seven children who have the most "number 7s" are presented with a pass to the theatre.

In other promotional efforts to boost candy a great deal of reliance on special displays at the stand was revealed in the poll. An exhibitor in Florida, for example, makes elaborate and eye-fetching arrangements in which he gives the most advantageous position to the "ten-cent" bars (with their greater profit) as opposed to the smaller size. And a manager in Wisconsin has found it profitable to feature "mass displays of higher priced items."

Two exhibitors reported ingenious use of their candy machines for special promotional effort. One (in Pennsylvania) has...
1956 Theatre Sales Champions

Best-Selling Candies and Soft Drinks

Named in Eighth Annual Theatre Vending Survey

Candy
Almond Joy
Baby Ruth
Boston Baked Beans
Butterfinger
Charms
Clark Bar
Hershey Bars
Holloway Sucker
Hollywood Milk Shake
Ju-Ju-Be
M & M's
Mars
Mason Black Crows
Mason Dots
Milk Duds
Milky Way
Mounds
Nestle Bars

Nibs
Payday
Pom Poms
Powerhouse
Snickers
Switzer's Licorice
Three Musketeers
Tootsie Roll

Beverages
Canada Dry
Ginger Ale, Orange and Grape

Coca-Cola
Hires Root Beer
Mission Orange
Orange Crush
Pepsi-Cola
Dr. Pepper
Seven-Up


worked this out: "I leave one unit in the candy machine blank with a sign "Take a Chance; You May Get Two Bars!" This bar sells two to one over any of the others in the machine."

The other stunt was developed by a manager in Utah at his penny candy machine. He works it this way: "I place a few colored balls in with the Boston Baked Beans. If the customer receives a colored ball, I give him a 10c bag of popcorn. This is quite a money-maker!"

Further in the line of candy promotion, another exhibitor in Wisconsin states that he has no "single" scheme but a continual one. This involves watching for magazine, local newspaper and grocery promotions by candy companies and then making a more prominent display for that particular bar at this theatre stand at the same time. This technique has doubled sales on many occasions for him.

Among the other exceptional types of refreshment stunts which exhibitors reported as the most effective were those in which they made use of display material provided by manufacturers of various products and tie-in campaigns with local distributors of national brands. A goodly

(Continued on page 52)
New beverage trend gives progressive theatre operators highest refreshment profits

Read what one of America’s biggest operators says about Pepsi-Cola...

National Theatres, Inc.
1609 West Washington Boulevard
Los Angeles 2, California

Mr. Donald N. Kendall
Vice President
Pepsi-Cola Company
3 West 57th Street
New York 19, N. Y.

Dear Mr. Kendall:

Today more than ever — the profit-minded theatre merchantiser whose sales depend on limited time and space should consider only nationally-known profit makers.

Because Pepsi is such a product, we switched to it five years ago. We chose Pepsi in preference to any other nationally advertised cola for three very good reasons:

1. Its quality — a fast-selling refreshment liked by every member of the family!
2. For our fountain and automatic machine operation, its cost per gallon is less than any comparable cola.
3. We were sure of something that is not generally realized — that Pepsi-Cola syrup produces 12 more for drinks per gallon!

If you are aware of anything that is not generally realized, you are at liberty to use the foregoing information in any manner you see fit.

With all good wishes for Pepsi’s continued success...

Cordially,

A. J. Kruppman
National-Theatres, Inc.

...and the same is happening in theatres all over the country!

Check your own operation.

Refreshment space is limited. Traffic must turn over fast. To get the top return from your refreshment space, sell the brands in the biggest demand. Pepsi-Cola is the fastest growing beverage in America. It turns refreshment space into sales for you at a faster rate than ever before in soft drink history.

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Write today for full details.

Pepsi-Cola Company, 3 West 57th Street, New York 19, New York
A 3-Point Plan for Achieving Longer Profits on Candy

By V. M. ANDERSON
Anderson Sales Company, Denver

...with the emphasis placed on Showmanship.

"NEW PLANS for Longer Profits on Candy." That is the subject, and I would like to start by expressing the opinion that frequently—maybe in this case—new plans are often old ideas or thoughts actually put to work. And the idea of "longer profits" is intriguing, but before we can enjoy "longer profits" we must first make a profit.

My contribution to this subject can be reduced to three plans or suggestions:

1. MERCHANDISE

One, merchandise for profit. Two, diversify for profit. Three, buy for profit.

To take them one by one. In saying "merchandise" for profit, what I actually mean is "merchandising." And what is merchandising? It is Showmanship! And who is better qualified to "merchandise" than showmen and concessionaires?

For this is the group that buy some of the most widely advertised and accepted motion pictures. And you do not just "book" the attraction and wait for the public. You "merchandise" that attraction. You tie-in with the national advertising. You tie-in with the stars and their "pleasing" attractions.

But you do not let the picture or entertainment carry the full load. You have a product—and good, bad or indifferent—you merchandise that product. You are showmen, and no one is better fitted or qualified to merchandise than you.

Are you capitalizing to the nth degree on your showmanship to realize "longer profits on candy?" You are to be congratulated if you are. But many are not.

Recently I called on a small circuit theater operation. The "buyer" was one of those slick young ushers who operate under the title of second assistant manager. The only thing true of the title is that he needs "assistance," but he won't find it out until ten jobs and years later. He has a job—he has a title—and he thinks that he knows it all.

Who of us can learn if he won't listen? This proud and poised young man has an assortment of 20 bars, a popcorn warmer and a drink machine. This was the set-up when he got the title, and it will be the same when he loses his job. A place for everything and everything in its place! It is less work that way.

But who can make a profit unless he moves merchandise? We don't want less work; we want longer profits! So let's merchandise.

Your customers know what your display looks like; it will not catch their eye and they will walk by it. If a department store is crowded, others crowd to get in on the bargain. Why be in a rush to get rid of your customers?

Candy is sold on impulse—so do something to promote that impulse. Get some counter displays and back bar displays. Put a special girl with a display of one item right in the center of your lobby with a sign reading "Feature Attraction" or "Sale" or anything to attract attention. Build a big display of 10¢, 15¢ or 25¢ bars. And with a modest sign—"Limit one to a customer"—or a free ticket in every tenth package—or just plain "Eat and enjoy it."

2. DIVERSIFY

Number Two—diversify for profits. First, with new items. "Gone With the Wind" was a great picture, but you can't run it each week.

Second, with new price ranges. A 10¢ chocolate bar; a 10¢ peanut butter cup; a 10¢ nut roll or crunch bar may be your biggest seller. But many of those consumers can be boosted to 25¢ or 39¢ or 50¢ purchases if you stock the larger size and "train your clerks to say: "Large size?" Who minds losing a 10¢ sale for a quarter? Or a 4¢ margin for a dime? This can be done—but not by appointing a clerk or an usher—or not by just hiring anyone and putting them in the concession counter. You have to "train" them.

To diversify your price ranges, don't just raise the price from a dime to 12¢. Do it by stocking and merchandising larger sizes. Give the consumer value while you are doing it. It is better to take a 33 1/3 margin on a 39¢ item and make a 13¢ profit than it is to make 40% on a 10¢ item and make a 4¢ profit.

True you will not sell as many of the larger sizes. But you don't have to stock as many. Most of the sales you do make will be increased sales to those who formerly bought small sizes, or to adults who formerly bought nothing as they didn't like to bite off a bar but would munch out of a box. Those who say this won't work—can't make it work! But if you believe, think and merchandise, you can do it and enjoy longer profits on candy.

Several years ago a large chocolate firm started making a 4-ounce bar of milk chocolate to retail for 50¢—personalized for each location. By experience I can tell you the bar will not sell inside a showcase. But it is a consistent volume and profit item when displayed on top of a showcase and stacked cross- country like railroad ties. That is merchandising. And sales double when the girl behind the counter suggests "You'll like this"—or "Have a sample"—or "Take one home." This is not flamboyant merchandising, but it is suggestive and display merchandising.

So diversify. Listen to the salesmen, be he jobber or factory representative. Not just the fellow who wants an order but to the salesmen who is intelligent enough to ask for an order and suggest and show you how to sell his product. Don't stock a lot of larger items, but merchandise those you do diversify with, and you will enjoy longer profits on candy.

3. BUY TO SELL

Number Three—Buying for profit. Bear in mind when "buying" you only enjoy a profit when you sell what you buy. Sure, 24-count bars are good if that is all you can get. But vending or theatre counts of 100 or 120 or 200 count size will save you 7½% to 10% over regular count.

A box of 120 count is only 5 boxes of (Continued on page 53)
“Armour FREE intermission shorts increased my frank business 25% the first night!”

says Drive-In Manager, C. E. Cook,
Dude Ranch Drive-In, Maryville, Mo.

“Business has kept on increasing, too! It’s now 33 1/3% over last year! I give full credit to Armour’s free one-minute color food films.”

There’s a real recommendation to any Drive-In manager! And you can cash in the same way—FREE of any rental charge! All you pay is return postage. Armour and Company will send you complete information on these 11 different color films—all with backgrounds by Bing Crosby’s Starlighters—along with an illustrated folder. Just mail the coupon below today!

Armour and Company
Fresh and Smoked Sausage Dept., Union Stock Yards,
Chicago 9, Illinois. Box MP-456

Please send me your folder with complete information on Armour and Company’s intermission shorts.

Name______________________________

Theater Address__________________________________________________________

City________________________ State________________________
The Kettle that
Kindles Sales
THE MANLEY
VistaPop®

Why? Because the VistaPop is the only machine that lets your customers see the corn popping in front of their eyes. They see . . . and they buy.
It's the only popcorn machine on the market today that has all these merchandising and quality control features:
• VistaPop See-Thru Kettle for Maximum Merchandising
• Quality Control through Fool-Proof Heat Control
• "Hot Air Conditioning" to Keep Corn Fresh, Hot and Delicious
• Semi-Automatic Operation

Your old machine may be costing you money because you are losing customers due to a poor quality product . . . making a single sale instead of multiple sales to a customer . . . or losing repeat patronage.
Consider trading NOW for a new Manley VistaPop and improve your product and your profit picture. Call your nearest Manley representative, or write to Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo. Dept. MPH-456.

MERCHANDISE MART
* news of products for the theatre
refreshment service and their manufacturers

Pepsi-Cola Dispenser
For Manual Operation

A PEPSI-COLA manual dispenser made by S & S Products, Inc., Lima, Ohio, which was originally designed for plant and office use (as indicated in the photo) is also being made available to the theatre market, according to an announcement by the manufacturer.
The dispenser is well suited for "rush-hour service," the company states, because of its high-volume capacity—25 to 80 gallons an hour chilled to 40° Fahrenheit. One attendant can operate it quickly and efficiently, it is pointed out.
The equipment is designed to employ Pepsi-Cola pre-mixed at the bottling plant—the same that is prepared there for bottles. There are five different models of the dispenser available.

Soda Fountain Unit
For 10-Foot Area

A SODA fountain unit, described by the manufacturer as "complete in itself" has been announced by Spartan Fountains, New York, as the latest addition to its line of fountain and food service equipment. The new model is trade-named the "Booster."

The unit features heavy-gauge stainless steel construction throughout. It has a one-piece die-stamped top, plus a new and improved corrugated drainboard without any soldered seams. All corners are rounded to eliminate dirt pockets and safety hazards. The entire unit has all-dry refrigeration and the counter is of Formica.

There is an ice cream storage capacity of 30 gallons. Included in the fountain are four stainless steel syrup pumps; one heavy duty stainless steel chocolate pump; five white Kencoware syrup jars; three white Kencoware crushed fruit jars and stainless steel covers; one white Kencoware spoon holder with stainless steel divider; one insulated soda draft arm; one insulated water draft arm; one stainless steel running water dipper well; one stainless steel pull-out waste chute; three stainless steel sink bowls; four die-stamped, fully insulated stainless steel storage covers; three lever type waste drains, one self-contained compressor and one remote type carbonator.

Improved Carbonator
For Fountain Use

AN IMPROVED, heavy-duty carbonator for fountain use, said by the manufacturer to be unique in design in that "there are no floats, electrodes and intricate switch mechanisms to create service problems," has been marketed by the Fischman Company, Philadelphia, manufacturer of a line of soda fountains.
The new unit is called the "Improved Spark-L-Mix Model 6000-VO." It employs a special jet nozzle atomizing system designed to insure maximum carbonated gas absorption and a special twin filtration system to screen impurities.
The carbonator utilizes an all stainless steel...
steel tank with welded stainless steel fittings. It is powered by a heavy-duty General Electric ½ h.p. motor with built-in overload relay.

**Counter Drink Unit**
**For Animated Display**

A non-carbonated, counter-type beverage dispenser, featuring a new animation principle to rotate the drink for display, has been announced by the C. T. C. Manufacturing Corporation, North Hollywood, Calif. Trade-named the “Whirlpool,” the unit is manufactured in two sizes—a “senior” model with 9 to 12 gallons capacity and a “junior” unit (pictured) with 6 to 8 gallons.

The dispenser stands 27 inches high and has an illuminated, translucent dome in selective “fruit” colors, over the Plexiglas bowl. The cabinet, which is 16½ inches wide, has a stainless steel top and front with a bright chrome steel expanded metal wrap around. The magnetic-action pump is a newly engineered unit.

The evaporator is a stainless steel cylinder inside the bowl for rapid cooling of beverages. The faucet, known as the “Fast-Flo,” is spring-loaded for a quick shut-off. A hermetically sealed Tecumseh compressor powers the dispenser. It requires 115 volts, 50-60 cycle. Other voltages are available.

**NEW MISSION APPOINTMENT**

Donald B. Hall has been appointed European representative for Mission of California, Los Angeles according to an announcement by George A. Rodriguez, vice-president of overseas operations for the corporation. Mr. Hall’s appointment is part of the new management’s aggressive sales expansion program announced recently to franchised bottlers throughout the world, it was stated. He served in World War II as a Navy lieutenant in the Atlantic, Pacific and Indian Oceans and as a career officer in the U. S. Foreign Service, spent four years in various consulates throughout Germany. In recent years he has been a business consultant to top European corporations.

**Helkco Fountain Line**
**Of 7 Models, 25 Units**

Helkco, Inc., Chicago, manufacturer of food and mountain service accessories, has announced the complete redesigning of its “Fountainette” line. It states that the new line consists of seven basic models which allow 25 combinations for varied peak hour service and menu change needs.

All models of the new line are designed to fit standard freezer cabinets, including double-lid models, without the need for a divider bar. They are constructed of satin-finish stainless steel and feature fast lever action pumps, Melamine plastic shock-resistant bowls and round corner design for easy cleaning. Fruit wells, milk tanks and pump are designed to be interchanged on all models within a few seconds.

Literature describing the new line will be supplied by the manufacturer upon request (7400 W. Lawrence Ave., Chicago).
NEW ORANGE-CRUSH PLANT WITH ALL MODERN FACILITIES

The Orange-Crush Company is this year celebrating its fortieth anniversary and, in line with a program of continued development, recently opened a modern new plant at its national headquarters in Evanston, Ill. The building was designed, the company reports, with only one objective in mind—to better serve [our] bottlers and fountain distributors.” How that aim has been carried out is indicated in photos above, showing various departments of the company. At top left is an exterior view of the new building from the front, and to the right of it is shown the laboratory, from which the company makes available a complete beverage control service to its bottlers to insure that the product preserves its reputation for quality. In the blending and packaging room, shown at left below, all ingredients in the company’s products are prepared under the supervision of skilled technicians and sealed in sterilized containers for shipment to bottlers and fountain distributors. The warehouse and shipping area is shown in the right photo below. It is equipped with the latest shipping facilities and handling devices to expedite service to customers.

Exhibitors Give Their Views on Vending

(Continued from page 46)

number of managers—more than in previous years—recounted examples of outstanding results when they used such material, indicating that more of it is presently available.

Representative of the experience of these managers was that related by a drive-in operator in Texas. The local branch of a national milk concern helped him in a campaign to tie-in the sales of malted milk shakes with hamburgers. The company provided a variety of sales aids—large paper signs, badges, streamers, etc. “They were very helpful,” he observes, “and we have since conducted other such tie-in promotions.”

An indoor manager in Colorado had similarly fine results when he worked out a tie-in with a local soft drink firm to boost sales of popcorn and their drink.

Special tribute was paid by a number of drive-in operators to the companies which supply them with film trailers to boost refreshment sales. (These are usually shown at intermission time.) An owner-manager in Arkansas is of the firm opinion that “all products show a high increase in sales when trailers promoting them are put on the screen.” Agreeing with him is a man from Florida, who would like “many, many more of these trailers.”

With some other exhibitors, however, the lack of such material from the majority of manufacturers and suppliers is a bone of contention. In this group a Kentucky drive-in manager’s comment is typical: “I think suppliers could advertise a little more, putting over their products. Some do and some don’t. After all we handle quite a volume in a season’s time. I’ve contacted most of ours and it was like pulling teeth to get an ad out of them.”

NEW PRODUCTS WANTED

Suppliers could also help, according to a Texas exhibitor, by referring more new products to theatre operators. “We constantly travel,” he states, “and find many new items, but the suppliers don’t often come up with any.”

And speaking of introducing new products, several other operators—both indoor and drive-in—declared this to be an excellent means of further increasing sales.
An exhibitor in Florida relates he had “instant success” when he started selling frankfurters with chili. They are now outstripping plain frankfurters in sales!

This exhibitor also found snow cones profitable, as has an operator in New Mexico, who stocks five flavors. “This is a very good summer item; in fact we even sell them in winter when it is below freezing,” he declares.

Of the other matters on exhibitors’ minds for “improvement of refreshment service by suppliers” the majority of comments was on candy. As in previous years there were complaints about the “small size” of several candy bars; to an operator in West Virginia some of them are “a disgrace.”

HIGH COSTS SCORED

Also, as in previous surveys, the high price of some candy bars was attacked. As an operator in Texas said: “Some of the bars have become so high it is no longer profitable to handle them. I keep these but do not push them. For example (name deleted) was my leader. It is now the highest priced 10c bar I sell and by pushing other bars I am causing it to drop in volume very rapidly.”

An exhibitor in Wisconsin would like for all candy companies to follow the practice of one which always keeps its wholesale price the same. “This way,” he explains, “the retail price and margin are always the same.”

Observations on candy packaging were made by some of the polled exhibitors. One in Illinois, for instance, would like to see more of it put up in cellophane bags.

However, another manager in the same state wants the bags eliminated. “They sell slowly,” he has found, “and it takes too many man hours at the stand to keep them in place.” He likes boxes better—especially those “with attractive covers.”

CANDY PROFITS

(Continued from page 48)

24 count. Stack them high, use a sign “Fresh Stock,” “Just Received”—or anything else and you can sell 120 bars in the time you’d usually sell 24. And you profit 8c to 10c more.

If you can’t buy all your bars in larger count, buy part of them that way. But display them and promote them.

The reasons—First to turn them and enjoy the value of that extra discount. Second—to keep them fresh and please your trade. And last—but not least on buying—many manufacturers have “drop shipments” on lots of 1500 to 2000 bars and up. Freight prepaid. You realize, first, savings of the theatre or vendor count pack; second, benefits of factory fresh shipments; and third, your wholesaler or source of supply has no warehousing or extra handling to pay. And if you pay promptly you can enjoy an additional discount that again means longer profits on candy in your concession and in your pocket.

SALE BREEDS SALES

Your candy products do not detract from sales of beverages and popcorn. If your customers eat a bar or two, they have a sweet taste and want a little salt and buy popcorn. And by the time they eat that they are thirsty and drink an orange or cola. By that time they are hungry and buy a bar or box of candy to munch going home.

One complements the other and unless you use your showmanship and merchandising one to sell the other, you are not receiving your share of profits—let alone longer profits on candy. To profit from buying you must sell. And to sell, you must merchandise. Use your showmanship, merchandise, diversify and increase your sales so you, too, can make longer profits on candy.

[The above article is adapted from a speech made by Mr. Anderson at the Western regional conference of the Popcorn and Concessions Association in Las Vegas, Nev., recently.]
EMPHASIZING SERVICE AND CLEANLINESS

To Theatre and
Concession Managers—

Gain deserved recognition for your
better refreshment merchandising ideas.
Make yourself eligible for Motion Picture
Herald's Special Merit Awards by send-
ing in reports on how you have applied
showmanship and built business at your
refreshment stand. Make the reports
detailed.

Include photos of your stand and sam-
plies of any printed matter.

Reports considered by the editors to be
of interest to readers will be pub-
lished, with due credit.

From the published reports, selections will
be made for citations. Citation-
holders qualify as finalists for the annual
Special Merit Awards.

Send your entries to: The Editor,
Better Refreshment Merchandising
Department, Motion Picture Herald.

"CUP-O-GOLD" DISPLAY BOX

To display "Cup-O-Gold" candy bars
made by the Hoffman Candy Company,
Los Angeles, that firm has made available
a new corrugated box in the shape of a
basket. It is printed in red and blue.

SERVICE AND CLEANLINESS are the guiding spirits of refreshment stand operation at 20th Century
Theatres' Birchcliff theatre in Toronto, Ontario. They are factors which are too often forgotten at
some stands, as manager Grant Miller asserts. The service comes "with a smile," too (which the
attendant demonstrates above). This combination—added to orderly display and accessibility of
products—keeps stand profits "at a steady high and on a par with first-run downtown theatres," ac-
cording to Mr. Millar. The Birchcliff is an 865-seat theatre which plays films on a second-run basis.

Inquiry Service

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5—THE PEPSI-COLA COMPANY.............. 47
6—THE SAVON COMPANY.................... 50

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To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in
below, and would like to receive literature concerning them.

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MOTION PICTURE HERALD, APRIL 7, 1956
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APRIL 1956
The fine wools, the integrity of workmanship, the loveliness of creative patterns make Gulistan Carpet the source of years of lasting satisfaction. These heavy, all-wool Wiltons are specially woven to endure the brutal punishment of day-in, day-out theatre traffic. They are typical of the hundreds of Gulistan original designs immediately available from stock in a variety of color combinations to suit your decor. Immediate delivery of any yardage can be made, from the smallest to the largest area required. They may be obtained in a virtually unlimited selection of colors on special order, or if you prefer a personal design, the Gulistan Art and Design Staff is at your service.

Gulistan Carpet is well known for exceptional beauty, quality and durability. It reduces maintenance over non-carpeted floors by at least 40% and up to 50%*. Consult your Certified Gulistan Carpet Dealer or write Commercial Carpet, Dept. BT-4 at address below.

*Send for complete cost study entitled “Cutting Costs With Carpet”
There's a clear advantage for you in this great show business team . . . RCA's "200" Projector and RCA's Dyn-Arc Projection Lamp. It's an advantage wise exhibitors recognize right away . . . pictures that stay sharp and clear.

Advance-engineering and precision manufacturing stand back of the rock-steady performance and smooth film travel of an RCA "200" Projector. Automatic loop setting aids easy threading. There's a minimum of moving parts, which means simplified maintenance and quietest operation. 4" lens mount supplied with adapter for Series II lenses.

A reflector-type lamp producing high-level light at ¼ the operating cost of condenser-type lamps . . . that's RCA Dyn-Arc. It's thoroughly efficient with all of today's carbons, technically advanced for lighting needs of the future. High-speed reflector projects maximum light. Complete heat dissipation system keeps operating temperature low. Use Dyn-Arc with f/1.9 or f/1.7 lenses for screens up to 145 feet.

Drive-in or indoor . . . patrons come back for more of the quality performances you screen with this stand-out equipment team . . . the RCA "200" and Dyn-Arc. For a pleasant surprise, talk costs with your independent RCA Theatre Supply Dealer. He has the full story ready for you today!

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for the show . . . sharpest, steadiest show you ever rolled
New film techniques, in the great new pictures now being released, put new depth and clarity on the print. Make sure your prime lens can transmit all this new brilliance, color and vivid detail onto your screen. More than ever, these great movie advances are bringing customers out of the home and into the theatres again. Assure profitable repeat patronage with B&L Super Cinephor Lenses . . . for today's most thrillingly vivid screen images of all 35mm releases.

SEE THE BIG DIFFERENCE . . . FREE DEMONSTRATION!
Write, wire or phone for Catalog E-123 and for free demonstration. Bausch & Lomb Optical Co., 67904 St. Paul St., Rochester 2, N. Y. Phone: L.Ouest 3000. (In Canada, General Theatre Supply Co., Ltd., Toronto.)

A AS

About People of the Theatre

AND OF BUSINESSES SERVING THEM

Ben Poblocki, operator of the Plaza indoor theatre at Burlington, Wis., and head of Poblocki & Sons, Milwaukee, manufacturers of display and other equipment in theatres, has acquired controlling interest in the Port drive-in near Port Washington, Wis. The drive-in will be re-named the Highway 57 after the road on which it is located. Booking will be done at the offices of Poblocki & Sons, Milwaukee.

Albert Dessel, president of the Guild Theatre Corporation, Detroit, has announced completion of a renovation program at the Coronet theatre in that city. The Coronet operates under an "art" film policy. The lobby and auditorium of the theatre were decorated by Anthony Eugenio and new drapery devised by Earl Wilson of the Harrison Rug Company, Detroit.

Leslie Pendleton, former manager of the State theatre in Lake Wales, Fla. has been transferred to the State theatre in Tallahassee, by Talgar Theatres.

Howard Wagenheim, vice-president of Schwartz Theatres, Baltimore, has announced purchase by the circuit of the Parkway theatre there from Jack Fruchman. The theatre, which has a seating capacity of 1,000, will be remodeled and operated under an "art" film policy. It will be renamed the "S West" and an opening is scheduled for early May.

George Sarachain has been named manager of the Ziegfeld theatre in Chicago. He was formerly with the Henry Stern circuit, for whom he managed the Cinema for five years prior to accepting his new post.

Edward Schulman, owner of seven theatres in Ohio, Kentucky and West Virginia, has purchased the Vogue, an art theatre in Denver from John Wolfberg. Edward Church, recently production supervisor in the radio and television school at Ohio State University, has been appointed manager of the theatre, which Mr. Schulman has redecorated.

John Sirica and Fred Quontrano, western Connecticut theatre owners and operators are again operating the Hamilton theatre in Waterbury, following culmination of a lease held by Edward Miller.

Herbert Roller is the new manager of the Edgewood theatre in Jacksonville, Fla., having to come to that post from the Ritz theatre in Sanford.

Gordon West and Johnny Hatcher have taken over operation of the Tower theatre in Santa Paula, Calif., formerly managed by Fox West Coast Theatres.

August Cianciola, Memphis exhibitor, has announced that construction is underway on a new theatre in Frayser, Tenn., just north of
Why Proponents of the New Projection Techniques Are Switching to Strong Lamps

Strong engineers, working with the developers of the various new projection processes, have been enabled to not only meet present screen lighting demands but to anticipate future requirements.

New conversion features engineered by Strong to fit into Super 135 projection arc lamps, to assure perfect screen lighting for the new 55, 65 and 70 mm wide film productions are now ready for your adoption. When you equip for any of these projection techniques, provision can be made for burning the 20-inch 13.6 mm carbons. A wider opening can be provided in the nose of the lamp, it can be fitted with a new dowsler which fully covers the bigger opening, and a new high magnification mirror.

OUTSTANDING FEATURES OF THE STRONG SUPER 135 INCLUDE:

- 18" f 1.7 or 16-1/2" f 1.9 reflector.
- Burn a choice of four carbon trims, 9, 10, or 11 mm regular and 10 mm Hitex, to attain any desired degree of cost of operation, screen illumination, or burning time. Quick, simple changes attain the correct light requirements for VistaVision, CinemaScope, Cinerama, or any other presentation technique—even two or more on the same program. A TRULY ALL-PURPOSE LAMP!
- Single control amperage selection.
- The arc is stabilized by its own magnetic field (no magnets are required) and an air jet. Prevents deposit of soot on reflector.
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- Long-life positive carbon contact. Water-cooled carbon contact assembly (optional).

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"The World's Largest Manufacturer of Projection Arc Lamps"
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Please send free literature on Strong Projection Arc Lamps.

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CITY & STATE ______________________

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Three sizes (9" x 9", 9" x 18", 27" x 27") in three thicknesses
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Also six deluxe two-tone combinations.

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Flat cross rib style, 1/4` thick, 23" or 35" wide, in 40-foot or 50-foot rolls.
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1/4` wide ribs run parallel to length.
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Memphis. The theatre will have a capacity
of 1,000 seats and be called the Northgate.

E. L. Boggs is the new owner of the 70
drive-in at Hot Springs, Ark.

William Kaltenhauser has reopened the Gar-
den theatre in suburban St. Paul, Minn., which
had been closed since 1951. Theodore Hansen
is the manager.

Jack Luster, general manager of the W. W.
Page Amusement Company, Robeline, La., has
announced start of construction on the long-
planned Paco drive-in at Lakeview, La., which
will accommodate 900 to 1,000 cars. The project
had been dropped when the Army camp there
was closed. The latter has now been made a
permanent base.

Albert Moffa has reopened the Ritz theatre
in Coplay, Pa., following renovation which in-
cluded a new front, wide-screen, drapes, recondi-
tioned seats and a new refreshment stand.
Mr. Moffa recently acquired the theatre, adding
it to his other operations—the Towne and 19th
Street theatres in Allentown, Pa.

George Kline, who sold his State theatre in
Baylor, Pa., to James P. Clark, head of
Clark Theatres, Inc., Philadelphia, has retired
from the industry and will locate permanently
in Florida.

Olin Evans has purchased the Barbour drive-
in at Louisville, Ky., from F. B. Pierce.

The 40-year-old Amo theatre in Chicago,
which has been remodeled throughout, has
been reopened as the 61st Street theatre. Don Young
is the manager.

A. A. Hooper has been appointed manager
of two theatres in Iowa Falls, Iowa. He had been
manager of the Pastime theatre in Maquoketa
for the past two years—a post in which he was
succeeded by Dale Buchholz of Guthrie Center.

Samuel P. Cornish, who recently sold his in-
terest in the Niantic theatre in Niantic, Conn.,
to his former associates, Socrates Deligeorges
and Alphonse Dubreuil, was given a testimonial
banquet last month by showmen in that city.
Mr. Cornish has been in the industry for 45
years.

Robert L. Lippert, theatre exhibitor in Cali-
fornia and Oregon, has announced plans to con-
struct a new indoor theatre in Los Angeles to
be known as the Crest. It will have a capacity of
1250 seats.

Irv Trencher, owner of the Rugby theatre
in Brooklyn, N. Y., and Dennis Carlin have
taken over the Carefree theatre in West Palm
Beach, Fla.

Tom Byrne is the new assistant to Hal Stan-
ton, manager of the Florida theatre in Miami.

Construction has begun on a new 800-car
drive-in at Eden Prairie, near Minneapolis, by
Otto W. Kobs, operator of the Oxboro in sub-
urban Oxboro, Minn. Plans call for an opening
early in June.

Leo Aved, operator of the Empress and the
Navarre Amphi-theatre at suburban Lake Min-
netonka, Minn., is constructing a 944-car drive-
in at suburban Coon Rapids, Minn.

A. L. Royal, Mississippi exhibitor, has pur-
chased the Majestic theatre in Quitman, Miss.,
from Louise and Phil Murphy. It will be man-
aged by his son, Lloyd Royal, Jr.

SCROLLS PRESENTED TO PIONEERS

Scrolls honoring Charles Muller, director of pro-
jection at Radio City Music Hall, New York, and
F. A. McQuire, former advertising manager of
the International Projector Corp., for their many
contributions through much of motion picture his-
tory to better projection and projectionists’ wel-
fare, have been presented to them by the 25-30
Club, fraternal organization of New York projec-
tionists. Above Mr. Muller is pictured with Allen
Smith, manager of the New York branch of Na-
tional Theatre Supply, who made the presenta-
tions. Below Mr. McQuire is shown with his scroll.

Jack B. Kline has been appointed manager of
the State theatre in Boyertown, Pa., which was
recently acquired by James P. Clark, head of
Clark Theatres, Inc. Mr. Kline is the son of the
theatre’s former owner, George Kline, who has
retired from the industry.

The Sinking Spring drive-in near Reading,
Pa., has been enlarged to accommodate 1200
cars in time for its recent reopening for a sec-
der season. Richard T. Kemper is the manager.

William Claborne is constructing a new 650-
car drive-in at Security Village, near Colorado
Springs. It will have a screen 120 by 50 feet
and be equipped for magnetic sound reproduc-

Phil Simon and Robert Glotch, both of Hart-
ford, Conn., have announced acquisition of Lou
Rogers’ interest in the 750-car Pike drive-in at
Newington, Conn.

Ray Conner has been appointed managing di-
rector of the Roxy theatre in Atlanta, which was
recently converted for Cinerama. At one time
manager of the Palace theatre in New York, Mr. Conner has managed Cinerama
theatres in Washington and St. Louis.

Mac Polston, formerly manager of the Hardee
theatre, Wauchula, Fla., has been appointed
manager of the Garden theatre, Winter Garden,
Fla.

Earl Brown has been named assistant to man-
ger Frank Boyle at the Fitchburg (Mass.)
theatre, replacing Emil Perodeau.

MOTION PICTURE HERALD, APRIL 7, 1956
It's on the cards! Strengthen your hand by installing Gaumont-Kalee equipment. Patrons will enjoy a brilliant picture, sound that satisfies the connoisseur, seating comfort that's an invitation to come back for more. All of which adds up to—full houses!

Rank Precision Industries Ltd. provide EVERYTHING for cinemas, film laboratories and studios

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The leading European manufacturers and exporters of everything for the Motion Picture Industry
For two generations of movie-goers, the right carbons—"National" Carbons—have assured the finest possible picture on America's movie screens. And the advantages of "National" Carbons don't end there. This superior picture quality is delivered to the theatre owner at a cost per unit of light and length of carbon burned that is the lowest obtainable anywhere!

For highest quality at lowest cost, continue to specify "National" Carbons. It pays in customer-satisfaction and in economy of operation.
Outmoded Theatres Are Also a Burden

Motion picture theatres have lost their glamour and that is hurting, thinks Mr. E. H. Rowley, and so do we. The head of Rowley United Theatres in the Southwest, a United Artists Theatres unit, recently said, to quote from one of our contemporaries:

“Everything about us has been streamlined and ballyhooed into super-proportions, but we still continue to operate like those old-fashioned grocery stores which long ago discovered that the supermarkets had greater appeal for their former customers.”

As with the art itself, theatres were allowed to stay in the same groove so that by the time television came along as a new marvel of technology putting a “motion picture screen” right in the home, everything about this industry looked like a thing of the past. Mr. Rowley’s observations echo those of our Curtis Mees in these pages last November. Asking “What happened to the glamor?” Mr. Mees pointed out:

“When we in the theatre business were first glamorizing our offerings, the grocery store was usually a small, badly lit and cluttered up establishment. Certainly it had no glamour. And even though they offered extra service in home deliveries, as well as generous credit to their customers, they were quickly overwhelmed by the influx of super-markets with modernized, slick-looking brilliantly lighted stores.

“Look closely in your own neighborhood and you will undoubtedly find some few remaining small grocery stores trying to compete with the modern new stores (even offering the same prices, in many cases), but you will find the women going a greater distance at considerably more inconvenience to patronize a store with glamour.”

We have started to infuse our pictures with more glamor. Without the new values of wide-screen, the greater impact of the performance, the revival of public talk about the movies incited by it, this industry would be in a much more difficult position than it is, especially in American exhibition. The theatre screen has come alive as a technology. Theatres, however, with rare exception remain relics of another age in entertainment, in the architecture they supply to the street, in the environment they offer the public.

The condition is the more serious because in so many areas of exhibition the money for rehabilitation is hard to come by. Our chickens have come home to roost—we failed to keep our theatre abreast with the times, now the job of updating them has reached proportions that severely challenge a shrunken net income.

To meet that challenge is a problem as urgent as any now engaging the industry’s attention.

—G. S.
Enliven and update your theatre

PRIME CONSIDERATION of carpeting in theatres is that it is likely to be the most prominent single element of decoration. It may cover more area than any other single component of the interior lying within levels of regular normal vision, while it is usually more constantly in sight than any portion of the walls. It is these conditions which give carpeting a tremendous influence on the whole environment of a theatre, hence make it such a ready means of freshening and restyling a theatre interior.

And anything of equal influence is likely to cost more, much more. The cost of the fine wools needed for carpeting suited to theatres, and of labor, have risen radically; these, however, have been partly offset by technical developments in the carpet industry. The net result is that the cost of good commercial carpet has been held to a level no more than 50% higher than it was before all prices went spiraling after the second world war.

This is true even of all-wool fabrics in theatre grades. The carpet industry also has introduced fabrics woven partly of special carpet type nylon wool, which now is fully accepted in the trade as highly durable and otherwise adapted to blending with wool into a fabric capable of retaining the softness underfoot which makes carpeting the uniquely luxurious floor covering that it is. Nylon carpet wool is notable for its “true ness to color,” and for its ready response to cleaning processes.

With respect to cleaning, the idea sometimes encountered that carpeted area should be kept to a minimum because of the dirt it collects, making maintenance more burdensome and costly, has no basis in fact. According to a recent investigation of floor cleaning costs, it is considerably cheaper to maintain carpeted than non-carpeted area. Tests conducted by Industrial Sanitation Counselors of Louisville, Ky., a firm of office and hotel cleaning contractors, indicated that the cost of keeping carpeted floors clean was 50% cheaper than that of cleaning uncarpeted floors, regardless of whether the traffic was heavy or light.

The reasons for this are important for they bear upon a quality of the floor of special importance in theatres—maintenance of original beauty. Carpet, reported these contractors, retards “the daily drop” in appearance because it tends to brush soil from shoes, while its natural flexing action keeps the soil high in the pile where vacuuming can easily remove it.

While carpet manufacturers that are principal sources of grades suited to theatres will make up special designs or color schemes if the yardage is enough to warrant it, their lines offer a wide choice of “stock” patterns and color combinations. These are available in Wiltons and Velvets loomed specifically for the kind of traffic carpet must bear in a theatre. That means high-quality fabrics, and it is of course folly to buy lower quality since it costs as much to install poor grades as it does the best.

Floors are so conspicuous that nothing is likely to have such an immediate effect of interior modernization as new carpet. And today’s commercial lines make it a very economical way to refurbish.

A new pattern of “rippling” feeling adapted to highly contrasting ground and figure colors, available in “Crestwood” carpet of Alexander Smith.

A design of Indian inspiration well suited by its “open” pattern to limited spaces—from the “Crestwood” line of Alexander Smith.
with today's carpeting

A delicate Mohawk design suited for formal period decor. In four monochromatic colors.

A bold leaf pattern in five colors in the Mohawk line. This design is adaptable to use with fluorescent dyes for ultraviolet lighting.

The dominant field of this modern RCA Wilton pattern makes it adaptable to space of almost any dimensions.

A design (below) expressing features of Indian life symbolically, making an airy pattern for bright colors—from the line of Alexander Smith.

A baroque design in large scale to create a classic atmosphere. This Mohawk fabric has sharp color contrasts.

This Leedom Wilton in the RCA line achieves an effect of elegance through a floral scheme of modern design.

Carpet patterns continued on the following page
PARTICULARLY with such requirements in mind as the modernization of theatres, A. & M. Karagheusian, weavers of Gulistan Wilton, has expanded its stock carpet program. The patterns pictured on this page indicate the variety made immediately available from the company and its distributors by this program. These and many other designs can be obtained in amounts as little as 50 yards, in the regular 27-inch width of commercial grades, so that certain areas of a theatre where refurbishing is most urgent and which are sufficiently separate from spaces otherwise carpeted, can be economically recovered. Yardage for an entire theatre of course is available. Announcement of the program points out the possibility, where strictest economy is imperative, of recarpeting a restricted space of extreme shabbiness at once, the rest of the theatre later on in the same pattern. The fabrics are all-wool and designs cover a wide range of modern geometric configurations, leaf or flower motives in traditional forms or modern stylizations, also simple textures with the choice of color combinations reported to be almost unlimited.
Mats—More Kinds for More Places

Among products improved and extended by more recent developments in industrial chemistry are floor coverings of rubber. This article summarizes what now is offered to increase safety, reduce replacements and maintenance.

By D. W. MOOR, JR.

THEATRE OPERATORS are well-aware of the importance of decorative effects in their theatres—how otherwise unattractive lobbies and foyers can be made to create more favorable impressions on their patrons. The number of tickets sold, in the long run, is not dependent entirely on what is billed on the marquee. The decor of the theatre can also be a factor in attracting patrons. Floor matting not only helps a theatre owner establish part of the individual atmosphere in his theatre; it is also important in the realm of maintenance.

During the past several years radically different and attractive new types have been introduced into the matting field. Large staffs of trained engineers have been surveying the requirements of theatres, studying the amount of traffic localized in several different sections of the theatre, analyzing the kind of matting needed around areas of concentrated traffic, doing research on operating costs, and have emerged with new ideas to incorporate in the development of matting which will completely fill the needs of every theatre.

Most theatre owners recognize that they need matting for preventing the otherwise rapid wear and tear on their inside carpeting and floors; and that they can have all these features in a matting of excellent quality with a low price tag attached.

Assuming that a theatre owner has the need and desire for new matting in his building, the things he should look for in his purchase are durability, safety, eye appeal and the ability to reduce cleaning and maintenance costs.

ENTRANCE AREA

In the lobby or entrance of a theatre, the transition area between outside and inside, and the area over which the line of traffic is the heaviest and most concentrated, colored rubber link matting has always been the most popular because it has perforations which remove dirt, trapping it at the entrance; it also is colorful, and it provides safety underfoot even in wet weather.

Dirt, sand, mud and tar, ordinarily tracked throughout the theatre, are scraped from shoes by patented links and fall through mat openings, reducing cleaning and redecorating costs, and carpeting costs.

Matting of this purpose is now available in a kind which can be cleaned simply by rolling the mat back and sweeping the dirt collected underneath that has sifted through the links. Attractive original or matching designs may be developed for special requirements. Traffic directional lines can be introduced in the pattern to make the mat functional as well as attractive. Illusions of enlarged or diminished areas also can be created by the use of one of the new matting designs. The upkeep of the entire theatre is in direct proportion to the matting which is installed in the lobby.

A radically new extruded rubber runner (Continued on page 36)
A Twin Drive-In With Capacity Of 1200 Cars

PLAN AND ENTRANCE: For a total capacity of 1208 cars, the Golden Glades is divided into two separate ramp areas of equal size. Patrons are provided with a choice of film programs, both of which are announced at the entrance on the name and attraction structure as shown at right. Two box-offices serve a total of four entrance lanes. Cars proceed from the entrance lanes a short distance (view below) and then turn to the left for the "east" section and to the right for the "west," according to their choice.

MAIN BUILDING: Both ramp areas of the drive-in are serviced by a large building (shown at left below) placed in the center of the site, so that it is behind the last ramp of each section. This building, which is 115 feet wide by 40 feet long, houses refreshment facilities, rest rooms, storage and office space on the ground floor and separate projection booths on the second level. In the design of the building provision was made for extensions at each end for the addition of a enclosed theatre, which is contemplated for the future. At the end of the building on the left there are two children's playgrounds (see photo on facing page). These are for the use of patrons of either ramp section as are the rest rooms which are entered from the outside at this end of the building. On the other end of the building are the manager's office and storage rooms. The main building as shown in the view at left is exactly the same on the opposite side for the other area.
THE CAFETERIA: Refreshment service at the Golden Glades is in cafeteria style with the main room divided into two sections, on each side of which there are two lanes. (One of the four lanes is shown in the view at right above.) For patrons desiring to eat in the open two “sidewalk cafe” areas have been constructed on both sides of the building, equipped with 500 stadium-type chairs and 300 portable plastic and steel chairs with tables, placed to give a view of the screen (see photo above). This terrace section is elevated and separated from the ramps by a high brick wall. The playgrounds are shown below; they have equipment by Miracle. Large rest rooms (see right) serve both sections.

SCREEN AND PROJECTION: The two screen towers (one of which is shown at left) are constructed of concrete and steel and designed to withstand wind stress up to 240 m.p.h. The screen area for both is 128 feet by 78 feet, and the projection throw on each side is 598 feet. Projectors and sound are Century, except for the magnetic reproducer, which is Simplex. Projection lamps are Strong and lenses Bausch & Lomb.
To Reach More People
Cinerama Goes “Portable”

The process that spurred the industry in search of more realistic screen techniques is entering a new phase of its career at the Roxy in Atlanta, with its complex equipment adapted to easier installation and removal. Here is how.

By CURTIS MEES

After three years of prosperous exhibition within the limits of the original technical requirements, Cinerama is going mobile. By that is meant the development of portable equipment allowing an installation to be made and removed more quickly and less expensively than its complex projection system has heretofore required.

The first installation has been a matter of first-hand notice to the writer because it has been going on in his own back yard, Atlanta, where the “guinea pig” of the innovation is the Roxy theatre.

In order to make Cinerama a mobile unit, many diverse installation problems had to be considered so that the various building codes might be met, and that appropriate revisions might be suggested and approved to make possible an installation which would be practically “portable” and at the same time be economically feasible. The result is a package deal which is 100 per cent recoverable, so far as equipment is concerned, at the time a change becomes desirable.

Because many theatres where it would be desirable to install Cinerama are old houses badly in need of renovation, it is difficult to arrive at a flat time element for complete preparation, but Cinerama engineers expect to be able to make the projection and sound installation in approximately two weeks.

When the time comes for a move to a new location, the equipment can be pulled out in one week, leaving the theatre as it was prior to the Cinerama installation (except, of course, for any incidental improvements).

Naturally some streamlining has had to be done to make Cinerama portable. A notable achievement in this direction has been to make the electronic components
into a unit easily movable. Some aspects of the screen have been modified, and of course, the booths are entirely different.

**THE PORTABLE SCREEN**

At the Roxy in Atlanta, the Cinerama screen is on reinforced metal framework, in its regular curvature, with the screen extending outside of the proscenium arch. The ends, where the traveler curtain gathers on opening, fill space on the sides of the auditorium formerly occupied by front boxes. The removal of these two boxes, hangovers from a bygone "legit era," was the only architectural change required in this theatre and offered no problems.

The screen is formed of panels of fabric as in a permanent installation—one constituting the central section, narrow strips, overlapping about one inch, composing the side sections about 1200 strips to each side. (To the patrons they appear to form a single fabric joining the center panel; the purpose is to prevent reflection of light from one side of the screen on to the opposite side.) The screen in the Roxy is 60 feet wide and 25 feet high, curved on a 25-foot radius, making the curve 18 feet deep at the center. Approximately 10 feet more on each side of the screen are required for the traveler track.

**MOBILE SOUND SYSTEM**

The sound system for such an installation uses flexible cable with plugs for the speakers and equipment. This represents some modification for mobility; in all other respects the sound system is the same as in the permanent installations, with eight channels for five horn systems behind the screen and three sets of speakers in the auditorium.

The auditorium channels in the Roxy are so divided that one with four speakers covers the rear of the house, while the other two are along either of the side walls, each with two speakers.

Since sound plays such an important part in Cinerama—it sparked stereophonic sound in Hollywood—it is fitting that this first mobile unit installation of Cinerama has been made in Atlanta, Ga., its designer and mentor, Hazard Reeves, being an alumnus of Georgia Tech.

**PROJECTION BOOTHs**

The regular projection room of the Roxy is used for two things—it houses the separate magnetic reproducer for the seven tracks; and one of the standard 35mm projectors is employed in the prologue, which provides strong contrast of conventional 35mm projection (as in former regular practice) with the magnitude of Cinerama.

To accommodate the three Cinerama
Why

Dub'1-Cones are better
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Get Both Low Maintenance and Quality Sound

Dub'1-Cones give you far greater protection against damage and weathering—protection that means one to three years more service.

The outer cone, which protects the expensive inner cone, can be replaced by removing only 2 case screws. No special tools. No glue. And it is done without removing the speaker from the post. Compare the sound with any other speaker and you'll agree with hundreds of other drive-in owners who have installed Dub'1-Cones—a premium speaker.

The Ballantyne Company

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Omaha, Nebr.

booths on the main floor (each projector lens must be practically on the central axis of the section of the screen it serves), some seats had to be removed. The seating capacity was further reduced for visual reasons—from 2440 to 1450.

For exhausting fumes from the projectors, special ductwork was pre-fabricated and installed over the booths, running up through the obsolete mezzanine section to the outside.

All power and distribution cables are brought to the booths through the air-conditioning system return ducts under the floor.

OPERATING MOBILE CINERAMA

If it were desirable at any time to move a projection crew from a permanent to a mobile installation, the men could step in without any consideration for differences in operation. Five men make up a projection crew. These are local men who take a training course in Cinerama procedures. It is estimated that a crew can be trained in four days. Supervision by experienced personnel continues for four days of actual operation. After this, the local projectionists are on their own. The crew functions as follows:

One man in the regular booth, operating the sound for Cinerama and also the 35mm projector for the brief prologue.

One man in each of the three Cinerama booths on the main floor.

One man at the console in front of the center booth on the main floor.

Each man sets up his projector, aligning film on the same starting point of each reel. Controls are then flipped by switch from manual operation to remote control, which lights up an indicator on the console. The operator then opens the dower, on orders transmitted from the console over a small speaker system, and control passes from each of these three projectionists to the console operator. Similarly, the sound track is threaded up and control is passed on to the console operator.

The console operator thus becomes the key man in the team, as he throws the control switches which set the four separate pieces of equipment (three projectors and one soundhead) into operation.

There are two crews of five men each, with each operating alternate shows (two shows daily). Each crew has its own print. (This, incidentally, develops a competitive spirit between the two crews to see which can maintain its print in the best condition, put on the best show, have the least mechanical breakdowns, etc.) By having two trained crews, experienced personnel can double in the event of sickness and for vacations.

Because three separate films are projected side-by-side simultaneously to form one picture, any break in the film of one program

(Continued on page 36)
**ADVERTISERS**

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**AUTOlOMATIC PROJECTION UNIT**, page 30.

Electro-mechanical system for automatic operation of projection equipment and related apparatus. Marketed by G. S. Kellee, Ltd. Postcard reference number 32E.

**PORTABLE VACUUM BLOWERS**, page 31.

Three models of portable electric blowers announced by Pullman Vacuum Cleaner Corporation. Postcard reference number 33E.

**DRIVE-IN FAN UNITS**, page 32.

Units designed to control fog, frost and humidity at drive-ins. Made by Diesel Power, Inc. Postcard reference number 34E.

**SOUND EQUIPMENT**, page 32.


**ANAMORPHIC ADAPTER**, page 33.

Adapter for variable anamorphic attachment to make it fixed, from Projection Optics Company, Inc. Postcard reference number 18.

**PIPE CLEANING MACHINE**, page 33.

Machine for cleaning out clogged pipelines announced by Miller Sander Rod Company. Postcard reference number 35E.

For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

**TO BETTER THEATRES Service Department:**

Please have literature, prices, etc., sent to me according to the following reference numbers in April 1956 issue —

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**STATE**
The Increasing Importance of the Projection Screen

By GIO GAGLIARDI

WIDE-SCREEN technique has emphasized the need for greater and greater amounts of light from lamphouses, projectors and lenses in order to provide sufficient brightness for distribution over the relatively tremendous areas of the new theatre screens. Much effort and money was spent through the years on improvements to mechanical and optical equipment installed in projection rooms, but comparatively little progress was made in screen fabrication in its relation to problems of picture brightness.

Much has been written about the proper design and use of projection equipment. The screen should be recognized as equally important in the overall projection process. No matter how efficient the rest of the equipment may be, the screen still controls the final physical results to the audience: and it serves as a guide to the efficiency of the entire system.

The brightness of a screen as viewed by an audience in a theatre depends not only upon the quantity of illumination falling on the screen from the projection optical system, but also upon the directional qualities of the screen, the angle of projection, and the location of the spectator in the auditorium. An ideal screen would be one which reflected all the light from the projector back to the audience, with every part...
Any wide screen system puts projection equipment to its severest test. Slight picture jump which may pass on a small screen cannot be tolerated on large screens. Your dealer is prepared to show you how your present equipment can be rebuilt to give unexcelled performance and long trouble-free service with genuine LaVezzi Projector Parts.

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4635 West Lake St., Chicago 44 Ill.

Your concessions may delight gourmets...

Your lounge may be the smartest...

BUT

EVERY PERFORMANCE

MUST BE PERFECT!

First matinee or midnight show, perfect performances demand equipment that runs like a top. There’s no expert like an expert RCA Theatre Service Engineer to keep everything humming. He’s the only man with full backing of RCA’s long-famed technical resources.

RCA SERVICE COMPANY, INC.
A Radio Corporation of America Subsidiary
Camden, N.J.

of the picture appearing equally bright to all members of the audience. These ideal conditions are difficult to realize, of course; however, it should be possible to engineer a screen to fit a theatre so that it will make the most efficient use of all the light coming from the projector.

LIGHT REFLECTION PATTERN

In order to understand the possibilities and the obstacles surrounding such an endeavor, let us examine some of the theory involved in the reflection of light from surfaces which may be applicable to theatre screens.

Figure 1 (A) shows the type of diffuse or scattered reflection which occurs when rays of light are projected on to a rough surface, such as white blotting paper. Since the surface is broken up into a great number of infinitesimally small sections located in all different planes, the light is reflected in a random pattern. The unit which is often used to represent this is the surface of a white magnesium block which has been freshly scraped and is absolutely clean. This type of surface is said to be "matte" and to diffuse light in all directions.

A surface which is very smooth with no break-up into separate planes, such as a silver backing of a mirror, is said to have regular or specular reflection. This is shown in Figure 1 (C). Each ray is reflected without breaking into dispersion and obeys the law of optics which states, "the angle of incidence of a light ray directed to a specular surface will equal the angle of reflection of the ray being reflected from the surface."

However, it has been found that the intensity of the light which is reflected from any surface will correspond to certain definite patterns which can be plotted and which can help in designing screen surfaces. Figure 1 (B) shows the pattern that can be expected from a matte white diffusing surface, and Figure 1 (D) shows the pattern which can be expected from an aluminized flat specular, or directive, surface.

The light intensity represented by ray OB in Figure 1 (D) is considerably greater than that from a similar point OB', in Figure 1 (B). But with the diffuse surface, the brightness of OB', OA', OC', etc. will remain constant over a very large angle, whereas the specular surface brightness OB will start falling off very rapidly as the angle of observation is changed from OB to OA to OC.

The total amount of light being reflected from surface O in Figure 1 (D) is not any greater than the amount being reflected from surface O in Figure 1 (B). If we visualize the shape of the light outline in (B) as a spherical balloon, then in (D) the balloon has been squeezed into the shape of an elongated sausage. The length...
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This can be illustrated by the sketches in Figure 2. Light is delivered by the projector to point $O$ on the screen. Since...
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Horizontal Section

The light beam from projector P is directed to O at the center of the screen, and to P and Q at opposite ends of the screen. The shape of the reflected light brightness pattern is shown at each of these points.

Observer A, located at the rear and side of the auditorium will see these three points, and their relative brightness will be indicated by the arrows QA, OA, and PA. You will note that due to the different angles of projection from the lens to the center and sides of the screen, the angle of each reflected pattern varies considerably. Observer A will note that to him, point O is brighter than point Q and point P. Observer B, who is located on the opposite side and closer to the screen, will see point P much brighter than point O or point Q.

CURVATURE AND TILT

Thus it is, when wide aluminized screens are used on a flat frame, the spectator seated towards the sides of an auditorium will experience a drop in brightness of the screen end farthest away from him. In the Vertical Section of Figure 3, similar brightness patterns are indicated.
Observer A looking up at point R at the top of the screen will note that R is not as bright to him as point O or point S.

It is apparent from a study of the geometry of projection on to wide screens, that curving such a screen will materially increase the brightness of the ends of the screen to most of the observers in the auditorium. Figure 4 is drawn to the same scale as the Horizontal Section of Figure 3, and the reflecting patterns are drawn at the corresponding angles. You will note that for observer A, the brightness PA from point P in Figure 4 is considerably greater than from PA in Figure 3. Similarly, observer B will benefit from an apparent increase in brightness from point O at the opposite end of the screen. The curvature of the surface will vary somewhat, depending on the shape of the auditorium. However, a curvature having a radius equal to the projection distance has been found to give optimum results.

The shape of the reflectivity pattern shown in Figure 1 (D) applies to practically all specular surfaces where aluminum has been sprayed on smooth plastic screens. This pattern, as described above, produces considerable gain along its main axis, but has a very narrow beam which is symmetrical for both vertical and horizontal coverage. Furthermore, the angle of reflection, as far as the brightness pattern is concerned, could only be changed by tilting the vertical plane of the screen.

It is evident, by studying the layout of most of our theatres, that in order to cover the seating area more effectively, the horizontal angle of coverage by the brightness pattern must be considerably wider than the vertical angle. This means that the total amount of light which is reflected from a screen surface should be moulded into an asymmetrical distribution pattern which has a wide spread horizontally to cover a large floor area, and a narrower spread vertically to prevent loss of reflected light on ceiling and stage apron.

This type of asymmetrical distribution can only be produced by specially designed screen surfaces. The so-called “lenticular” screen is an example of such a surface. It has embossed into it tiers of minute cup-like reflectors. These tiny reflectors, or lenticles, have asymmetrical curvatures in the horizontal and vertical axis which are carefully engineered to reflect the incident light from the projector back towards the audience in a definitely given pattern and direction. Figure 5 shows the reflectivity pattern of a lenticular screen drawn approximately at the same scale as Figure 4.

The horizontal distribution pattern of Figure 5 has been made considerably wider and more uniform. This serves to equalize the values of brightness from all points on the screen to the observer. Note that PB, PA, OB, OA, OB and QA are more nearly equal to each other than the corresponding values in Figure 4. At the same time the vertical distribution pattern has been kept to a necessary minimum for the narrower angles found in the vertical seating areas.

Another feature that has been added to a surface of this type is a vertical contour of the tiny embossed reflectors with a tilt so that the angle of reflection in a vertical direction can be changed by as much as 10 to 15 degrees. This procedure eliminates the necessity of tilting the screen frame itself and provides much better brightness levels for high balconies and steep projection angles.
The Life of a Small Town Exhibitor Could Be Sweet

Says

...owner-manager of the Northwood Theatre, Northwood, Ia.

AT THE RISK of reminding you of the less pleasant aspects of show business I here take a look at “My Day.” Though the title may be a bit of a plagiarism, I submit “My Day” so that you can draw a comparison with your own daily routine and see if we aren’t all in the same rocking boat.

Last month we took you on a billing trip, but we didn’t intend it to represent an average day. That was more or less a special occasion. An average day in the life of every small town exhibitor is probably pretty much the same, plus or minus a few variations; but reactions may not be the same. For comparative purposes here’s about the way mine runs, seven days a week.

My first feeling of consciousness and glimpse of daylight usually arrives simultaneously when one of the two-or three-or four-year-old daughter, or my five-year-old son comes crawling into bed with me about 7:30 and says, “Come on, Daddy, it’s time to get up,” or “Daddy, will you fix my cereal?” or some other remark reminiscent of a top sergeant’s order to “leave your coats and grab your socks.” I usually answer “Phnff!” or “Gillmmm,” roll over and keep a squinted eye on the wife to see if she is going to lie there all day or whether I’m going to have to break precedent (always a dangerous thing in this business) and actually get up and prepare the corn flakes. So far I’m ahead of the game in this little private racket.

Being too ulcerous, restless and cantankerous to sweat out a breakfast in the confusion of noise, spilled milk and spats among the brood of cubs around the breakfast table, I usually grab my hat, coat and overshoes and beat a hasty retreat to the garage.

Thus having performed my first daily act of desertion before 8 a.m., I soothe my conscience with the knowledge that I’ll be home again for 45 minutes at noon, and an hour at supper time and will get to see my wife again along about midnight, so it usually puts me in a respectable frame of mind to digest the morning paper and open the mail over a morning cup of coffee at the cafe.

From 8 to 9 o’clock is my hour of enlightenment. During this time I usually catch up on whether the world is as snafu-ed as it was yesterday at this time, learn how many were butchered on the highways in the past 24 hours, note what the learned editorial writers would do if they were politicians instead of copy writers, and whether or not Brooklyn has a chance to repeat in the National league this year. This period of enlightenment is usually punctuated by conversation from fellow businessmen who are having their mid-morning coffee break—they being in tougher businesses than mine, needing to go to work at 7 o’clock.

I’ve trained myself to digest the news and keep an attentive ear turned to the conversation at the same time, thus maintaining both a cosmopolitan and a local form sheet on all that happens. It is during this period that I learn what was so good on TV last night that my patrons stayed home, or results of the game which I couldn’t attend, or what’s cooking in the way of civic improvements for the benefit, enjoyment and entertainment of our community’s children who “now have nothing better to do than to go to movies.”

By 9 o’clock the coffee is cold, the paper is read and I’ve convinced myself that I can’t afford civic improvements any more than I can afford to have others afford them. Neither can I afford to say anything about it, so I retire to the theatre office and start wading through the mail. Only rarely is there anything besides invoices, confirmations, receipts or “Sorry, not available” notes in it, so for the next half-hour the owner becomes the file clerk for the firm. That done, there is usually some letter to write asking whyneller about the availability or the confirmation, or a don’t-be-so-impatient note about the coverage.

MOTION PICTURE HERALD, APRIL 7, 1956
Next comes the little chore of deciphering last night's box-office report, which the cashier has left on my desk, and getting it entered into the day book. Of late this has consumed no staggering amount of time. The cashier's reports have been amazingly accurate lately. She explains it this way, "The less people there are the less chance of mistakes." Only trouble I run into here is getting the concessions sales mixed up with ticket sales. They're frequently too similar.

Next comes a browsing through, and agreement or disagreement with, the trade papers. Next comes a dispetic period over whether to write or not to write a letter in agreement or disagreement. I usually don't write, for along about here the phone rings. I reach for it and know damn well it won't be someone asking about reserving a block of seats for tonight's show. Almost always it isn't. It's usually the wife telling me she needs flour, eggs, butter, sandwich meat and caraway seeds and when am I coming home and Janis needs another tablet for school. So shopping I go and in due time wend my way home with a sack of groceries.

Whatn'II I do all afternoon I can't even explain to my wife. You guys know how this goes. Sometimes it's filling the candy case, the popcorn bin or the soft drink machine. Sometimes, it's making up a new program, writing an ad, making out the month's books, writing the checks, checking the furnaces, move trade paper reading, opening the afternoon's mail, etc., etc. At any rate by 5 o'clock I usually just quit what I'm doing, truck on home, shave, change clothes, eat and after that I hustle back.

Verily, the day of a small town theatre operator is as prosaic as that of any of his patrons. But there is something about showbusiness, wherever it may be, which makes most of us loath to quit it for another. As in other fields, there are some people who would not be content with the kind of day I have described. There can be satisfaction, however, without excitement, without a feeling of being "big time." No matter how puny whistle stop exhibitors may be individually, they have always been a part of the importance of the motion picture, which brings to the country community the talents that the city alone enjoyed before it developed into the great medium it is.

Can TV take its place? I don't think so. Eventually each will mark out its own special function in the life of the people, wherever they live.

Charles

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Automatic Projection Device Placed on Market

An electro-mechanical system for automatic operation of projection equipment and related apparatus involved in a screen presentation, including control of curtains, masking and house lighting, has been placed on the market by G. B.-Kalee, Ltd., London, England. Called the "Projectomatic," the device was originally developed by the Esoldeo circuit in England, in several of whose theatres it has been in use for a year or more. It is being made available generally through G. B.-Kalee, which is handling both manufacture and sales. While policy has not been finalized, the company states that it is considering fabrication in the United States as well as in England.

While the purpose of the device is to perform many of the functions of projectionists, it was well received by members of the British projectionists' organization (NATKE) at a recent demonstration in London. There Tom O'Brien, general secretary of the association, said, "If we find that this system is going to be injurious we are going to oppose it and stop it if we can, but I think we see in Projectomatic one of the means of solving the problem of the men in the box. We are from 750 to 1,000 projectionists short in this country. Men are leaving the industry. The modern young man is not going to work six nights a week."

Design and Features

The manager of the Odeon theatre, where the demonstration was held, reported, "We have been using the equipment for four months and after minor initial snags it has proved highly efficient. We still have our usual six operators, two on at any given time, with a junior. But it has meant that we have been able to organize much better shift systems."

The design and operating features of the Projectomatic are described essentially as follows in a statement issued by the manufacturer:

The Projectomatic system is designed to perform automatically the main operating functions associated with a continuous motion picture performance. The sequence in which the various functions are carried out is determined by the arrangement of pins set in a rotating drum; or in the case of changeover operation, by marks on the film. Once the drum has been set up and the film marked prior to the first performance, the show will run continuously without further action by the projectionist other than to clean and thread the projectors, renew carbons and change discs on the non-sync.

The equipment consists of a main control cabinet and a number of relay units, which are operated by signals received from the main control unit, and which in turn control the various switching functions on the projection equipment.

Rollers are installed on the projectors to detect the film marks, also to operate an emergency stop circuit in the event of a film break or mechanical failure.

The actual functions which can be performed by the system, according to the type installed, are:

- Projector motors—start and stop; arcs—strike and extinguish; dowsers—open and close; changeover of picture and sound (single track optical or multi-track magnetic); non-sync motor—start and stop; amplifier system—sound on film to non-sync and vice versa (the pick-up must be placed on the disc by the operator in readiness for the automatic operation); curtains—open and close; footlights—dim up and down through a reactor dimmer; houselights—dim up and down through a reactor dimmer; screen masking—set for three aspect ratios.

The pin drum, which is housed in the main control cabinet, is furnished with rows of holes spaced at regular intervals around its circumference. The drum is rotated in steps by a solenoid operating through a ratchet mechanism, each step being equal to the space between two adjacent rows of holes. Each hold in every row corresponds with a particular function and is associated with a microswitch.

Solenoid Coil Control

The solenoid coil is controlled through a thyatron [grid-controlled current modulation tube] circuit with a variable time delay, and by inserting pins in the appropriate positions, it can be made to function at regular time intervals. A timer clock is also fitted for use when a longer interval between operations is required.

For automatic changeover operation, a pin is set in an appropriate position on the drum. Control of the various functions associated with changeover is now entirely dependent on the film marks, and the drum has no further influence until the end of the last reel.

Where a changeover is required, three marks are placed on the film towards the tail leader. The marks are made by applying an electrically conducting lacquer to the
film in the region of the perforations. When the first mark passes the detecting roller, it causes various relays to operate in the control unit and a warning buzzer sounds, indicating to the projectionist that a changeover is about to take place.

The next mark follows within 15 seconds running time and operates further relays, which start the motor of the incoming machine and strike the arc.

The arc is struck by the direct application of power, a fusible pellet having been placed between the carbon tips by the operator during the non-operating period.

The outgoing machine continues to run until the third mark passes the roller, when its dowser is closed, its arc lamp extinguished and its motor stopped. At the same time sound changeover takes place.

An emergency stop circuit is incorporated in the control equipment, which closes down the projector in the event of a film break or mechanical failure. This circuit can also be operated by a switch on the projector so that the machine is "made safe" for lacing. Furthermore, in the event of an emergency, the machine in operation can be stopped by a push-button mounted on the other projector, acting through the same circuit.

The last reel of film is marked in one place only. When this mark passes the detector, the buzzer sounds. The buzzer circuit also operates a relay through a time delay circuit. Whereas, for changeover, the second mark cancels the delay circuit before it has time to operate, when no second mark is received by the end of the delay period, the relay operates and the drum resumes control. The drum is pinned to close down the projector and to perform any other functions required.

Three New Portable Electric Blower Units

Three New models of portable electric blowers, with special features designed to speed cleaning operations in theatres, have been placed on the market by the Pullman Vacuum Cleaner Corpora-

tion, Boston. The units weigh as little as 7 pounds, and the manufacturer states the design is "compact enough to permit operators to clean in and around difficult theatre seat areas."

The units employ a turbine principle.
and a motor up to 1 and 1/3 h.p. There are three models available with brass extension nozzle attachments.

Literature on the new blowers may be secured by writing the company (25 Buick Street, Boston 15, Mass.).

**Fan Units to "Control" Weather at Drive-Ins**

NEW AND improved models of its “air-conditioning” equipment for drive-in theatres, consisting of a fan mounted on top of a pole to circulate the air, have been announced by Diesel Power, Inc., Greenville, Pa. The equipment will be marketed in the theatre field through dealers appointed by Doc Faige & Associates, New York, nation-wide distributor in this market.

Models are available to control fog and frost, as well as the humidity, it is stated under the trade-names of “Fogmaster” and “Weathermaster.” The units will “operate satisfactorily over areas as large as seven acres and are effectively used for greater areas,” according to the manufacturer.

The new models have special features to overcome the mosquito nuisance, it is claimed, in addition to greatly reducing humidity in treated areas. In increasing the power and propeller size of the new models and decreasing the rotational speed, the sound level of the equipment was effectively lowered, it is stated.

The equipment was demonstrated at the National Allied Drive-In Convention in Cleveland in February.

---

**7½-Kilowatt Electric Generating Plant**

A NEW 7500-WATT a.c., air-cooled, gasoline-powered electric generating plant has been announced by D. W. Onan & Sons, Inc., Minneapolis, Minn. The new unit has been patterned after the company’s “CW” series which has been available in 5- and 10-kilowatt capacities since 1952 and features the company’s “Vacu-Flo” cooling system.

This latter system employs a powerful centrifugal blower that pulls cooling air through the generator and over the heated engine parts, and then expels the heated air through a duct to the outside. This feature enables the new generators to be installed in completely enclosed compartments in a space just slightly larger than the unit and its accessories, with allowances for an air-intake vent and exhaust outlet.

The prime mover for the units is a two-cylinder opposed, 4-cycle engine of 20 h.p. Other features include forged steel crankshaft and rods, extra-large bearing surfaces, full pressure lubrication, copper mesh air-cleaner, Stellite-faced valves and seat inserts.

The generators are designed for both mobile and portable use. Readily trailer-mounted or available on a skid or dolly, they can also be equipped with a heavy-duty weatherproof housing designed to enable them to operate in all weather.

**New Westrex Sound Units for Medium-Size Theatres**

THE WESTREX Corporation, New York, has announced details of the second of its three new lines for 1956 of sound reproducing equipment for theatres. (The first of the lines was described in BETTER THEATRES for March, 1956.)

Designed to meet the requirements of theatres of medium-size, the second line is designated the Westrex Standard. It includes complete multi- and single-channel systems for both magnetic and optical reproduction. The company states that the
new systems are “simpler, smaller in size and from 5% to 30% cheaper than comparable 1955 equipment.”

It is pointed out that the Westrex Standard single-channel sound systems utilize the new major components of the multi-channel sound systems and are designed “to give the best sound reproduction for theatres not yet ready to convert to stereophonic sound.” These systems can readily be expanded into multi-channel systems, it is stated.

Included in the line are the R10 stereophonic penthouse reproducer, the Westrex R6 optical sound reproducer, and 51B multi-channel magnetic pre-amplifier—all with features as described last month in Better Theatres. The Westrex Standard line also includes the 26 type 30-watt power amplifier with associated power supplies and the 47 type single-channel transmission cabinet.

The latter is only 20 inches high and may be wall or table mounted. The booth monitoring loudspeaker is located within this cabinet and is large enough to permit operation at a relatively low level to be distinctly heard throughout the booth. The Westrex 26 type 30-watt amplifier is mounted in the base of this cabinet and may be easily removed for maintenance or replacement by removing its input and output plug-in connections. Space is provided for an additional 26 type amplifier should this single channel system be expanded for complete emergency operation. The Westrex 26 type 30-watt amplifier contains its own power supply.

Westrex Standard type 15 loudspeaker assembly features the Westrex 713B high-frequency unit and the type 803A low-frequency speaker. The 713B high-frequency unit is capable of handling the full undistorted output of the Westrex Standard multi-channel and single channel systems in the frequency range of 800 to 10,000 cycles and used with either a 50° or 80° multi-cellular horn. This speaker unit utilizes a duralumin diaphragm in an oversized permanent magnet. The type 803A speaker handles the low-frequency range.

**ANAMORPHIC LENS ADAPTER**

For drive-in theatres with a throw requiring a focal length beyond 7 inches, the Projection Optics Company, Inc., Rochester, N. Y., has developed an adapter for its “Hilux-Val” variable anamorphic attachment. With it, the attachment is reversed and can be so applied with any standard projection lens. It then becomes a fixed anamorphic lens.

**RCA EQUIPMENT FOR REDSTONE**

Redstone Drive-in Theatres, Boston circuit, will install the latest RCA projection and sound equipment in six of its outdoor operations in time for the new season, according to an announcement by Michael Redstone, president of the circuit, and A. J. Platt, manager, RCA theatre equipment sales, Camden, N. J.

**Machine to Clean Clogged Pipelines**

A Machine for cleaning out clogged pipelines, including wash basins, floor drains, urinals and toilets, has been announced by the Miller Sewer Rod Company, Chicago. The equipment, which is trade-named the “Miller Rod House,” is designed to clean a pipe area up to 100 feet in length.

In operating the machine, the manufacturer states that the first step is to push the special rod into the pipeline until resistance is met. Next the speed handle is slid within a few inches of the opening. Then the operator tightens the set screw, applies a slight pressure and turns the handle. The rod then goes through the grease, rag, sand, etc.

There are several special features of the rod, it is pointed out, including the end which is in the shape of a hook and designed to make every bend in the pipe. When the speed handle is turned forward, the rod will go down a tee fitting in pipe, it is explained, and when it is reversed the rod will go up the tee. There are no additional attachments needed to fit on the end of the rod.

The rod is further constructed so that it can be pushed back into its drum con-
Designing a Projection Lamp for Use with Wide-Gauge Film

By ARTHUR HATCH, vice-president in charge of engineering, Strong Electric Corporation, Toledo

IN designing projection arc lamps to meet requirements of the new wide film processes (55mm, 65mm, etc.) it has been necessary to take into consideration the fact that many theatres will continue using 35mm film even after adopting one or more of the new techniques. Accordingly, it has been desirable for currently produced lamps to be readily convertible to these new processes and also as easily reconverted to 35mm projection.

Approaching the problem from this logical angle has resulted in the further development of a versatile lamp as well as several items of conversion equipment. With this accomplished it is possible for any theatre to install new Super 135 projection lamps now with the assurance that by utilizing these new conversion parts, they will meet any and all wide film demands and that the changeover can be made quickly, easily and economically.

IN INDOOR THEATRES

The projection of pictures which have been shot in 55mm and then reduced to 35mm prints, of course, requires no conversion of these new lamps.

Indoor theatres in adopting the wide gauge film, in most cases probably will not increase their screen size, assuming they installed new wide screens with the advent of CinemaScope. They should, however, install lamps with automatic carbon position control in order to obtain a picture of constant color rendition in keeping with the higher image quality that they will be able to obtain.

Drive-in theatres naturally will welcome the availability of the wider film, because they will now be enabled to put a greater volume of light through the larger apertures to their mammoth-size screens without increasing the aperture heat per unit area.

A LARGER SPOT

The prime light source requirement for these wider gauge films is a larger spot projected to the aperture. The required degree of increase in the size of the spot at the aperture can best be determined by comparisons of the diagonals of the new size apertures. For example, the standard 35mm aperture has a diagonal of approximately one inch, while the diagonals of the new wider apertures vary from 1 1/2" to 2 1/4".

A light spot of such increased

The Strong Super 135 lamp.

size as to fully cover these larger apertures could be obtained by either using a higher magnification mirror or by burning carbons of larger diameter. However, employing either of these procedures singly is impractical because of uneconomical power requirements and or impractical projection lamp dimensions.

To obtain the increase in aperture spot size in the instance of the new Strong Super 135 projection are lamp, there has already been developed a new mirror of higher magnification. This mirror fits into the present mirror holder and requires only a small correction of focus as the relative position of the mirror and carbon remains unchanged.

Anticipating the impending advent of wide gauge films, Strong has in shipment since April 1955 provided for an opening in the nose of the Super 135 which will pass wider beams of light to the aperture. The opening had to be increased from 5 1/2" in diameter to 10" in diameter. Those using the Strong Super 135 for 35mm projection need only remove the cast ring or heat filter assembly casting when they convert to wide film projection.

LARGE-SIZE DOWSER

A new, large-size dowser is then fitted into place so as to cover this larger opening in the lamp nose. Aside from the substitution of a 200 ampere ammeter, the only additional measure required in converting the lamp to wide film projection is the installation of contacts and carbon feed rollers designed to handle 13.6mm positive carbons, and a new 8-thread per inch negative carbon feed lead screw to accommodate the associated larger diameter, slower burning negative. The carbon contacts are water cooled so as to aid in removing heat from the lamp house and may be connected to the water circulator used to cool the film gate. Included with the 13.6mm contacts is a new heat baffle.

As may be readily seen, none of these measures for converting to wide film preclude the use of the lamp for 35mm projection, since most of the conversion equipment can even continue to remain in service. Actually the only material change required is the re substitution of the lower magnification mirror.
WALTER FUTTER
DOES IT AGAIN!

VIDOSCOPE
now brings you
THE MOST SENSATIONAL
LENS FOR WIDESCREEN and
CINEMASCOPE
f/1.4

Here's the lens
IT TOOK TWO YEARS
TO DEVELOP!
. . . by Pierre Angenieux, . . . France's
Renowned Optical Genius!

Check these tremendous features —

- Transmits more light — Saves Power
- Open your "DRIVE-IN" earlier in the evening
- Fastest projection lens in the world
- All sizes from 4 inch through 7 inch focal length
  — barrel dia. 4 inch
- Variable — in tenths of inches to fit every screen size

$500 per-pair . . .
LIMITED number available for immediate delivery.

Also Ready Now!

f/1.4 WIDE ANGLE VIDOSCOPE SUPER-PROMINAR
IN 2 1/2" and 3" FOCAL LENGTHS — $280.00 ea.

Wire, Call, Write your dealer, or —
VIDOSCOPE
730 Fifth Ave., New York, N. Y. — Plaza 7-7380

BETTER THEATRES SECTION
More Mats for More Places

(Continued from page 13)

which combines all the advantages of rubber, link and corrugated-perforated types has been developed in only the past year. Segments are woven on rust-resistant galvanized steel spring wire, with no openings large enough to catch even the smallest domestic or imported shoe heels. New designs which have never before been possible in link or solid rubber matting are incorporated in this type. Circles, spots and diagonals can now be used, and the colors available are many and varied. From the safety standpoint, it affords non-slip footing in wet or dry weather, while special scrapeage characteristics allow it to trap dirt from shoes and prevent it from being tracked through the theatre. There

proof, easily cleaned and will stand up under heavy traffic. The grooves below the level of the foot keep spilled drinks or dropped candy from reaching the carpeting.

Moulded from new rubber and cotton cord, it is a rugged, long-wearing, all-purpose matting which can beautify the worn floor areas, or be used for an over-carpet protection runner. The mat scrapes grit off the shoes and safeguards against abrasive wear on carpets.

HAZARDOUS SPACES

One of the two most accident-prone areas in a theatre is the restroom. Here the right kind of matting, providing a non-slip surface, can prevent accidents and possible lawsuits. Today one can obtain such a type made of cotton cord bound together with rubber compounds so as to be tough and long-wearing, yet easily rolled up for mopping floors.

By giving thoughtful consideration to the placement of rubber matting on the stairs to balconies or down to a lower-level restroom, another of the too many accidental hazards can be eliminated. One reason for installing a superior matting here is to prevent slipping. This can be accomplished by use of stair treads made of live, resistant, corded rubber. Such treads are exceptionally slip-resistant, wet or dry, and long lasting under the most severe conditions. They are easy to install and to clean. They also have a marked effect on silencing footsteps, while dirt-catching recesses keep the stairways free of visible dirt tracked in by muddy feet.

It is best to rely on technical knowledge and the experience of matting engineers in making selections for theatres. It’s not like buying mats for a home or an automobile. A theatre’s mats take special consideration from all angles to make sure they’re being used where they are needed, in the way they’ll do the most good.

[D. W. Moor, Jr., author of the above article, is president of the American Mat Corporation of Toledo, leading supplier of theatre matting.]

Cinerama Goes “Portable”

(Continued from page 18)

jector affects the other two. Every foot of Cinerama film is serially numbered, and in the event of a break a replacement of the exact footage can be secured overnight from New York. If only one or two frames are damaged, they can be temporarily covered by the installation of an equal amount of blank film, which goes through with only a flash on its portion of the screen.

If there were a break during the show, naturally all three projectors would have to be halted and re-aligned for a new starting point after threading up the damaged reel. Having two prints on hands at all times, and with careful inspection after each showing, such mechanical difficulties occur very seldom.

House renovations, which undoubtedly would have to be made in most instances, would be an additional expense. The Roxy in Atlanta, for example, was repainted throughout, the seats were reupholstered and recovered, and carpeting put in.

An experienced Cinerama executive is brought in as managing director of the theatre, and serving under him are carefully trained, and generally experienced people with theatre backgrounds, as house manager and treasurer.

Even though used by employees, stairs should be safe and can be made so by rubber treads like that above from the American Mat Corporation line, of corded rubber extended to form a nosing.
**FILM BUYERS RATING**

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 94 attractions, 2,963 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

<table>
<thead>
<tr>
<th>EX</th>
<th>AA</th>
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Kismet (MGM)........................................ 4 17 21 18
Last Frontier (Col.).............................. 11 14 2
Last Hunt, The (MGM)............................ 2 5 3 3
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Ulysses (Par.)...................................... 3 1 14 13 10
Unconquered (Par.).............................. 1 - 3 1 -
World in My Corner (U-I)...................... 1 - 3 1 9
Showmanship Goes Everywhere with Travel-Ad

The new mobile banner frame for car top advertising

Every street and highway is packed with potential patrons. And you can reach them all with bright, colorful banners that sell your stars and shows.

TRAVEL-AD frames will do it. Get them on your car...the cars of your staff...and on the vehicles of all cooperating merchants.

Find out how you can have an advertising fleet on every street with the new, inexpensive TRAVEL-AD plan at your branch of

Adaptable to low overheads!
Hang 'em from Marquees or Sign Posts!
No-Slip Clamps attach to your car tops with rubber-cushioned gutter-grips!
Exhibitors Five to One
In Favor of Arbitration
—But Including Rentals

The love story of a princess. Grace Kelly, Alec Guinness, Louis Jourdan and more. The picture that everyone wants to see. A magnificent eye-filling production in Color and CinemaScope.

The kind of youthful romance for which movies were born. Leslie Caron, topping her "Lili" performance, John Kerr of the stage's "Tea and Sympathy," Backed by a giant promotion campaign. Color-CinemaScope.

It's got all the drama, the suspense, the power of "The Caine Mutiny." Watch for new star, Paul Newman. Plus great performances by Wendell Corey, Walter Pidgeon, Edmond O'Brien, Anne Francis, Lee Marvin.

"Guys And Dolls" (Samuel Goldwyn Production – M-G-M release) and M-G-M’s "I’ll Cry Tomorrow" are America’s top-grossing attractions, setting hold-over records everywhere. "Forbidden Planet" sensational Coast to Coast. "Meet Me In Las Vegas" outstanding nationwide. And now more Big Ones from Hit Headquarters.

OF WHAT M·G·M's GOT!

"THE CATERED AFFAIR"
Every audience Preview sensational. Starring Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald. The Academy Award-winning team, star and author of “Marty” Ernest Borgnine and Paddy Chayefsky deliver another wonderful story.

"THE FASTEST GUN ALIVE"
Glenn Ford’s powerful performance as a peaceful man who suddenly reveals a hidden skill as a marksman. The startling surprise ending will be kept a secret in promotion. The co-stars: Jeanne Crain, Broderick Crawford, Russ Tamblyn.

"LUST FOR LIFE"

"HIGH SOCIETY"
2 BILLION YEARS IN THE MAKING! The whole flaming story of raging animal life on earth from its prehistoric beginning to the present!

COLOR BY TECHNICOLOR
Filmed by 27 production crews on mass safaris throughout the globe!

WRITTEN, PRODUCED AND DIRECTED BY IRWIN ALLEN

ACADEMY AWARD MAKER of 'THE SEA AROUND US'

A WINDSOR PRODUCTION
TERRITORIAL SATURATIONS THROUGHOUT THE MONTH OF JUNE! MASSIVE TV AND RADIO BOMBARDMENT WILL ROAR NIGHT AND DAY! IT'S THE SHOWMANSHIP SHOW OF THE AGE FOR ALL AGES! (COAST PREVIEWS NOTHING BUT ALL-OUT RAVES!)

SEE THE TRADE SHOW! SET IT IN AND SET IT UP FOR A MOP-UP!

CHECK YOUR WARNER MAN FOR DATING SCHEDULE IN YOUR AREA!

TRADE SHOWS
APRIL 18

ALBANY
20th Century Fox Screening Room
1032 Main St. - 2:00 P.M.

ATLANTA
20th Century Fox Screening Room
197 Walton St. N.W. - 2:00 P.M.

BOSTON
20th Century Fox Screening Room
155 Beacon St. - 2:00 P.M.

CHARLOTTE
20th Century Fox Screening Room
306 E. Trade St. - 2:00 P.M.

CHICAGO
Warner Screening Room
137 S. Wabash Ave. - 1:30 P.M.

CINCINNATI
20th Century Fox Screening Room
122 N. 4th St. - 2:00 P.M.

CLEVELAND
20th Century Fox Screening Room
215 Payne Ave. - 2:00 P.M.

DALLAS
20th Century Fox Screening Room
1653 Wood St. - 2:00 P.M.

DENVER
Paramount Screening Room
2100 Book St. - 2:00 P.M.

DURHAM
20th Century Fox Screening Room
1940 High St. - 2:00 P.M.

DURHAM
20th Century Fox Screening Room
320 East Ave. - 2:00 P.M.

INDIANAPOLIS
Universal Screening Room
517 N. Illinois St. - 1:30 P.M.

JACKSONVILLE
Florida Theatre Bldg., Sr. Rm.
130 E. Bay St. - 2:00 P.M.

KANSAS CITY
20th Century Fox Screening Room
1122 Westport Dr. - 2:00 P.M.

LOS ANGELES
Warner Screening Room
205 S. Van Buren Ave. - 2:00 P.M.

MEMPHIS
20th Century Fox Screening Room
151 Vesuvius Ave. - 1:30 P.M.

MILWAUKEE
Warner Theatre Screening Room
212 W. Wisconsin Ave. - 9:00 P.M.

MINNEAPOLIS
Warner Screening Room
1800 Curtis Ave. North - 2:00 P.M.

MONTREAL
Sheraton Warner Screening Room
350 College St. - 2:00 P.M.

NEW ORLEANS
20th Century Fox Screening Room
204 Liberty St. - 2:00 P.M.

NEW YORK
RKO Studio Office
20 E. 45th St. - 1:30 P.M.

OKLAHOMA
20th Century Fox Screening Room
210 North Lon. - 1:30 P.M.

OHIO
20th Century Fox Screening Room
1015 Tremont St. - 1:30 P.M.

PHILADELPHIA
Warner Screening Room
151 S. 12th St. - 2:00 P.M.

PITTSBURGH
20th Century Fox Screening Room
200 12th St. - 2:00 P.M.

PITTSBURGH
20th Century Fox Screening Room
200 East 12th St. - 1:30 P.M.

SAN FRANCISCO
Republic Screening Room
321 Golden Gate Ave. - 1:30 P.M.

SEATTLE
Paramount Theatre
514 1st Ave., N.W. - 2:00 P.M.

ST. LOUIS
30th Century Screening Room
3142 Main St. - 1:30 P.M.

WASHINGTON
Warner Theatre Building
1131 23rd St. N.W. - 2:00 P.M.

WHICH WILL BE KING?
30-ton monarchs fight to rule the manless world!
20th Century Fox presents a masterpiece of suspense and deduction in Cinemascope.

*ONLY HE KNEW*

*WHAT WAS GOING TO HAPPEN....*

His only clues...
a scent of perfume...
a cry in the dark!
His only weapon...
a tape recorder!

VAN JOHNSON
VERA MILES

in

*23 Paces to Baker Street*

COLOR by DE LUXE

also starring

CECIL PARKER

Produced by
HENRY EPHRON

Directed by
HENRY HATHAWAY

Screenplay by
NIGEL BALCHIN

Based on a Novel by PHILIP MacDONALD

BOOK IT NOW!
Exhibitors on Arbitration

ONCE again a test poll has indicated that the exhibitors of the country are overwhelmingly in favor of the establishment of an industry arbitration system. In this week’s issue are the results of a poll of the Herald Institute of Industry Opinion showing that most exhibitors want some kind of an arbitration system. By coincidence this poll, prepared in advance of the Senate Small Business Committee hearings, is especially timely because the committee is now deciding whether all exhibitors should be sent questionnaires, and if so, by whom and to find out what.

In the past few years The HERALD has conducted several polls on arbitration. In every poll sentiment for arbitration has been surprisingly high. It certainly can be accepted as one of the facts of industry life that the majority of exhibitors would like to see some kind of an arbitration system tried again.

Naturally, differences exist about what kind of a system should be set up and, particularly, what kinds of subjects should be arbitrated. In connection with the former the majority of exhibitors reporting as members of the Herald Institute of Industry Opinion prefer the use of arbitration panels drawn from both inside and outside the industry rather than arbitrators exclusively from the industry. This is a type of arbitration panel that has not yet been advocated by the exhibition organization leaders.

One of the criticisms directed against the old arbitration system administered by the American Arbitration Association was that with only “outside” arbitrators much time was wasted in educating these men in the ways and terms of the business. On the other hand, the problem of selecting arbitration panels drawn from persons in the business is complex because few men involved would be equally acceptable to both exhibitors and distributors.

ONE of the most important points at issue is whether film rentals or rental policies should be subjects of arbitration. In this connection there is widespread disagreement and considerable misunderstanding. Part of this is a question of semantics. Exhibitors do not always mean precisely what they say when they ask for arbitration of rentals. Some exhibitors look upon this approach as an organized method of getting “a look,” an adjustment. From the exhibitor’s point of view in such a system the worst that could happen is that his argument for a lower film rental might be denied.

However, any assumption which implies that distributors would be forced to arbitrate rentals—only one way,
Letters to the Herald

All in Color
To the Editor:
I note a tendency among studios to produce a growing number of black and white standard pictures again.
I repeat a belief that there is no picture made in black and white that wouldn't gain by being in color and CinemaScope.
We should by every means in our power be ahead of television. Any idea of imitation by using their stars or padded versions of their stories will meet in failure.
It is shocking to see how poorly people have been sold on pictures in recent months, and in the trade most of all, a penny saved on advertising is a dollar wasted. There must be more family entertainment, not Blonde type pictures, but "Greatest Show on Earth" and similar type pictures to rebuild our classics of the screen for future families to enjoy.—JOHN P. LOWE, Greenfield, Massachusetts.

No "B" Profit
To the Editor:
Since there is no profit in B pictures for producer or exhibitor, the producers are trying to concentrate on A product. Of course they don't all hit the mark by any means, and so we will continue to have B product.
I stand a better chance at a profit with a big picture at double playing time, even at $50 per cent, as my patrons won't come out for a mediocre show; as a consequence, I cannot show a profit on average product.—F. W. DAVIS, Morgantown, North Carolina.

"Local" for "Favorite"
To the Editor:
Any movie theatre showing a picture the public wants to see is a favorite theatre. So why do the national ads in the magazines always carry the line "Watch For It At Your Favorite Theatre." Why not just "Coming Soon To Your Local Theatre."—EARL M. HOLDEN, Theatre Manager, Lucas and Aton Theatres, Savannah, Ga.

Thanks from Pakistan
To the Editor:
I have now been getting your renowned magazine for about two years and I want to express my thanks for the valuable business information which I am getting from The HERALD that has enabled me to book the right sort of pictures and improve my business and exploit them in a right way. I think it is essential for every exhibitor to have The HERALD. Your issues of Better Theatres have also been of great help to me.—AGHA RAFIGUE AHMED, New Majestic Talkies, Hyderabad, Sind, W. Pakistan.

FAME" SUPERB
To Martin Quigley:
You and your associates are to be congratulated on this year's issue of FAME. It is a superb achievement and all hands rate top marks on their report cards.—SAMUEL G. ENGEL, 20th Century-Fox Film Corp., Beverly Hills, Calif.

Can't Buy
To the Editor:
In my situation I am only open three nights a week and consequently cannot buy all of the product available. But the distributors will not let me take my choice and I do have to be discriminating in order to stay in business at all. However, they insist that I play the very poor ones before I can have the good ones.
Another complaint—the film rental is too high. Also, very few salesman call any more and when I write in for a picture or pictures I might receive an answer and I might not. It has reached the stage where I am practically begging for pictures. And there definitely are not enough small town pictures being made any more.—MARCELLA SMITH, McArthor, Ohio.

KING-SIZE FOR "ALEXANDER"

The campaign accompanying the launching of "Alexander the Great" by United Artists is newsworthy in the industry because of its vigor, extent, magnitude and intensity. One phase of the campaign, for instance, is the king size pressbook sent out this week to exhibitors covering every possible exploitation angle from elephants to street signs.
Hailing that campaign, now under a full head of steam following the opening of the picture, is a special Managers' Round Table treatment detailing the attentions being lavished upon this U.A. box office giant. Starting on page 43.

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April 14, 1956

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MOTION PICTURE HERALD, Martin Quigley, Editor-In-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles L. Ansopas, Production Editor; Floyd E. Stone, Photo Editor; Roy Galloway, Advertising Manager; Gus H. Fawell, Production Manager, Bureau, Hollywood; Samuel D. Barnes, Manager; William R. Weaver, Editor, Times-West Building, Telephone Hollywood 32452, Chicago, 120 So. LaSalle St., Urban Farley, Advertising Representative, Telephone Financial 6-2924, Washington, J. A. Ogles, National Press Club; London, Hope Williams, Bureau, Manager; Peter Bureb, Editor; William Pay, News Editor, 4 Golden Square; Correspondents in the principal capitals of the world, Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Reprint Center, New York City 20, Telephone Circle 73100; Cable address: "Quigpubco, New York." Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President, Leo J. Brady, Secretary. Other Quigley Publications: Better Theaters and Better Refreshment Merchandising each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanacs, Form.
**On the Horizon**

**TODD AND SOVIET**
Michael Todd said this week that he has "no comment to make at this time" on published reports that he is negotiating with Soviet officials to produce "War and Peace" in Soviet Russia. A deal is said to have been worked out in recent conversations between Mr. Todd and Russian government representatives. Mr. Todd added that the matter will be clarified by announcement in about ten days.

**BOX OFFICE PICK-UP**
Elmer Rhoden, president of National Theatres, says that with better product forthcoming, prospects at the box office appear better than a year ago at this time. He said pre-Easter business had not been quite as good as last year.

**DECCA DIVIDENDS**
The dividend rate and earnings of Decca Records and subsidiaries, among them Universal Pictures, "will be maintained and will show continued improvement," Milton R. Rackmil, president, told company stockholders at the annual meeting. Decca's 1955 net, including earnings of Universal Pictures, was $3,794,585, or $2.27 per common share, Mr. Rackmil reported.

**SHIP OPTICAL 'CAROUSEL'**
Shipment of initial optical sound track "Carousel" prints to exhibitors began this week, an official of 20th Century-Fox announced. To date, the company had only magnetic stereophonic prints available for distribution. The official estimated that 225 optical prints will be made available for distribution.

**SCHWARTZ-RKO FACT**
The existing employment contract of Sol A. Schwartz, president of RKO Theatres, has been extended, the circuit has announced. The continuation of Mr. Schwartz as president was disclosed in the wake of the proposed acquisition by RKO Theatres Corp. of the assets of the Cleveland Arcade Co., the principal asset of which is common stock of Gera Corp., a diversified enterprise engaged in textile fishing, electronic research and manufacturing.

**RKO DRIVE-INS**
Consideration of the purchase of drive-in theatres is reported in the 1955 fiscal report to stockholders of RKO Theatres Corp. Noting that 83 theatres in the nation are operated by the circuit, the board reported that consideration has been given to the acquisition of several drive-ins during the past year and that the circuit is in a position to purchase additional theatres with the approval of the Federal Court. The board reported a net working capital of $8,547,000, as against $8,143,100 a year ago.

**REJECT PLAN**
The four major agencies which furnish news film to television in the United States have rejected as completely unacceptable a plan by the Australian Olympics committee to sell film coverage of the Olympic Games in Melbourne in November. The agencies asked the Australians to accept the principles of free access to news coverage by television motion picture cameras on the same basis on which newspaper reporters and still picture cameramen are allowed to cover the games.

**PIN-POINTING**
With Columbia studio's Bob Joseph making 22 different trailers for promotion of the forthcoming "Earth Versus the Flying Saucers"--different in length, in content, in approach, style, point, and to medium--the science of selective showmanship may be said to have progressed further and faster than Exhibition at large has realized, and to be well on its way toward an ultimate city-by-city, town-by-town pin-pointing trailer technique.

**WHEN AND WHERE**

April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York.

May 8: Annual convention of Allied Independent Theatre Owners of Kansas-Missouri, Aladdin Hotel, Kansas City, Mo.

May 8-9: Spring meeting of the Montana Theatres Association, Northern Hotel, Billings, Montana.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.


May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

May 29-31: Annual convention of the Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.


June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

October 5-7: Third annual convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.


October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.
IN CHICAGO, telling the Allied Artists story for the future. The scene at the Blackstone Hotel, as Ed Morey, vice-president, led discussions. With him on the dais, Arthur Greenblatt, home office sales executive; L. E. Golshammer, eastern sales manager; Martin S. Davis, eastern advertising-publicity manager; and Morey Goldstein, vice-president and general sales manager.

IN NEW YORK, telling about Allied Artists' record and prospects and as customary also commenting in general. President Steve Broidy, following the convention, told newsmen U.S. billings are 42 per cent ahead of last year's the same period, and foreign grosses also are ahead; that his company plans no mergers; that it would continue to rent studios because its plans to build are being reviewed; that it resents losing thousands in legal fees by being included in anti-trust suits naming members of the MPAA; and that the company is "in the black," with a release program of about 36 features this year, and the best times ahead.

PRESS CONFERENCE, in New York, as Steve Bosustow, president of UPA Pictures, tells before leaving for Europe, of projects and prospects. He is opening a London office for TV production, and will expand the one in New York; he is buying TV rights from Columbia ($200,000) to old cartoons and with CBS will make 26 half hour cartoon shows; and he is disappointed with theatrical cartoon playoffs. The money, for him, is in TV.

A LONDON OPENING, for "The Vagabond King." At the Plaza Theatre, right, Oreste, and his mother, Mrs. Kirkop, flanking F. E. Hutchinson, managing director of sales for Paramount in Great Britain, Mr. Kirkop, of Malta, is described as a new singing sensation, and demonstrated for the top-drawer audience.

A NEW YORK BENEFIT, Warners' "Miracle in the Rain" at the Loew's State, for the Cathedral Canteen. At the left, some attendants, Madame Julie Gabor, and Dr. and Mrs. John Williams, Warners photographed some of the New York location picture at St. Patrick's Cathedral, sponsor of the servicemen's canteen.
A. E. Bollengier, left, now has become vice-president and treasurer of Magna Theatre Corporation, succeeding Malcolm Kingsberg, who resigned. Mr. Bollengier was previously with United Artists, Hal Roach, Eagle Lion and Universal.

THAT'S OUR MAN, the very roving reporter, below at the left, pencil poised, interviewing producer Charles Schnee in Hollywood. He's Allen Widom, Hartford Times movie editor and the fellow who tells us the news in Connecticut.


IT'S GRACE KELLY, in MGM's "The Swan," which the company with a certain confidence feels has a built-in boxoffice draw. Its release this Monaco wedding month is coincidental. The picture is reviewed this week in the Product Digest.

INVESTMENT BY SHOWMEN is working out and Continental Distributing now has more than $1,000,000 to buy more European pictures. Walter Reade, Jr., its chairman, told trade writers last week before leaving New York for the Cannes Film Festival and a round of European screening rooms. With him is Frank Kassler, president. More than 14 exhibitors and groups have joined "The Continental Plan" they asserted, and declared their company can give imports necessary special handling because its people are specialists and exclusively employed, many of its clients are to some extent partners, and the company sells one picture at a time. Continental's "The Ladykillers" will gross over $1,000,000, Mr. Reade predicted. He also added he will reopen his Park Avenue theatre, New York, this Fall.

TALENT IS THE TOPIC, at a reception in New York for Harold Hecht of Hecht-Lancaster Productions. He hopes, he said, to develop 12 young stars within five years. He added H-L, has signed Susan Hayward and already has Ernest Borgnine. Max Arnow will supervise the talent development. H-L will invest $7,000,000 in four pictures this year, he promised.
MR. EXHIBITOR WANTS:

Arbitration Plan—Including Rentals

The Herald Institute of Industry Opinion

MR. EXHIBITOR, squeezed by competition and economics, is overwhelmingly in favor of an arbitration system which will adjust his trade practice problems. He wants it flexible enough to cover all his problems, he thinks he would get a better break if the arbitrators included men from both within and outside the industry, and he's in favor also of a conciliation plan if it would help him.

That is the substance of the first section of a new study by the Herald Institute of Industry Opinion which has special point at this time in the midst of the Senate Small Business Committee hearings. The statistics are overwhelming—88.9 per cent in favor of an arbitration system, 13.1 per cent opposed—but behind them is the clear indication, reflected in the responses of the Institute panel members, that there is a real and grave need for relief of the frictions which are grinding at the bearings of the trade's economic structure.

The exhibitor is in favor of arbitration in a kind of desperation, or if he is opposed, it is a kind of despairing opposition. An indication of that desperation is the cry, repeated in one way or another on most of the responses, "If we are going to arbitrate, let's arbitrate everything." Many panelists indicated they would support arbitration only if rentals as well as all trade practices were arbitrable.

The vote in favor of arbitration was high in all four groups of exhibitors included in the Institute study, but highest of all in the group from towns of 30,000 to 100,000—89.5 per cent in favor. It was lowest in the 7,500 to 30,000 group, perhaps because most one theatre towns are in this area.

Agree on Arbitrators

The panelists were quite clear in indicating that the arbitrators should be drawn from both within and outside the industry in order to insure both knowledge of the problems to be handled and impartial and objective judgments. The vote was about three to two.

Here too, as in most of the responses, there were reservations which reflect the exhibitor's desperate approach to the problem. For instance, M. E. Hensler of Auburndale, Florida, said:

"Any arbitration or conciliation plan will work without the complete willingness of both parties to be completely aboveboard and fair. This hasn't happened so far!"

A New Jersey exhibitor said:

"If such a setup could eliminate some of the suits being instituted, the savings in legal fees and time consumed would be worth the effort. Many problems, including clearance and rentals could be handled quickly. However an equitable make-up of any board would be most necessary. The independent would be entitled to representation as well as the circuit operator. Would the 'upper crust' of the industry buy this?"

In the same spirit in which they favored arbitration—that is, if it will do any good and if everything can be arbitrated—the Institute panel members in all sectors of the industry favor the establishment of a conciliation plan. This would be either in conjunction with an arbitration system or alone if necessary. Under it, problems would be negotiated and recommendations made but the recommendations would not be binding as they would be in the case of arbitration.

The panelists are in favor about three to one. One of them put it, "If we can't arbitrate, let's conciliate."

The table of results shows the subjects the panel member would like to see available for arbitration and the relative importance they attach to them. First in this order comes clearance. Second, and insistently, is rentals. Runs, withholding of prints, and forcing follow in that order. Under "Others" were listed such subjects as forced bidding and length of prior runs.

On the subject matter, many of the panelists insisted that arbitration must be an all or nothing matter. Many of them stressed rentals as being of prime importance. "Either work out an arbitration system that includes the main reason for differences between sections of the industry—that is, rentals—or let's forget about trying to get together," one said.

In this area it became apparent from study of the exhibitor responses that the trade practice complaints which have been troubling the water of industry relations still loom large.

A scattering of the remarks:

"Film rentals, in many cases are far too high. The exhibitor has no chance for success."

PREVIOUS VOTE WAS 94% FOR ARBITRATION

Arbitration was the subject of the first Herald Institute study, the results of which were published January 19, 1952. At that time 94 per cent of the combined industry, exhibition, distribution and production was in favor of some kind of arbitration system. The sentiment for boards combining industry members with an impartial outside member was about the same as shown in the present response—60 per cent. Subjects for arbitration, rated in order of importance, were clearance, runs, competitive bidding, sales policy on features, sales policy on shorts, prints and rentals.
a fair profit. There is no incentive to improve theatre properties since no profit is in sight. The entire picture is too one-sided. Distribution is not giving exhibition a chance to survive".—Indiana exhibitor.

"Elimination of bidding is of paramount importance. If not forced directly, it is forced indirectly by increasing demands in terms for sub-runs and drive-ins, even when the operations are not comparable. In this territory the practice is spreading to an alarming degree."—North Carolina exhibitor.

"Our problem today is the inability to buy film early enough. And if we do buy anything early we cannot get prints until 60 to 90 days after they have played the towns we must follow."—August Marchesi, Ambroy, Illinois.

More on Rentals

And, once more on rentals, T. J. Evans of Clinton, Iowa, said, "It is my feeling that changing sales policies are the greatest problem. It is my firm opinion that if the distributors would set a top of 40 per cent for the best pictures with a sliding scale down to 25 per cent based on an honest overhead, many of the problems would be solved."

C. J. Beecher of Charlotte, Michigan, suggested moderation and a procedure which he thinks would make either arbitration or conciliation unnecessary.

"I believe that decisions formulated by outside interests are neither just nor necessary," he said. "We in the industry, both exhibition and distribution, have a wonderful opportunity to settle our own differences. Keeping our respective houses in order is a task only those in the industry can possibly accomplish. The courts of law cannot contribute much to our welfare. A meeting of the minds is necessary to accomplish the satisfaction of both the present threats to the industry. Lack of understanding is our only obstacle. As simple a revelation as this may seem, I firmly believe it to be true. Until we can meet on a common ground and discuss our differences and our mutual problems we can gain little in the fields of arbitration or conciliation. A plausible solution to many of our problems could be the addition of a branch representative of each company with positive power to act. His decision should and must be final."

Somewhat the same theme of getting together and talking it out was stressed by an Omaha exhibitor. "I do not believe in arbitration of disputes," he said. "If I cannot get along with my suppliers without it, I ought to get out of business. In my opinion we need cooperative get-togethers with the distributors in order to show them the impossibility of their present selling practices which do not give an exhibitor a chance for a "white alley" and give an exhibitor no incentive to improve himself."

F. G. Prat, Jr. of Vacherie, La., took a more cynical approach. "What's the use of talking to distributors," he said. "Local branch managers either are not informed or the directives are countermanded the same day they are issued. Perhaps going to the Government will get us nothing. Perhaps it will. At least we tried to discuss our problems with distribution. Surely we can be no worse off than we are now," Mr. Pratt added.

The magnitude of the trade practice friction and its corrosive effect was touched on by a New Jersey panelist who said, "In spite of the fact that I have been a member of TOA since its inception and a member for many years of Allied before that, the constant friction between the film companies and exhibitors has had a wearing effect on me. This condition is unhealthy to say the least, especially when the friction is exposed to the public. As a result our public relations are nil."

### What the Institute Panel Members Say

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<th>Are you in favor of the establishment of an industry arbitration system?</th>
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<td><strong>Up to 7,500-</strong></td>
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<td><strong>Yes</strong></td>
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<th>Are you in favor of a formal conciliation plan?</th>
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<td><strong>Yes</strong></td>
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<th>Do you believe that arbitrators should be selected from inside the industry, or from inside and outside?</th>
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### What subjects do you think should be subject to arbitration? [Figures indicate relatively "favorite" subjects.]

- **Clearance** 19.2% 23.8% 17.6% 23.8% 22.1%
- **Rentals** 20.8% 19% 20.7% 21.6% 20.2%
- **Runs** 17.6% 20% 20.5% 22.7% 20.1%
- **Withholding** 21.6% 18.2% 16.1% 15% 17.4%
- **Forcing** 18.4% 14.3% 16.2% 13.7% 15.5%
- **Others** 3.2% 4.7% 8.9% 2.3% 4.7%

Johnston Sees Expanding Asian Market

Eric Johnston, president of the MPAA, returned to New York this week after seven weeks in southeast Asia and faced a barrage of questions by newsmen in his New York office 48 hours later.

He told the press, after meeting with the company presidents, that he felt his survey, ranging from Japan to Pakistan, had been successful and that he had spoken to the heads of government, businessmen, newspapermen and exhibitors about common problems.

He pointed out that the market accounts for 24-25 million dollars of revenue to the U. S. companies. "I would like to predict," he said that "this market could double—or it could be halved. It depends on what we do. He indicated that American companies must cooperate with native industry and native economy if they expect to maintain their position. On domestic issues, he pleaded his recent return and the fact that he had not yet seen his mail. He said that a meeting of the MPAA committee on setting changes in the Code would have to be postponed because of the absence from the country of some of the members.

He said he felt there is a great deal more optimism concerning the domestic fate of the industry since the first of the year. "I haven't heard of anyone who thinks the industry is sick or dying," Mr. Johnston added.
**SPRING GROSS BLOSSOMING**

... Post-Easter business in key cities strong on top films despite severe storms which affect theatres in East

Post-Easter business, especially in the south and midwest, appears to be considerably higher than last year, according to reports from theatres and circuit executives. In The northeastern states, however, had to cope with severe storms last weekend which cut somewhat into the post-Easter grosses.

An upward trend of about 15 per cent over the same period last year is reported in the Atlanta area. Sonny Shepherd, of Florida's Wometco circuit, said patronage continued good even with that storm, although Easter came earlier this year. Al Weiss, division supervisor for Florida State Theatres said business has been picking up although the season “started slow.”

**Increase in Chicago**

In Chicago, post-Easter business increased from 10 to 25 per cent over the same period in 1955, according to a survey of theatres in the Loop and in neighborhood sections. Loop theatre managers attributed this to the product as “Alexander the Great,” “The Man in the Gray Flannel Suit” and “Miracle in the Rain.”

Others said “Picnic,” “The Rose Tattoo,” “The Conqueror” and “There’s Always Tomorrow” were “life savers” as they outgrossed last year’s business by approximately 15 per cent. Neighborhood theatres shared the same optimistic outlook with such films as “I’ll Cry Tomorrow,” “The Rains of Ranchipur,” “Marty,” “The Last Frontier” and “Invasion of the Body Snatchers,” which outgrossed corresponding attractions for 1955, it was said.

Although a spokesman for Paramount Comment that business was spotty in New Orleans. “Picnic,” reportedly did “towering” business, surpassing that of the 1955 Easter attraction, “The Long Gray Line,” while “Carousel” continued to draw well in its second week. Drive-in and neighborhood theatres in the New Orleans area reported business was far better than that of last year’s Easter, with Easter day grosses. They attribute the improvement to better product and Academy Award selections. Pictures doing well were “Marty,” “Rebel Without a Cause,” “Mister Roberts” and “Love Me Or Leave Me.”

**Storm Hits New York**

Many first run theatres in New York reported weekend business was hit by the rain Saturday and the snow Sunday, although grosses in many situations held up nicely at the end of the Easter Holiday.

despite the weather. At the Radio City Music Hall, a big $170,000 was seen for the third week of “Serenade,” coupled with the traditional Easter stage show. A fine fast $2,000 was forecast for the second week of “Alexander the Great” at the Capitol while an excellent $74,000 was expected for the second week of “The Conqueror” at the Criterion. Other films doing well were “Carousel” with $4,000 in its last week at the Roxy (which also featured an ice show), “Anything Goes” with $4,000 seen for its third week at the Paramount and “Meet Me in Las Vegas” with $3,000 expected in its fifth week at the Astor.

Last Sunday’s freak storm of snow, rain, thunder, lightning and gales caused severe damage to power systems in the Boston area. Patronage was small that evening in the two drive-ins in Boston proper. Snow storms in Connecticut forced many drive-ins to close while the box office, in large cities and small, suffered accordingly.

One particularly bright note throughout the country was business on “The Conqueror.” Walter Branson, RKO’s vice-president in charge of worldwide distribution, said it had holdovers in all the major situations of its 138 Easter dates. Its first week gross in New York set a new house record at the Criterion which also had new records for opening day and every following day.

**Television Film Rights Before High Court**

**WASHINGTON:** The U. S. Supreme Court has been asked to review an Appellate Court decision which held that telecasting of a 1936 prizefight motion picture was an invasion of the privacy and property rights of one of the boxers. The suit was originally brought against Philco Television Broadcasting Corp, and Chesapeake Manufacturing Co, by Albert Ettore, who fought Joe Louis in 1936. The film of this fight was telecast over Philco’s Philadelphia TV station in 1949 and 1950.

**Philadelphia Women Urge Censor Board**

**PHILADELPHIA:** The Philadelphia Federation of Women’s Clubs, in executive session here last week, expressed “deep concern” over the lack of motion picture censorship in Pennsylvania. It drew up a recommendation to be sent to Governor George M. Leader asking that a qualified censor board be appointed. The 41-year-old Pennsylvania Motion Picture Censorship Act was declared unconstitutional March 13 by the State Supreme Court on the grounds that the terms used in the law were vague.

**Tax Group Backs King Revenue Bill**

The Council of Motion Picture Organizations has announced that the tax steering committee was throwing its full support behind Representative Cecil King’s tax bill, H.R. 9875, with the belief it has the best chance of adoption both by Congress and the Administration. H.R. 9875 is “A Bill to amend the Internal Revenue Code of 1954 to provide that the tax on admissions shall apply only with respect to that portion of the amount paid for any admission which is in excess of one dollar.”

Copies of the bill are being sent to all members of COMPO Tax Campaign committees with the request they write their Congressmen at once, urging them to support the bill and to urge their colleagues on the House Ways and Means Committee to do likewise.

Robert J. O’Donnell, national chairman of COMPO’s tax committee, in a letter sent with the reprint of the bill, says: “Since the $1 exemption applies to all admissions, we believe the bill is fair to motion picture theatres charging higher admissions. In addition to that, the exemption should enlist the support of legitimate theatres, sports events and other enterprises that have admission charges over $1.

“We intend to urge the House Ways and Means Committee to hold hearings on this measure as soon as possible and to pass it on without delay for consideration by the full House. Accordingly, we urge that you write your Congressman at once, asking him to support H.R. 9875 and to urge his colleagues on the House Ways and Means Committee to support it.”

**Fight Massachusetts Minimum Wage**

**BOSTON:** The proposed minimum wage order for the Commonwealth of Massachusetts was aired at a public hearing at the State House here last week, attended by a large group of theatre managers, exhibitors and circuit heads, all present for the purpose of protesting the new schedule as set up by the Minimum Wage Commission of the Department of Labor and Industry. In opposing the new wage order, which would increase wages from 75 cents an hour to 90 cents, and usher pay from 65 to 80 cents an hour, attorney E. Curtis Mower said if the order became law it would have a profound effect upon the financial structure of the industry. “I am speaking for a sick industry,” Mr. Mower declared. Francis Perry, Jr., owner of the Orpheum, Foxboro, told the commission that he had 12 employees, all on part time. “My wife sells tickets, my daughter sells candy, so if these salary increases are approved, I will have to lock my door.”

**MOTION PICTURE HERALD, APRIL 14, 1956**
REPUBLIC PICTURES, INC.
is proud to present the
breath-taking grandeur
of their new
wide screen process
photographed in ratio
of 2:35 to 1

This process will eliminate distortion, grain and
improve photographic and color quality
without requiring any additional costly projection
equipment in your theatre, provided you are
equipped with Anamorphic lenses and wide screen.

An announcement of great importance
to exhibitors world-wide!

The FIRST magnificent and thrilling motion picture
filmed in this new miracle of the screen!

HERBERT J. YATES presents
BARBARA BARRY
STANWYCK • SULLIVAN
SCOTT • MARY
BRADY • MURPHY

THE MAVERICK QUEEN

with Wallace Ford • Howard Petrie • Jim Davis • Emile Meyer
Walter Sande • George Keymas • John Doucette • Taylor Holmes
Screenplay by Kenneth Gamet and DeVallon Scott
Based on the novel by Zane Grey • Music by Victor Young
JONI JAMES sings "The Maverick Queen" by Ned Washington and Victor Young
Associate Producer-Director, JOE KANE

Photographed in the colorful state of Colorado
in exquisite TRUCOLOR

by Consolidated Film Industries
HERBERT J. YATES presents in the majestic beauty of REPUBLIC's new wide screen process a daring motion picture of romance and intrigue!

RAY MILLAND • MAUREEN O'HARA
CLAUDE RAINS • YVONNE FURNEAUX

Lisbon

Photographed in the lovely pastoral country of Portugal in beautiful TRUCOLOR by Consolidated Film Industries with Francis Lederer, Percy Marmont, Jay Novello • Screenplay by John Tucker Battle Story by Martin Rackin • Associate Producer, R. A. Milland • Directed by R. Milland

A sensational music score by NELSON RIDDLE, celebrated arranger and conductor, featuring the musical hit of the year

Lisbon Antigua
DISTRIBUTORS PREPARE FOR SENATE HEARINGS

... Counsel laying plans for early appearance; TOA requests that committee poll exhibitors; Berger urges conferences

The best defense is a good offense. That may well be the strategy employed by distribution representatives when they take the stand in the resumption of the Senate Small Business subcommittee's hearings on motion picture industry trade practices.

This was indicated in Washington last week by subcommittee counsel Jack Flynn after he and co-counsel Charles Noone had spent a day in New York briefing Adolph Schimel, Universal Pictures general counsel as well as chairman of the Law Committee of the Motion Picture Association, on the areas on which distribution is likely to be questioned by the Senate subcommittee. The hearings, which spotlighted exhibition complaints two weeks ago, are expected to resume with distribution testimony the week of April 23.

TOA Asks Poll

Other trade practice news of the week came from New York, where Theatre Owners of America officially announced its endorsement of a proposed poll of exhibition by the Senate subcommittee itself; from Detroit, where Benjamin Berger, chairman of Allied States Association's Emergency Defense Committee, brought back the idea of top level, intra-industry roundtable conferences; and from Hollywood, where Steve Broidy, president of Allied Artists, commented laconically on Allied's Federal regulation bill: "I have never seen any industry legislated into a success." Mr. Broidy, however, prefaced his remark by saying that "a man has the right to go anywhere he wants to seek a cure for his pains."

In their talks in New York with Mr. Schimel, Mr. Flynn and Mr. Noone were given the decided impression that distribution representatives at the forthcoming hearings would not only answer the recent charges made by exhibition, but would also come up with a few complaints of their own. Topics on which the Senators want information from distribution include an industry arbitration system, film rentals, prerelease and first run practices, film shortages and the production of films in varying millimeters.

Time Not Set

According to Mr. Flynn, Mr. Schimel offered the complete cooperation of the distributors. In providing this information, Mr. Schimel was unable to say, however, how much time the distributors would want on the stand, or when it would be convenient to appear before the subcommittee.

Perhaps the most interesting aspect of TOA's request that the Senate subcommittee conduct a poll of exhibition, contained in a letter to Chairman Hubert Humphrey (D., Minn.), was the theatre organization's admission that its poll of its own members had not been successful in securing complete membership cooperation.

Myron Blank, TOA president, asked that Senator Humphrey and his committee conduct a poll of exhibitors in order to get their views on matters "now before your committee." Mr. Blank said, "We have a copy of the Independent Theatre Owners Association, Inc., letter to you, signed by Harry Brandt, as president, respectfully urging you to have the Subcommittee on Retailing, Distribution and Fair Trade Practices of the Senate Select Committee and Small Business conduct a poll of exhibitors... We make the same request.

Previous Poll Described

"We have tried for several months now to get our members to answer a questionnaire in the field. We sent a questionnaire to each of our members and three follow-up letters, but only approximately 25 per cent have answered—not nearly enough to make a useful analysis. We feel certain that your poll, because of the stature of your committee, would have a much greater response."

Mr. Blank, in mid-January, announced that TOA was sending out an industry questionnaire to 3,600 members representing 9,000 theatres to survey them for viewpoints on pertinent exhibition problems. He said that a compilation of the questionnaire would be used as the basis for TOA testimony before the SSBC.

Mr. Berger's "roundtable" remarks were made in the course of his luncheon address at the 37th annual convention of Allied Theatre of Michigan. Said Mr. Berger: the ultimate solution to industry trade practice problems will come through the "unity of exhibitors forcing roundtable discussions at the top levels" between exhibition and distribution.

Admitting that Allied was asking Congress to inaugurate legislation similar to that existing for a long time in Europe and South America, the EDC chief said he felt that solutions could be worked out at across-the-table conferences. The so-called failure of similar roundtable conferences jointly conducted last year by Allied and TOA and with the individual film companies, helped spur the current push for Federal regulation.

Mr. Berger said that the distributors never had expected that divestment would become a reality. By the same token, he said, they will not be able to stem the tide of distributing product at "decent, not confiscatory prices," because it is the "will and right of the public."

Einfeld to Europe for Promotion of Six Films

Long-range promotion on six CinemaScope productions, five to be filmed in Europe, and conferences with film industry leaders on the continent and executives of 20th Century-Fox's International Corp. are part of the agenda set by Charles Einfeld, 20th-Fox vice-president, who was scheduled to fly to Paris this week. It was announced. The trip will set into immediate motion comprehensive advertising, publicity and exploitation plans to pre-sell each of the attractions well ahead of release, according to the company. Among the pictures to be made in Europe are "Anna Christie," "Can Can," "Boy on a Dolphin," "Sea Wolf" and "The Black Wings." Mr. Einfeld will return to New York in about three weeks.

Plan "Madame Butterfly" Advance Previews

IFr Releasing Corporation announces an intensive campaign of previews for "Madame Butterfly," which premieres at the Baronet theatre, New York, April 23, as a benefit for the Hospitalized Veterans Service of the Musicians Emergency Fund. According to IFE, the screening campaign is pin-pointing the previews toward key personnel in educational, musical and women's organizations.
20th Is Bustin' Out A

You'll find out why Mamie Stover had to leave San Francisco!

JANE RUSSELL · RICHARD EGAN

The Revolt of Mamie Stover

COLOR by DE LUXE
Cinemascope®

co-starring JOAN LESLIE
with AGNES MOOREHEAD
MICHAEL PATE

Produced by BUDDY ADLER · RAOUl WALSH · SYDNEY BOEHM
Directed by BUDDY ADLER · RAOUl WALSH · SYDNEY BOEHM
Screenplay by BUDDY ADLER · RAOUl WALSH · SYDNEY BOEHM
Based on the Novel by William Bradford Huie

VAN JOHNSON · VERA MILES

23 Paces to Baker Street

COLOR by DE LUXE
Cinemascope®
also starring CECIL PARKER

Produced by HENRY EPHRON
Directed by HENRY HATHAWAY
Screenplay by NIGEL BALCHIN
Based on a Novel by Philip MacDonald

A masterpiece of suspense and deduction!
The spectacular story of D-Day... and a searing romance!

In the tradition of Wyatt Earp, Billy the Kid, Bat Masterson, Jesse James!

**THE PROUD ONES**

Robert Ryan - Virginia Mayo - Jeffrey Hunter

*Color by Deluxe* CinemaScope

Also starring Robert Middleton with Walter Brennan

Rodolfo Acosta - Arthur O'Connell

Produced by Robert L. Jacks

Directed by Robert D. Webb

Screenplay by Edmund North and Joseph Petracca

From the Novel by Verne Athanas

**THE SIXTH OF JUNE**

Robert Taylor - Richard Todd - Dana Wynter - Edmond O'Brien

*Color by Deluxe* CinemaScope

Produced by John Williams

Directed by Henry Koster

Screenplay by Ivan Moffat and Harry Brown

Based on the Novel by Lionel Shapiro
REPORT RECORD FOR GRANADA

...Report for year of British company shows net profit gain; cites television progress but sees room for both media

by PETER BURNUP

LONDON: In his annual report to Granada Theatres' stockholders, chairman Sidney Bernstein points to his company's record year to September 30, 1955. At a time of generally acknowledged box office depression, Granada's 60 select theatres returned a trading surplus of £40,043, showing an increase of £28,769 on the previous year. After providing for depreciation and other charges, including staff superannuation, the net profit is £258.881, compared with £242,920 last year.

Cites High Taxes

Mr. Bernstein, in his report, points out that out of the net profit of £258,881 no less than £168,253 required to be set aside to meet the demands of income tax and profits tax. Moreover, as the Granada chairman points out, there is also the inevitable burden of entertainment tax, which takes £35 out of every £100 paid in at the box office.

Those figures may bring home spectacularly to American theatre men, lamenting their own currently sorry fate, the burdens which their British brothers are called upon to bear. In his report, nevertheless, Mr. Bernstein dismisses those burdens briefly and prefers to dwell on the bright future which awaits his stockholders in their venture into television.

Granada's subsidiary, Granada TV Network, Ltd., has been appointed the Monday-to-Friday programme contractor to the commercial Northern Region Station. It will broadcast from two transmitters serving a population of some 13 million; one going on the air next month and the other in the autumn of this year.

Stresses Ad Value

Shrewdly, Mr. Bernstein seeks to reassure stockholders on the power of television to sell goods; for it is notorious that a number of advertisers have come to rue their original roseate eagerness for time on the London commercial station. The Granada chief cites unnamed makers of cosmetics, confectionery and soap powders, all of whom have found sales advances by benefit of TV advertising, and proceeds to say:

"If, when independent television covers some 70 per cent of the population of Great Britain—as it will by the end of this year—it is allocated only 10 per cent of the national advertising budget, its success is assured. I have no doubt that the value of the medium to British industry will justify an even greater allocation than this."

Mr. Bernstein adds that it will be his object from the start to blend the claims of entertainment and social responsibility into his TV programmes "which will attract the interest and respect of the British public." It will take time, he says, for advertisers to learn how best to sell their goods through the powerful medium of TV.

Which Side?

Not only concerned stockholders in Granada but theatre men, with no opportunity of sharing in television's potential harvest and who still see in the medium their mortal enemy, wonder, in the face of the Bernstein report, whether the Granada chief has gone over to the other side.

That possibility will remain one of the industry's imponderables for the time being. But the informed point out that Granada holds, against an issued capital of £1,550,000, theatre assets currently valued at £3 million. Also relevant is Mr. Bernstein's statement to his stockholders a year ago: "I believe there is room to develop television entertainment alongside the cinema in this country; indeed not to do so would be to deny the present logic of show business."

Columbia, Metro Deal With Wilcox

MGM and Columbia Pictures plan a joint investment of some $3,000,000 in four independent productions to be produced within the next 12 months in Great Britain by Herbert Wilcox. Mr. Wilcox, in describing the three-picture deal with MGM and the one-picture arrangement with Columbia, stated, "this deal is a tangible demonstration that British-produced films are wanted in this market."

The producer added that the three MGM films will be produced in wide screen and Perspecta sound, with joint financing, while the Columbia film also will be in wide screen with that studio financing the production 100 per cent.

All four pictures will be made under the banner of Mr. Wilcox's Everest Films and Imperiodo Pictures. Mr. Wilcox announced that he will produce "Eastern Approaches," "The Battle," and a third film for MGM and "Sitting Duck" for Columbia, the latter with a $1,000,000 budget.

Mr. Wilcox called the four-picture program "a shot in the arm to the British production industry as there is a credit squeeze in force, a hardening of the pound." Commenting on his other activities, the British producer said he made a deal with George Schaefer to take over the U.S. distribution of his "My Teenage Daughter" with United Artists to handle the Western Hemisphere distribution of "King's Rhapsody," Joel Coward. Mr. Wilcox said, would present his wife, Anna Neagle, on three 90-minute color television spectaculars during the 1956-1957 programming season.

Goldwyn Urges Fewer, Better Productions

TOKYO: Samuel Goldwyn, in Japan for the premiere of "Guys and Dolls," said last week that "the only way for the motion picture business to survive the competition from TV is to produce fewer pictures and only good ones." He added, "a bad picture on a wide screen is twice as bad." Speaking of "Blackboard Jungle" (banned in some parts of Japan), he said, "When a country chooses only to show nice things about itself and not the other aspects, then it becomes propaganda. Life in no country is only beautiful and therefore should be shown as it is. I was and am in favor of sending such a picture abroad."

RKO Moves Exchange

NEW HAVEN: RKO has moved its exchange to a new location on Meadow Street here. Branch manager Barney Pfitkin and his staff are now on the floor level of the Film Center Building annex. All exchanges are expected to shift within a year.

HOLD LITTLE HOPE FOR BRITISH TAX CUT

LONDON: As many see it, this Tuesday, April 16, will be the day of destiny for the film business here. It will be then that Chancellor of the Exchequer Harold Macmillan opens his much feared budget to the House of Commons. Considering the drastic "austerity" measures already put into effect by the Chancellor, it seems highly unlikely that the film industry will win any substantial tax relief. Industry members, however, continue their campaign in the hope of some chance crumbs of comfort for the small exhibitor.
Allied Artists Billings in Sharp Rise

Allied Artists’ domestic billings during the 39-week period of the present fiscal year, ended March 30, are approximately 42 per cent ahead of the corresponding period of last year and exceed the entire domestic gross of 1955. Steve Brodity, president of the company, disclosed this week. Expressing confidence in his company’s and the industry’s future, Mr. Brodity said foreign grosses of the company are “keeping par” with the U.S. advances in billings, and disclosed that the 39-week billings totaled $86,615,000. The company’s 1955 U.S. billings totaled $8,615,000, he said.

36 Films Due

Mr. Brodity added that A.A. will distribute about 36 films this year and that the company’s production program is based “on the turnover of our money.” He added: “The improvement in product-quality and in number, and the understanding of our customers enables us to lay our biggest and best plans. The product from our company, and that of other companies, starting in June, will enable exhibitors to have their best year ever and the good business may carry over into the following year.”

Mr. Brodity, in praising the accomplishments of the A.A. team, also cited the improvement in merchandising of product at the point of sale which, he said, had come about from the number of percentage deals made on films. He also said his company is now cutting “The Friendly Persuasion,” and that John Huston will begin production on “Typee” in July. Other productions slated, he added, are Billy Wilder’s production of “Ariane” in August; Humphrey Bogart’s “Underworld, U.S.A.” in September; and “Hunchback of Notre Dame” with Anthony Quinn and Gina Lollobrigida, now nearing completion in Paris.

Mr. Brodity denied reports Allied Artists has any plans to merge with another company, adding it has entered into distribution deals with RKO in some foreign territories because the number of licenses afforded A.A. precludes the firm opening its own offices.

“Popeye” Deal in Air

He said his company is currently reviewing its plans to build a studio because of a revision in costs, that a deal to acquire “Popeye” cartoons from King Features is still hanging fire, that Ralph Branton of Interstate Television is handling the “Popeye” project, and that A.A. has no immediate plans to sell more product to TV.

Mr. Brodity also mentioned “the large amount of money which A.A. is wasting on legal fees.” He said, “Since we joined the Motion Picture Association of America, the company has been included in many antitrust suits in which we have done nothing to the exhibitor who brought about the suit. It isn’t the exhibitor’s fault, but his attorney’s, who just list the association’s membership in the complaint. By the time we get ourselves cleared, it costs us a few thousand, all wasted.” He added that he had written to the heads of TOA and Allied referring to this matter, but got no reply.

Mr. Brodity’s remarks came on the heels of the close of the Allied Artists national sales conference in Chicago, which featured panel discussions and other sessions attended by division sales chiefs and branch managers in their respective territories. Morey R. Goldstein, A.A. vice-president and general sales manager, presided.

New York House Sold

Berk & Krumgold, theatrical real estate specialists, in conjunction with O’Gara & Co., announce the sale of the Regent theatre property, on Third Avenue, New York City, to film producer Nicholas Farkas. Seller was the Playhouse Operating Co. Mr. Farkas plans to immediately convert the property into a studio for the production of both theatre and TV film.

“Wonders” Continues Cinerama

A dazzling, new Cinerama production came to Broadway this week, specifically, Lowell Thomas’ “Seven Wonders of the World.” The third Cinerama show had an appropriately dazzling premiere at New York’s Warner theatre Tuesday night with stars of stage and screen, and civic, government and business leaders in attendance. The newest Stanley Warner presentation, ushered in with pomp, ceremony and complete television coverage (carried locally by WABD and across the country on the NBC-TV network), immediately succeeds “Cinerama Holiday,” which just completed a 60-week stand at the Warner theatre, and the initial presentation, “This Is Cinerama,” which chalked up a record of 122 weeks in New York.

“Seven Wonders” has all the looks of another Cinerama block-buster. At heart, it is another huge travelogue, but one of such magnificence and variety that perhaps Mr. Thomas was right when, at a preview Monday, he asked the audience to come up with a word other than travelogue to describe the show. “Travelogue,” said Mr. Thomas curtly, “is a word that belongs to Burton Holmes.” He suggested that maybe adventure or romance would better fit the new show. In actual fact, they all fit.

The new title, “Seven Wonders of the World,” is something of a misnomer, for there are probably several hundred wonders in this show. With Mr. Thomas as artistic narrator-guide, the audience is taken on a criss-cross journey, back and forth around the world, to visit both natural and man-made wonders in Brazil, Egypt, Arabia, India, Italy, Japan, Indo-China, Greece, Turkey, to say nothing of the United States.

To at least one reviewer, “Seven Wonders” seems a vastly more interesting show than the second presentation, simply because the visual kaleidoscope is more varied. The show is at its best when the camera is moving, as in the flying sweeps around Rio de Janeiro, the pyramids of Egypt and the lost city of Angkor Wat. The now standard “thrill” section of the film is a wild and amusing ride on a “runaway” narrow gauge railroad train down the side of a Himalayan mountain. The most impressive scenes, however, are those made in Rome of Pope Pius XII in ceremonies at St. Peter’s and at the summer residence of Castel Gandolfo. A couple of sequences, notably those in Japan, are too long and not particularly revealing. In other instances, the treatment is strictly one-over-the-lightly. But in total, it remains a film experience unlike any other.

The color, sound and photography are excellent. Directors of various sections include Tay Garnett, Paul Mantz, Andrew Marton, Ted Tetzlaff and Walter Thompson. Responsible for the photography are Harry Squire, Gayne Rescher and Marian C. Cooper. Emil Newman, David Ratner and Jerome Moross composed the music.

—Vincent Canby.
**Nominations On TV May Be Dropped**

A proposal which may eliminate the future telecasting of the Academy Award "Oscars" nominations may be recommended to the board of directors of the Academy of Motion Picture Arts and Sciences which will meet shortly in Hollywood, it was hinted last week by George Seaton, Academy president, during a visit to New York.

Mr. Seaton, in Manhattan on connection with the Ford Foundation production of "The Williamsburg Story," stated that it costs approximately $800,000 to televise both the nominations and the "Oscar" presentation programs over the facilities of NBC. The Oldsmobile Division of General Motors has been the sponsor of past Academy Awards nominations and presentation events.

Mr. Seaton said: "The Academy is hoping that the telecasting of the next 'Oscar' show would be sponsored by the 10 producer-distributor companies and has already extended an invitation to them in regard to this," Mr. Seaton said. He added that thus far he hasn't heard whether or not the companies have replied to the Academy concerning the invitation.

Mr. Seaton also remarked that if a proposal to eliminate the nominations telecast should be adopted by the Academy board, the sponsors' costs of the "Oscar" show would run about $400,000. "If the 10 companies would sponsor next year's show, the cost to each individual company would be equal to the cost of a page in Life magazine under their national magazine advertising rates," he said. He said that if the industry sponsors the telecast, the programming might most likely take place on a weekday evening that isn't "a good business night for theaters.

**General Tire Refuses RKO Teleradio Price**

**AKRON, OHIO: General Tire & Rubber Company recently refused an offer to sell RKO Teleradio Pictures for $50,000,000, it is disclosed by William O'Neil, president, Mr. O'Neil, making the announcement at his company's annual meeting, noted that the subsidiary is carried on General Tire books for less than $2,000,000. He added that the consolidated reports of General Tire do not include the profits of its radio, television and motion picture subsidiary. It purchased RKO Radio Pictures from Howard Hughes for $25,000,000 in July, 1955. RKO was then put under the control of Thomas F. O'Neil, president and board chairman of General Tire, a subsidiary of General Tire. RKO recently sold its film library to C & C Television Corp. for $15,200,000 and reactivated its production and distribution program.**

**Charlotte Paper Honors Kincey**

CHARLOTTE, N. C.: H. F. (Mike) Kincey has been in the film industry since 1916 and because of his long and successful career and his civic activity duties here, he was honored with an article in the Charlotte Observer this week. The article tells how he became a theatre manager in his native Selma, Ala., upon graduation from school and then switched to theatres in Birmingham and then to Atlanta, where he was in the buying and booking department. He later became a member of a theatre producing group in Greensboro, Durham and Fayetteville, N. C., and afterwards was general manager of theatres owned by Wilby-Kincey & Associates. In 1928 he became affiliated with what is now known as American Broadcasting-Paramount Theatres and four years later moved his company's office to Charlotte. Wilby-Kincey sold its interests to A-B-PT in 1949 and he continued to operate the Paramount theatres in the Carolinas and Virginia. With respect to Charlotte, he says, "After 24 years here I think the citizens are working together to a greater extent than ever before for Charlotte's betterment." He was elected president of the YMCA this year following 14 years as a director and he is also director of American Trust Co., Theatre Owners of North and South Carolina, and Theatre Owners of America.

**Eastman Share Owners Double in 10 Years**

The number of Eastman Kodak Company share owners has more than doubled in the last 10 years, it was revealed this week in a Kodak survey of share ownership. Last December there were 89,668 owners of the 18,277,260 shares of common stock outstanding. This compares with 42,055 share owners at the end of 1946. The increase amounted to 113 per cent. The survey also revealed that the 61,657 shares of Kodak preferred stock are held by 1,308 owners.

**May 5 IATSE Banquet to Honor Richard Walsh**

Richard F. Walsh, international president of the IATSE, will be guest of honor at a banquet May 5 to be given by New York District No. 10 at the St. George Hotel, Brooklyn, it is announced by Thomas Murphy, district chairman. The banquet will honor Mr. Walsh for his election to the executive council of the combined AFL-CIO. Other guests of honor will be Russell Downing, managing director of Radio City Music Hall, and Deputy Commissioner Charles W. Halloran of the New York State Department of Labor.

**Urges Plan To Increase Attendance**

CHICAGO: A joining of forces among exhibitors and distributors on a nationwide scale, for the purpose of stepping up motion picture attendance, was suggested last week by James Jovan, a veteran in the business and owner-operator of the Monroe theatre in Chicago's Loop. The gist of Mr. Jovan's proposal involves setting up a central public relations office through the combined effort of distributors and exhibitors (possibly through COMPO), where the prime function would be to keep the public from getting out of their homes in the evening, to attend a film.

While declaring that he was not unmindful that exploitation techniques play an important part in stimulating business at the box office, Mr. Jovan contends that exhibitors as a body could do a more effective job along those lines. "Every theatre owner I talk to seems to be in the same boat," said Mr. Jovan. "We are constantly depleting box office revenues, but no one seems to be putting emphasis on a plausible solution to the problem. We have a tendency to think that job is making a sincere effort to draw people away from TV sets and into the theatres."

Mr. Jovan proposes that the type of organization he hopes to see established should concentrate on one basic theme: making people continuously aware of the fact that a change in entertainment would be refreshing, say between the hours of five and nine o'clock; that instead of sitting at home night after night in front of a TV set, a movie be made a habit at least once a week.

**20th Century-Fox Holds Regional Sales Talks**

Implementation of sales and promotional plans mapped at a Hollywood meeting of 20th Century-Fox division managers, called by Alex Harrison, general sales manager, last week, was effected in a series of regional conclaves across the country this week. Discussed was the 14-picture slate, budgeted at more than $30,000,000, to be completed or in production by the end of June. Special attention was given "The King and I," due for July release; "The Man in the Gray Flannel Suit," currently going into release, and "The Sixth of June," a June release.

**SMPE Booklet Available**

The Society of Motion Picture and Television engineers has announced that free copies of its booklet on wide-screen processes are still available. The 12-page pocket-size booklet, published last September, summarizes essential characteristics of the methods in use up to that time.
**THIS WEEK IN PRODUCTION:**

**STARTED (9)**
- **ALLIED ARTISTS**
  - House on Lookout Mountain
  - Yaqui Drums
- **ARC (American Releasing Corp.)**
  - It Conquered the World
  - [Sunset Prod.]
- **INDEPENDENT**
  - Snowfire
  - [McGowan Prods.; Eastman Color]
  - Creatures from Green Hall
  - [Gross-Krasne Prod.]

**COMPLETED (8)**
- **ALLIED ARTISTS**
  - The Young Guns
  - The Intruder
- **INDEPENDENT**
  - Hot Rod Girl
  - [Nacirema Prod.]
- **MGM**
  - Somebody Up There Likes Me
- **REPUBLIC**
  - Thunder Over Arizona

**SHOOTING (24)**
- **BUENA VISTA**
  - Westward Ho, the Wagons!
  - [Walt Disney Prod.; Cinemascope; Technicolor]
- **COLUMBIA**
  - Shakedown on Biscayne Bay
  - [Nightfall (Copa Prods.); Reprisal (Ramson Prods.); Technicolor]
- **MGM**
  - Rainbow County
  - [65mm; Color]
  - Julie (Arwin Prods.)
  - Somewhere I'll Find Him
  - [Opposite Sex; Eastman Color]
- **PARAMOUNT**
  - The Loves of Omer Khayyam
  - [VistaVision; Technicolor]
  - The Lonely Man
  - [VistaVision; Technicolor]
  - The Maverick
  - [VistaVision; Technicolor]
  - Gunfight at OK Corral
  - [VistaVision; Technicolor]
  - The Wrong Man
  - [Royal Hitchcock Prod.]
  - Toward the Unknown
  - [Tolucia Prods.; WarnerColor]

**MGM**
- MGM Tea and Sympathy

**PARAMOUNT**
- Funny Face
  - [VistaVision; Technicolor]
- U-I
  - Gun for a Coward
  - [Technicolor]
  - Star Light
  - [CinemaScope; Technicolor]
  - (Trucolor)
- 20th-FOX
  - The Day the Century Ended
  - [CinemaScope; Color]
- **UNITED ARTISTS**
  - The Lonely Gun
  - [Robert L. Jacks Prod.]
- **RKO RADIO**
  - Beyond a Reasonable Doubt
  - Tension at Table Rock
  - [Color]
  - Back from Eternity
- **20th-FOX**
  - Bus Stop
  - [CinemaScope; Technicolor]
- **UNITED ARTISTS**
  - Phantom's Curse
  - [Ball-Air Prod.]
  - The Starfighters
  - [Samuel Goldwyn, Jr. Prod.; CinemaScope; Color]
  - U-I
  - The Mole People
  - The Great Man
  - Kally and Me
  - [CinemaScope; Technicolor]
  - Battle Hymn
  - [CinemaScope; Technicolor]
- **WARNER BROS.**
  - The Wrong Man
  - [Alfred Hitchcock Prod.]
  - Toward the Unknown
  - [Tolucia Prods.; WarnerColor]

**HOLLYWOOD SCENE**

**HOLLYWOOD BUREAU**

Nine pictures were activated, and eight others were sent to editing departments, in the post-Easter weekend. The new undertakings were spread out extensively as to sponsorship, with five distributing organizations represented and two pictures going into camera stage without a distribution commitment.

Possibly the standout among the new projects is Paramount's "Funny Face," a VistaVision production with color by Technicolor, which has Audrey Hepburn, Fred Astaire, Kay Thompson, Robert Flemyng and a great many others in the cast. Roger Edens is the producer, and Stanley Donen is directing.

Technicolor is in the news of new shooting as relates to "Star Light," likewise, this time in combination with CinemaScope. The picture is by Producer Aaron Rosenberg for Universal-International, and Jack Sher is directing George Nader, Julie Adams, Marianne Cook, Elsa Martinelli, Sydney Chaplin and Grant Williams.

And Technicolor is in the new-pictures list a third time as the pigmentation process in use for U-I's "Gun for a Coward," a William Alland producing job directed by Abner Biberman, with Fred MacMurray, Jeffrey Hunter, Dean Stockwell, Janice Rule, Chill Wills and Josephine Hutchinson among the players.

"Tea and Sympathy" Starts

Outstanding in its own special way, which could turn out remarkably in one meaning of the term or another, is M-G-M's "Tea and Sympathy," from the stage play of like title. There was much conjecture and some dismay about the decision to try to make a picture of the property without inviting charges of one or another unpleasant kind. The conjecturing continues. Whatever the outcome, M-G-M is giving the project the full treatment, with Pandro S. Berman doing the producing, Vincente Minnelli contributing the direction, and with Deborah Kerr, who starred in it on the stage, heading a cast that contains John Kerr, Leif Erickson and Dick York.

Allied Artists started two pictures.

"The House on Lookout Mountain" is a Ben Schwalb production directed by Edward Bernds, with Bill Elliott, Kathleen Case, John Dennis and Jean Cooper in the cast.

**One from Broidy**

Producer William F. Broidy started "Yaqui Drums," directed by Jean Yarbrough, with Rod Cameron, J. Carroll Naish, Mary Castle, Robert Hutton and Roy Roberts in the player lineup.

Producer-directors Roger Corman and James H. Nicholson of Sunset Productions began filming "It Conquered the World" for American Releasing Corporation distribution. Peter Graves, Beverly Garland, Lee Van Cleef and Sally Fraser are the top players.

Gross-Krasne Productions rolled "Creatures from Green Hell," with Jim Davis, Robert E. Griffin, Barbara Turner, Eduardo Ciannelli and Joel Flennern. Jack J. Gross and Philip N. Krasne are executive producers, Al Zimbaliot is producer, Sol Dolgin is associate producer, and Kenneth Crane is director.

McGowan Productions, in which Dorrell McGowan is producer and Stuart McGowan is director, began shooting "Snowfire" in Eastman color. Don McGowan, Molly McGowan, Melodie McGowan and Claire Kelly head the cast.

**Warners to Present "Story of Mankind"**

**HOLLYWOOD:** Jack L. Warner, executive producer, has approved final plans for an international schedule for the production of Irwin Allen's "The Story of Mankind," to be presented by Warner Bros. The production will trace the million-year history of man on earth and will be photographed in black and white color by Technicolor for wide-screen presentation. The film, already in pre-production preparation for more than a year, is based on the Hendrik Van Loon best seller which has already sold over 21 million copies published in 17 languages.

**First Payne-Seltzer Film**

"The Boss," starring John Payne, will be the first film produced by the recently-formed joint company set by the actor in association with Seltzer Films, it has been announced by Arthur B. Krim, president of United Artists, which will release the picture. Byron Haskin will direct and Frank Seltzer will produce with Walter Seltzer as associate.

**RKO Signs John Wayne**

**HOLLYWOOD:** John Wayne has been signed by RKO Radio to star in a new production, "Pakistan," it is announced by William Dorris, vice-president in charge of production. Stanley Rubin will produce and Sterling Silliphant will write the screenplay.

**Mayer on Films**

Arthur L. Mayer, industry veteran, in a recent article in The Saturday Review, called "Myths, Movies and Maturity," offers an interesting discussion of film economics as exemplified in films such as "Marty," and points out that the economics of good films are crucially important, now that TV is competing with the motion picture.
Paramount’s Spring Torrent Of Hits is sending grosses soaring to new highs!

Anything Goes
Starring Bing Crosby, Donald O’Connor, Jeanmaire, Mitzi Gaynor, Phil Harris
vistaVision and Technicolor
Music and Lyrics by Cole Porter • Produced by Robert Emmett Dolan
Directed by Robert Lewis • Screen Story and Screen Play by Sidney Sheldon • From the Play by Guy Bolton and P.G. Wodehouse (Revised by Howard Lindsay and Russel Crouse)

Five magnetic stars singing great Cole Porter tunes—in the picture that’s delighting the crowds from coast to coast.

The Scarlet Hour
Starring Carol Ohmart, Tom Tryon, Jody Lawrance
Guest Star Nat “King” Cole
Produced and Directed by Michael Curtiz
Screen Play by Rip Van Rinkel, Frank Tashlin and John Meredyth Lucas
vistaVision

Showmen, here’s the answer to your S.O.S. for new talent. Three Michael Curtiz star-discoveries in a chiller of a thriller.
George Gobel's boxoffice tour of selected first dates is building up nationwide interest—while the title song soars to popularity.

This one's dating fast! Word is out that it's a "Going My Way" type of story, headed for the same type of business.
Meet on Film Showings To Services

A series of conferences with individual film companies on problems relating to U.S. Armed Forces service theatres have been conducted in New York by Pentagon officials and their New York representatives, it was reported this week. The conferences, dealing with issues ranging from clearances to print availability, were reported to be in-depth and further meetings are said to be planned. Among the companies visited by Armed Forces representatives were 20th-Century-Fox, Loew’s, United Artists and Republic.

The individual conferences stemmed from the February 15 meeting between military representatives and the sales managers of leading companies marked by the military voicing its dissatisfactions. Previously, the complaints have come from exhibitors operating theatres near military base theatres.

Company officials in New York, asked to comment on the meetings, said one situation complicating the picture is the print problem on big films which are put in theatrical release as soon as prints are available. One company executive said there are not enough prints available on such pictures for pre-release engagements at Armed Service theatres.

Another executive said there are still areas in the country in dispute as to clearance with local exhibitors. He said such problems will continue to appear and should be solved in a give-and-take spirit. He cited the situation in Texas, where commercial theatres now get priority over big pictures premiered there and “normal” pictures have pre-release engagements in Armed Service theatres, as an example in equity.

All Drive-Ins Open In New Haven Area

NEW HAVEN: All New Haven area drive-ins resumed operations last week. They were the Bowl, West Haven; Summit, Branford; New Haven, North Haven; E. M. Loew’s on the Post Road, Milford, and the Southington Drive-In. All reported fair to good patronage. Capacity audiences are expected shortly as the season goes into fair weather.

Schwalberg in Ad Deal

A. W. Schwalberg, president of Artists-Producers Associates, Inc., has announced the conclusion of an agreement between his organization and Gold Medal Productions, Inc., under which the Schwalberg group will supervise and direct sales, distribution and advertising. Mr. Schwalberg has been named a member of Gold Medal’s board of directors. Martin H. Poll heads Gold Medal.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended April 7 were:

Albany: CAROUSEL (20th-Fox).

Atlanta: ALEXANDER THE GREAT (U.A.) 2nd week; THE KETTLE IN THE GEAR BOX (U-I); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); TOO BAD SHE’S BAD (Kingsley) 9th week.

Boston: ANYTHING GOES (Par.); THE CONQUEROR (RKO); I’LL CRY TOMORROW (MGM); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); NIGHT MY NUMBER CAME UP (Cont. Dist.).

Buffalo: ALEXANDER THE GREAT (U.A.) 2nd week; ANYTHING GOES (Par.) 3rd week; THE BENNY GOODMAN STORY (U-I) 2nd week; CAROUSEL (20th-Fox); GUYS AND DOLLS (MGM); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week.

Chicago: THE COURT JESTER (Par.) 2nd week; THE CREATURE WALKS AMONG US (U-I) 2nd week; DIABOLIQUE (UMPO) 16th week; FOREVER DARLING (MGM) 3rd week; PICNIC (Cul) 8th week; THE ROSE TATTOO (Par.) 7th week; SONG OF THE SOUTH (B.V.) 5th week; THERE’S ALWAYS TOMORROW (U-I) 2nd week; WORLD IN MY CORNER (U-I) 3rd week.

Columbus: ANYTHING GOES (Par.); CAROUSEL (20th-Fox); SONG OF THE SOUTH (B.V.) (reissue).

Denver: ALEXANDER THE GREAT (U.A.); ANYTHING GOES (Par.); CAROUSEL (20th-Fox) 3rd week; I’LL CRY TOMORROW (MGM); THE LADYKILLERS (Cont.) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); TOO BAD SHE’S BAD (Kingsley); WORLD WITHOUT END (A.A.)

Des Moines: CAROUSEL (20th-Fox) 2nd week; MEET ME IN LAS VEGAS (MGM).

Detroit: I’LL CRY TOMORROW (MGM) 4th week; PICNIC (Col.) 4th week.

Hartford: ANYTHING GOES (Par.) 2nd week; THE CONQUEROR (RKO) 2nd week; DOCTOR AT SEA (Rep.) 3rd week; FORBIDDEN PLANET (MGM); THE LADYKILLERS (Cont.) 2nd week; PICNIC (Col.) 5th week.

Indianapolis: ANYTHING GOES (Par.) 2nd week; MEET ME IN LAS VEGAS (MGM); SONG OF THE SOUTH (B.V.) 2nd week (reissue).

Jacksonville: ALEXANDER THE GREAT (U.A.); CAROUSEL (20th-Fox); THE CONQUEROR (RKO).

Kansas City: ANYTHING GOES (Par.); CAROUSEL (20th-Fox); SONG OF THE SOUTH (B.V.) (reissue).

Memphis: CAROUSEL (20th-Fox); FORBIDDEN PLANET (MGM); MIRACLE IN THE RAIN (W.B.) THE COURT JESTER (Par.).

Miami: ALEXANDER THE GREAT (U.A.) 2nd week; MEET ME IN LAS VEGAS (MGM) 2nd week; OKLAHOMA! (Magna) 6th week; SERENADE (W.B.) 2nd week.

Milwaukee: CAROUSEL (20th-Fox) 3rd week; THE CONQUEROR (RKO); SONG OF THE SOUTH (B.V.) (reissue).

Minneapolis: CAROUSEL (20th-Fox); MISTER ROBERTS (W.B.); PICNIC (Col.) 6th week; REBEL WITHOUT A CAUSE (W.B.) 2nd week; SONG OF THE SOUTH (B.V.) (reissue) 2nd week.

New Orleans: CAROUSEL (20th-Fox); MEET ME IN LAS VEGAS (MGM); NEVER SAY GOODBYE (U-I); PICNIC (Col.); TROUBLE WITH HARRY (Par.).

Oklahoma City: ANYTHING GOES (Par.) 2nd week; CAROUSEL (20th-Fox) 2nd week; I’LL CRY TOMORROW (MGM) 3rd week; ROCK AROUND THE CLOCK (Col.); THE ROSE TATTOO (Par.) 4th week.

Philadelphia: CAROUSEL (20th-Fox) 4th week; THE HARDER THEY FALL (Col.); I’LL CRY TOMORROW (MGM) 10th week; MIRACLE IN THE RAIN (W.B.); PICNIC (Col.) 6th week; THE ROSE TATTOO (Par.) 10th week; SERENADE (W.B.);

Pittsburgh: CAROUSEL (20th-Fox) 3rd week; GUYS AND DOLLS (MGM) 10th week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; NIGHT MY NUMBER CAME UP (Cont.) 3rd week.

Portland: CAROUSEL (20th-Fox) 3rd week; I’LL CRY TOMORROW (MGM) 2nd week; MEET ME IN LAS VEGAS (MGM).

Providence: CAROUSEL (20th-Fox) 2nd week; I’LL CRY TOMORROW (MGM) 2nd week.

San Francisco: ALEXANDER THE GREAT (U.A.) 2nd week; DIABOLIQUE (UMPO) 15th week; DOCTOR AT SEA (Rep.) 2nd week; GUYS AND DOLLS (MGM) 21st week; MEET ME IN LAS VEGAS (MGM) 2nd week; OKLAHOMA! (Magna) 8th week; ON THE Threshold Of SPACE (20th-Fox) 2nd week; PICNIC (Col.) 4th week; THE PRISONER (Col.) 5th week; SAMURAI (Fine Arts) 5th week.

Toronto: ANYTHING GOES (Par.) 2nd week; CAROUSEL (20th-Fox) 3rd week; THE GREAT WALTZ (MGM); I’LL CRY TOMORROW (MGM) 2nd week; THE LADYKILLERS (Cont.) 2nd week; THE LIEUTENANT WORE SKIRTS (20th-Fox) 2nd week.

Vancouver: ANYTHING GOES (Par.); THE LITTLLE OUTLAWS (B.V.); PICNIC (Col.); RICHARD III (Lopert).

Washington: ALEXANDER THE GREAT (U.A.); ANYTHING GOES (Par.); FORBIDDEN PLANET (MGM); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); PICNIC (Col.) 7th week; RICHARD III (Lopert) 3rd week; THE ROSE TATTOO (Par.) 5th week; SONG OF THE SOUTH (B.V.) (reissue).
Paramount

CONGRATULATES

ANNA MAGNANI

ON WINNING THE

ACADEMY BEST ACTRESS AWARD

IN

"THE ROSE TATTOO"

* * *

AND IS PROUD OF THE ACADEMY AWARD

ACHIEVEMENTS IN

VISTAVISION PHOTOGRAPHY

TO

JAMES WONG HOWE

(Black and White)

for

"THE ROSE TATTOO"

ROBERT BURKS

(Color)

for

"TO CATCH A THIEF"
Trans-Lux Reports 1955
Profit at $143,878

Trans-Lux Corp., and its wholly-owned subsidiaries, reported that operations for the year ended December 31, 1955, resulted in a net profit of $143,878, according to Percival E. Furber, president and chairman of the board, in the company's annual report. This compares with $184,612 the preceding year. Mr. Furber also announced the company would hold its annual meeting April 26 in New York to elect a board of 11 directors. In the report, Mr. Furber said, "In general, theatre business this past year has reflected the substantial shortage of films being produced by the major companies in Hollywood and showed a downward trend. Because of this, the company has decided to further its interests in acquiring the distribution rights in the Western Hemisphere for motion pictures produced independently both here and abroad."

B'nai B'rith Event Set

Jacob K. Javits, New York State Attorney General, will be the principal speaker at the Cinema Lodge B'nai B'rith Presidents Luncheon at the Hotel Sheraton Astor, New York, April 24, Robert M. Weisman, luncheon chairman, has announced. The luncheon honors retiring president Max E. Youngstein and newly-elected president Robert K. Shapiro.

France After New Market

by HENRY KAHN

PARIS: An extensive report, recently released by Unifrance Film, throws an interesting light on the efforts now being made by France to win a wider international market for her motion pictures.

Last year, according to the report, 4,000 journalists in 70 countries received news and information in 20 different languages about French productions. This year, it is promised, the number will be increased even further. Also, last year, Unifrance Film distributed some 65,000 photographs. At the moment Unifrance has 15 offices covering Germany, Argentina, the United States, Greece, Turkey, Italy, Scandinavia, Spain, Mexico, Peru, Hong Kong, Japan, Switzerland, Venezuela and Great Britain.

The report also describes the progress made by French films in various areas. It terms Germany, Switzerland, Belgium, Canada, Italy and Spain "defensive zones" because the aim there is to hang onto the ground that has been won. The United States is described as an "observation" country, where French producers are "watching and waiting" developments and the effect of the new French film office in New York.

RKO Theatres Seeks Expansion Approval

RKO Theatres Corp. has announced that stockholders in a meeting to be held May 8 will be asked to approve the acquisition by RKO Theatres of all the assets of the Cleveland Arcade Co. in exchange for 1,043,706 shares of the circuit's common stock and the assumption of liabilities. Cleveland Arcade's principal asset is 84.4 per cent of the common stock of Gera Corp., a diversified enterprise engaged in textile finishing, electronic research and manufacturing, weaving of synthetic fabrics and various real estate operations, Stockholders also will be asked to authorize the board of directors to make an offer to acquire the 15.6 per cent of Gera Corp. common stock not owned by Cleveland Arcade in exchange for an additional 216,294 shares of stock. The May 8 meeting has been called in lieu of the annual meeting deferred from the second Friday in April.

Bonded Will Handle Allied Artists Shipping

Bonded Film Service will do all physical handling and shipping of Allied Artists product commencing April 15, Roy M. Brewer, AA supervisor of branch operations, has announced. Bonded is a member of National Film Service. Previously, Allied Artists had been handling its own shipments.
ASCAP Songs Win the 'Oscars'

Academy winners since 1934:

1934 — "The Continental" — Con Conrad, Herbert Magidson
1935 — "Lullaby of Broadway" — Harry Warren, Al Dubin
1936 — "The Way You Look Tonight" — Jerome Kern, Dorothy Fields
1937 — "Sweet Leilani" — Harry Owens
1938 — "Thanks for the Memory" — Ralph Ranger, Leo Robin
1939 — "Over the Rainbow" — E. Y. Harburg, Harold Arlen
1940 — "When You Wish Upon A Star" — Ned Washington, Leigh Harline
1941 — "The Last Time I Saw Paris" — Jerome Kern, Oscar Hammerstein 2nd
1942 — "White Christmas" — Irving Berlin
1943 — "You'll Never Know" — Harry Warren, Mack Gordon
1944 — "Swinging On A Star" — James Van Heusen, Johnny Burke
1945 — "It Might As Well Be Spring" — Rodgers and Hammerstein
1946 — "On the Atchison, Topeka and Santa Fe" — H. Warren, J. Mercer
1947 — "Zip-A-Dee-Doo-Dah" — Allie Wrubel, Ray Gilbert
1948 — "Buttons and Bows" — Jay Livingston, Ray Evans
1949 — "Baby, It's Cold Outside" — Frank Loesser
1950 — "Mona Lisa" — Ray Evans, Jay Livingston
1951 — "In the Cool Cool Cool of the Evening" — H. Carmichael, J. Mercer
1952 — "Do Not Forsake Me, Oh My Darlin'" — Dimitri Tiomkin, Ned Washington
1953 — "Secret Love" — Sammy Fain, Paul Webster
1954 — "Three Coins in the Fountain" — Sammy Cahn, Jule Styne

ASCAP congratulates the 1955 Winners

"LOVE IS A MANY SPLENDORED THING"
W: Paul Francis Webster—M: Sammy Fain
Published by Miller Music Corporation

Year after year, ever since Oscars have been instituted, songs of ASCAP members have been acclaimed as the outstanding tunes used in motion pictures and have won Academy Awards.
Mrs. Zukor Dies at 80

Mrs. Lottie Kaufman Zukor, 80, wife of Adolph Zukor, chairman of the board of directors of Paramount Pictures, died April 7 at Doctors’ Hospital, New York, following a long illness.

Born in Hungary in 1875, she and her parents arrived in the United States in 1883. In 1890 she moved with her parents to Chicago. Seven years later she married Adolph Zukor, a young fur merchant who had also immigrated to this country from Hungary. Two years later, in 1899, she and her husband moved to New York, where Mr. Zukor had become interested in the then-new development of penny arcades and motion pictures. From then on, the Zukors spent their lives in New York City and at their model estate at Mountain View Farm in New City, Rockland County, N.Y.

During her lifetime, Mrs. Zukor was deeply interested in charity work, and was president or a member of the Board of Directors of more than 20 leading charitable organizations. Following three terms of office as president of the United Ladies Aid Society, she was three years ago named honorary chairman of the organization in perpetuity.

Mrs. Zukor is survived, in addition to her husband, by a daughter, Mrs. Mildred Zukor Loew; a son, Eugene J. Zukor; five grandchildren, E. John Zukor, Adolph Zukor II, James R. Zukor, Arthur M. Loew Jr., and Mrs. Boyd Morse; four great-grandchildren, Lynda Morse, Boyd Morse, Jr., Kendall Morse and Michael Morse, a brother, Albert A. Kaufman, and three sisters.

T. N. Childress

DALLAS: T. N. Childress, 69, owner of the Crest theatre, died here April 2 after a month’s illness. He had been in declining health for the past two years. He took over the Crest theatre in 1947. He is survived by his widow, a son, two brothers and two sisters.

Albert Swerdlove

BOSTON: Albert Swerdlove, 58, head of Screen Guild of New England, Classics of New England and Federal Film Co., died suddenly in New York April 3. Surviving are his wife, the former Mollie Haase, and a brother, Jules, of Montreal.

Adolf Schwartz

BRIDGEPORT, Conn.: Adolf Schwartz, 85, former owner of the West End theatre, died here last week. Since his retirement some years ago, his son, Jack Schwartz, had been operating the theatre.

Robert Eris, Pioneer Theatre Manager

PHILADELPHIA: Robert Eris, 82, a pioneer motion picture maker and manager of the Ambassador theatre, Washington, until his retirement two years ago, died here April 4. He entered the film industry with the Lubin company, and was connected with a number of companies through the years, as well as film exchanges in Philadelphia. A daughter survives.

Philip E. Fitzpatrick

PHILADELPHIA: Philip E. Fitzpatrick, 55, chief engineer at the Stanley Warner circuit’s Mastbaum theatre, died here April 5. He had been with the circuit 25 years.

John O. Hopkins

WILMINGTON, DEL.: John O. Hopkins, 66, a veteran exhibitor who operated the Hopkins theatre here for many years, died here recently. His son, John O. Hopkins Jr., now manages the house.

Purchase Drive-in

PITTSBURGH: Morris Finkel and Norbert Stern’s Associated Drive-in Theatres has acquired this area’s largest drive-in, the Echo on Route 51 near Large, Pa., from Al Kurtak.
ALBANY

A firm Easter Week start and strong product are assured a profitable April, industry people believed. Some exhibitors appear more skeptical about May, due to the Daylight Saving Time check-in and possible spotty release schedules. . . . The drive-in season, delayed by snowfalls, had a later handicap in mud. Owners, however, felt early attendance indicated a good year. . . . Of the announced plans for new drive-ins, one certain to materialize soon is the 400-car Unadilla, near Walton. John W. Gardner, owner of Turnpike at Westmore, and A. O. La Flamme, present director of Strand, will open it in May. Successful indoor manager here since 1930, La Flamme is leaving Staten Island to post May 31. He may obtain a winter assignment with that organization. . . . Schine Circuit offices scheduled a warm welcome for Louis W. Schine, on his return to Gloversville from Florida after recuperation from surgery in New York. . . . Other exhibitors who recently sunned in Florida include: Mr. and Mrs. Clarence Dopp, of Frankfort, Northville and Poland, Mrs. Wadad Bonnoumouf, of Malone.

ATLANTA

Joe Hendren, of the Capital theatre and Holiday drive-in, Erwin, Tenn., has launched a $15,000 program of remodeling and modernization of both theatres. . . . Herman Meisdman, of Charlotte, N. C., owner of a chain of theatres in the Carolinas, will soon start work on a conventional theatre in Fayetteville, N. C. . . . A 20-ton air conditioning system has been installed in the Lake theatre, Clearmont, Fla. . . . Roy Jones, owner of the Palmetto drive-in, Palmetto, Fla., reports that his brother Harry, who was injured in a plane crash when en route to Evanston, Ill., is holding his own.

BOSTON

More than 400 friends and industries turned out for the funeral of Albert Swerdlove, president of Screen Guild of New England, which was held at Levine’s Chapel, Brookline. Standee lined the aisles and rear of the chapel. . . . Mal Green, head booker for Interstate, will be laid up for several months due to a skiing accident in which he broke a leg in five places. . . . Ellis Gordon, New England representative for Continental Films, has moved his office to 20 Winchester Street on the first floor of the building recently purchased by Joseph Levine for a new home for his Embassy Pictures Corp. . . . Papers have passed on the Nashua Drive-In, Nashua, N. H., sale to the Yamins circuit. Jeanette Yamins, manager and her partners, Kessler and Lifman, have given title in an outright purchase of the property. Accommodating 500 cars, the theatre was built two years ago. Under the new ownership, major improvements will be made for a late April opening. A new playground area will be installed. This acquisition marks the seventh for Yamins.

BUFFALO

William R. Raikes and Peter G. Becker are founders of a Foundation for the Preservation of the Legitimate Theatre of Western New York which will take over the Erlanger theatre July 1. The Erlanger was sold several months ago by the Dipson circuit of Batavia to Ike Gordon of Rochester, who owns the property and who, it is understood, has made a very lenient deal, extending for a year, with the two young men . . . White Cloud, Indian knife thrower and a girl assistant, will be in a half dozen Western New York cities and towns the middle of April to help exploit “Mohawk,” which opens at the Paramount in Buffalo on April 27. Other towns to be visited by White Cloud will be Lockport, Geneva, Rochester, Canandaigua, Newark, Elmira and Binghamton. . . . Mrs. Lee Gross Adams, booker in the local AB-PT executive offices is vacationing in Florida, to which point she flew the other day with Mr. Adams. . . . Art Moger, Warner Bros. exploitation representative, with headquarters in Boston, was in Buffalo the past week discussing projection plans for “The Searchers,” with Arthur Krotlik and Charles P. Taylor at the Paramount Theatres executive office. John Wayne will visit Buffalo in connection with the opening here.

CHARLOTTE

George Carpenter of the Colonial Theatres, Valdese, is the owner of a new car, courtesy the Variety Club supper club. The club held its first meeting March 31 in the clubrooms. . . . Monday was moving day for Allied Artists exchange which has occupied its new home at 225 W. 4th St. Manager Gene Dyer and his salesmen opened the office Easter Monday and the staff reported to the new location the next day. Easter Monday was a holiday for film exchange workers here. . . . Mrs. Emery Wister spent the Easter week end with her parents at their home near Marion. . . . Business was off Easter Sunday and exhibitors blamed the fine weather which caused thousands to spend their time out of doors rather than inside. “Come Next Spring” opened simultaneously at three drive-ins and the Visulite theatre here. . . . MGM exploiter Tom Baldrige was here from Washington.

CHICAGO

Business in theatres all over the city has gained appreciably since Easter Sunday night. Reports from various parts of the city indicate that box office receipts are from 10 to 25 per cent higher than they were for the same period a year ago. Industry heads feel that last year was especially bad because income tax time coincided with the close of the Lenten Season. . . . “I’ll Cry Tomorrow,” “Rains of Ranchipur,” “Marty,” “Last Frontier” and “Invasion of the Body Snatchers” all gave strong support at drive-in and outdoor theatre box offices during the past week . . . The Belmont theatre, remodelled and air-conditioned, is reviving favorite musical selections on the Belmont theatre organ. . . . Ralph Banghart, KRO field representative, has discovered considerable added interest in the reissue of “Citizen Kane” in the South. Chicago newspapers have been giving space in editorial columns to the return engagement of the film. . . . The Chicago Daily News April 3 printed the largest movie ad in the 81-year history of the newspaper. It was placed by Balaban & Katz at a cost exceeding $5,000, on “Alexander the Great” which opened at the Chicago theatre April 4 . . . The Amusement and Recreation groups, headed by Arthur Segerstahl, president of the Segerstahl Theatre Circuit contributed $10,000 to this year’s Red Cross Fund. Last year’s contributions from the same groups totaled slightly more than $8,000.

COLUMBUS

While downtown first runs are doing business with big pictures on extended holds, subsequent run houses report business down from last year except for the occasional outstanding picture. . . . Local salesmen staged a farewell luncheon for MGM salesman Tom Farrell who is transferred to the Cincinnati branch. . . . Leo Jones, Upper Sandusky, on a Film Row visit, was accompanied by his son, Dick, just completing his freshman year at Notre Dame University.

. . . . B. B. Horwitz, head of the Washington circuit and his wife headed south to vacation in Miami Beach . . . Henry Greenberger, president of the Cleveland Motion Picture Exhibitors Association and Mrs. Otto Schoenstadt, president of Schoenstadt Theatre Circuit, have gone to Florida.

. . . . "Carousel" proved one of the biggest attractions of the year in its first week at Loew’s Broad and was held for a second week. "Song of the South" had a good revival week at RKO Palace and was moved to RKO Grand for a second week. "Dialboille" at the Bexley and "The Littlest Outlaw" at the World were held for second weeks. . . . Manager Robert Little of the Bexley has recovered from a painful case of poison ivy. . . . Manager Walter Kessler of Loew’s Ohio arranged for the presentation of a wristwatch sponsored by Cyd Charisse and Dan Dailey of “Meet Me In Las Vegas” to the Sweetheart Queen of A. Z. A., local junior organization of B’nai B’rith. . . . Floyd Gooding has purchased the 15-acre Zoo Park opposite Columbus Zoo and plans installation of amusement rides and general renovation of the area.

(Continued on following page)
DENVER

Robt. Smith, partner in the Chief, Steamboat Springs, Colo., was elected mayor of Steamboat Springs on Monday, and the next day became the father of a six-pound son. Fred Helweg, Buena Vista auditor, who headquarters here, left on an auditing trip to Salt Lake City and Butte, Mont. Jesse Chinich, western division sales manager, Buena Vista, was in, and with Marvin Goldfarb, district manager, they made a tour of Goldfarb's exchanges, stretching from St. Louis to Salt Lake City. Frank Monroe, Universal booker, father to Frank Joseph Jr., Wm. Claiborne will name his new drive-in being built south of Colorado Springs Cripple Creek, Lugowth, Western Theatre Supply owner, taken ill as he started on a trip, and entered local hospital to recuperate. Jack Berwick, of the publicity department of Fox Inns-Mountain Theatres, and house manager of their Esquire, has been made advertising and promotion manager locally by Columbia Pictures.

DES MOINES

John McKee Heffner, 81, for more than 25 years manager of the Palace and Bijou theatres in Mason City, died at his home after an illness of several months. Mr. Heffner opened the first theatre in Mason City, the Bijou, in 1906. The first seats were kitchen chairs and the projection room was over the ticket box. In recent years, Mr. Heffner was business manager of the Tyden Seed Co.; he retired in 1953. The Lorimore theatre at Lorimore, which had been closed for nearly a year, has reopened under the management of Mr. and Mrs. Don Williams. The theatre is operating two nights a week; businessmen of the community are cooperating in supporting the establishment. The Mallard theatre at Mallard is feeling an attendance slump and in order to tide the theatre over, members of the Mallard Commercial Club have established a fund. Luella Kress, theatre manager, has donated a month's salary, and William Brown, winner of $100 at a recent "Mallard Night," has turned the money back to help keep the theatre open. Saturday and Sunday nights have been made family nights at the Bagley Legion theatre in Bagley. On designated weekends, entire families will be admitted for one dollar despite the size of family.

DETROIT

Brandy snifters engraved "In a Glass by Itself" were passed out to all local critics by Howard Pearl, United Artists publicist. Pearl is also planning a double-page spread in all three local newspapers for "Alexander the Great."

This will be the first time in Detroit history that more than one page has been used for a single ad. Only local theatre damage reported in the April 3 tornadoes was a blow-down of an Essex Township, Ontario drive-in screen. The Detroit Yacht Club is the first private organization in this area to install equipment to handle CinemaScope, Superscope and Vista-Vision. A 38-year-old Pleasant Ridge housewife won the "Bold and Brave" letter contest sponsored by KRO and United Detroit Theatres. Mrs. Mary Lober, wife of a Chrysler tool and diemaker, will receive a four-day New York trip with her husband as a sponsor. Kay Jordan, secretary of the president of the Bank of the Commonwealth, flew to Hollywood as winner of the Central Business District salute to women who work in Detroit. She will lunch at the one-day wedding of the late Goldie Smith left Universal to set up his own Italian film booking service. The Fordson in Dearborn has been closed by Frank Voshouso.

HARTFORD

Ernest Dorau, formerly manager of the New Haven drive-in theatre, North Haven, Conn., and at one time general manager of the Middletown Theatres, Middletown, Conn., for the Morris Pouzner interests, has been appointed manager of the New box theatre, Newtonville, Conn., by Paul Toki. Robert Duffy, assistant manager, East Windsor drive-in, East Windsor, Conn., has been promoted to manager of the Pix drive-in. Benjamin Gold, division manager of part of Lockwood & Gordon Theatres. Bercal Theatres Inc., operators of the Parsons and Star here; Manchester drive-in, Bolton Notch and Plainfield, Plainfield, all in Connecticut, has been re-opened from the Star building, 1255 Main St. to the Parsons building, 1087 Main St. Joe Heidt of the Columbia exploitation staff met with George E. Landers, Hartford division manager, E. M. Loew's Theatres, on regional bow of "Rock Around the Clock" starring Bill Haley. Lockwood & Gordon Theatres have reopened the long-dark Strand theatre, the only conventional, four-wall theatre in Winsted, Conn., following extensive remodeling of the 1955-flood damaged structure. Remodeling cost over $55,000. Mrs. Hazel Florian continues as resident manager.

INDIANAPOLIS

James Piros and Art Cherouis have bought the Diana at Noblesville from the Vonderschmitt circuit, giving them two houses there. Ed Lynch has announced plans for a new drive-in near Boonville. Work will start May 1, with a view to a summer opening. Dick Frank, Paramount branch manager, is remodeling the offices here. New air-conditioning is part of the deal. James Leavitt, manager of the Safety Film Distributors, of the General Hospital, Boston, last week for a checkup. Claude McKeen, Warner's branch manager, is vacationing in Florida. George McDonald has succeeded Herschel Spencer as manager of the Strand at Munice. Gene G. Himelein has bought the Eastern at Fort Wayne from Kenneth and Forrest Hiller. Eastern Cinema has sold the jewel at Jamestown and it will be converted for commercial use.

JACKSONVILLE

Variety members of Tent 44 staged a Saturday night "fun frolic" at the Lakewood Woman's Club. Fred Hall, MGM branch manager, expects to move his staff into Loew's handsome new building at the corner of Forsyth and Washington streets about May 1. A Variety meeting will celebrate the first anniversary of their large organization here at Fred Abood's restaurant the night of April 20. A delivery driver here recently had owned the April birthdays of FST film buyer Harvey Garland, booker Tom Gerard and secretary Bea Christ. Attending was the FST home office staff and Film Row branch manager. John A. Leavitt, manager of IATSE business manager, was rushed to a hospital for an emergency appendectomy. The downtown, first-run Palace Theatre, with a new air conditioner, Saturday night, has been closed indefinitely the night of April 1 by Florida State Theatres. Its first run policy was shifted immediately to the next-door Imperial, a suburban run house for many years, and the Imperial policy went into the next-door Empress which had been shut for nearly two years. J. Deitch and French Harvey, FST executives, left on a field trip into the Miami area.

KANSAS CITY

One of the most important subjects to be presented to the annual convention of the Allied unit of Kansas and Missouri May 8 will be the Senate Committee hearings on the grade protection under the presidency of National Allied, will handle this matter. Benjamin Berger, vice-president of National Allied, will also speak. It will be a one-day meeting at the Redfield Hotel, an all-industry luncheon and election of officers at the last afternoon session. The board of directors of the Kansas-Missouri Theatre Association will hold its first board meeting under the presidency of Don BURNETT, April 18. The board of directors of the Greater Kansas City Motion Picture Association is to hold a meeting early in April. George R. (Russ) Stephens, who recently took over as manager of the KRO Missouri theatre, has found a house, and is expecting his family to join him here shortly.

LOS ANGELES

Ladies of Variety are honoring Mrs. Morgan A. Scott, vice-president of the organization, at a luncheon at the Ambassador Hotel. Mrs. M. J. McCarthy is president of the club and Mrs. Roy Reid is secretary. Roy Miller, who built the beautiful Carthay Circle theatre with his brother Fred, is very ill at Hollywood Presbyterian Hospital. Fred Stein Enterprises has acquired the privilege of the theatre in Monrovia. Hugh Braly, district manager for Distributors Corp. of America, flew to San Francisco. Bill Farnett, former pilot of the Village theatre in Claremont, has been transferred by Fox West Coast to their Banning theatre as manager to replace Bob Dye, who has been shifted to the Fox in Taft. Milton Frankel, office manager of Favorite Films, has been promoted to salesmen with the organization. On crashes after injuring her ankle is Rose Webb of the B. J. Leavitt organization. Manuel Carmakas, Mayor of Delphi and owner of the Vista in Virginia theatre there, was in town to secure some new product for his houses. The Film Row Club annual picnic date has been set for Saturday, June 10, at the Crystal Springs area in Griffith Park.
MEMPHIS

The Ritz theatre, Reyno, Ark., which was destroyed by fire recently, is being built from the ground up by its owner, Faye Lamb. A baby girl has been born to Mr. and Mrs. Adolph Baker. Ruby's name is Rebecca Ann Baker. Mr. Baker is city manager for Malco Theatres, Inc., at Owensboro, where Malco operates the Malco and Strand theaters. Whitney, composed of women of the motion picture industry, had a second birthday party with a dinner at Hotel Chisca. Joe Young, branch manager of Warner Bros., spoke. He presented the Whitney service of WQWMT in the Variety Club's work for the Home for Convalescent Children. George Willett is the new owner of Lindy theatre at Lindon, Tenn. Alfred Bishop, owner, has closed the Honka theatre, Honoka, Miss., for the summer. Orris Collins, owner, was in town with announcement that the Sunset drive-in, Paragould, Ark., was open for the new season. Loew's Palace, showing the 20th-Fox film, "Carousel," and Loew's State, with MGM's "Forbidden Planet," had twice average business—best in several weeks.

MIAMI

Johnny Gould, son of United Artists' Joe Gould, is remaining here for ear surgery by Dr. Walter Hotchkiss. The Goulds have been in Miami since Mr. G. stayed on with the child. Mr. and Mrs. Harry (FST's district supervisor) Bonwick celebrated 21 years of marriage with a holi-day in New York. Johnny Johnston made appearances at the theatres showing "Rock Around the Clock," and the Paramount had a continuous showing of the film for 38 hours. Vacationing at the Saxony were Mrs. K. (WBBM TV exec) Weinberg of Chicago. The Eden Roc was the locale for the annual spring fashion luncheon of the Variety Club Women's Committee which was chairmaned by Mrs. Ed Melniker, and which benefits the Variety Children's Hospital.

MILWAUKEE

The Bluemound theatre here, managed by Dick Grede, will install ear heaters this winter to be ready for use this coming fall and winter, it was announced by Bob Gross, district manager for Smith Management Co. . . . The Viollet theatre here now is being run by Peter Doctor. . . . Mrs. Irene Zeni, owner of the Realto theatre at Norway, Wis., was in town this week. Her theatre will be handled by Theatre Service. . . . John Vallin, home office representative of United Artists, was in town this week. . . . New personnel at the United Artists exchange include Mrs. June Steel, booker's desk, and Miss N. Stewart, billing. . . . Seen along Film Row this week were Don Driskin from Wisconsin Dells, and Red Erickson from Loyal Wisconsin. . . . "The Man in the Gray Flannel Suit" was sneaky previewed at the Fox-Wisconsin theatre.

MINNEAPOLIS

Fire at the Chief theatre at Red Wing, Minn., did about $10,000 in damages. The blaze, which originated and was confined to the marquee, also did some damage to the projection booth and equipment. House is operated by Jack Wright. . . . Reno Wilk, manager of Triangle Outdoor Theatres, is back from Florida, where he spent the winter. . . . Ray Day, the top salesman in northern Minnesota for United Artists, resigned.

... The Navarre drive-in at suburban Lake Minnetonka is first in the Twin Cities to open for the season. Drive-ins in the Twin Cities started by Minneapolis Entertainment Enterprises were scheduled to open April 13, but openings were dependent on the weather. . . . Ted Mann, operator of the World theatres in the Twin Cities, was in New York on business. . . . A tentative list of speakers at the North Central Allied convention May 15-16 at the Nicollet hotel, Minneapolis, includes Myron Blank, TOA president, and John H. Weiser, consultant for National Allied: Jack Kirsch, president of Allied of Illinois; Senator Hubert H. Humphrey of Minnesota, and William Gehring, vice-president of 20th Century-Fox.

NEW ORLEANS

The "Meet Me in Las Vegas" contest is in full swing at the Saenger theatre, where young and old are casting their votes for their favorite showgirls. . . . W. G. Bradley, Paramount southern division manager, returned to home base in Atlanta following a sales meeting here with manager Bill Holiday and staff . . . L. J. "Jack" Dowling of New Haven, Brookhaven, Miss., says that if the picture is appealing to the teen agers, it will register big grosses these days. . . . H. H. Moreau, Shreveport, La., has asked Transways to resume transportation service to his Tiger drive-in, Marksville, La. It has been closed during the winter months. The new manager is Tommy Ducote, who resides at the theatre. . . . Universal's new office manager is Bill Houston, who was recently transferred here from the Dallas branch. . . . Mr. and Mrs. Harold "Babe" Cohen arc in New York for two weeks of business in the interest of Harold Cohen Enterprises, Inc. . . . Al Morgan of McNeldean Theatres, returned to headquarters at Union Springs, Ala., after a three-day buying and booking trip here. . . . Ed Doherty of Exhibitors' Service, Memphis, Tenn., has acquired the buying and booking for the reopened Starlite drive-in, Canton, Miss., by James Sistrunk. Mr. Doherty advised that it will be serviced out of New Orleans.

OKLAHOMA CITY

United Theatre Owners of Oklahoma held its regular monthly meeting April 2. . . . Mrs. Ethel Cooey, manager of the Skytrain theatre, is in the hospital recovering from an operation. She expects to be home in a few days. . . . The new concession stand for the 77 drive-in theatre is being completed and will be ready for use in another week. It is much larger and a great improvement over the present stand. . . . Lee Bosie, Clark, 59, part owner of the Clark-Willaim Enterprises and manager of the company's four theatres in El Dorado, Ark., died March 31. Mr. Clark was an early leader in the theatre business at El Dorado. Survivors include his wife, two sons, two brothers, and two sisters. . . . "Top Gun" is playing at four suburban theatres here this week.

PHILADELPHIA

David Supowitz, outstanding theatre architect, was honored at a testimonial dinner April 9 at the Bellevue-Stratford hotel given by the Motion Picture Division of the 1956 Allied Jewish Appeal. Jack Beresin, former International Chief Barker of the Variety Clubs, and branch manager Howard G. Minsky, were co-chairmen of the event, which honored Mr. Supowitz not only for his architectural talents but for his intensive communal and philanthropic work. . . . A memorial exhibition of paintings by the late John Kenneth Love, manager of the惯's Bench. Cape May, N. J., is being staged this month at that house in the lobby. . . . Donald Tuffillaro, Norristown, Pa., real- tor, heads a syndicate planning to build an open-air theatre for year round operation near that city. Robert A. Forrest, script writer for Universal and Warner Brothers while on the West Coast between 1944 and 1949, was named program director of WCUTV here. . . . Melvin Fox, who heads the independent chain of Fox Thea- tres, is building his eighth drive-in, the Valley Forge, at King of Prussia, Pa. Construction has already started for his drive-in at Olympia Lakes, N. J., where he also operates an amusement park.

PITTSBURGH

The Guild theatre gets its first Acle Gun picture, "The Ladykillers," following the current "The Night My Number Came Up." All previous Gun pictures have played the Squirrel Hill. The city's only burlesque house, the Casino, operated by the I. Hirst Enterprises, folded suddenly. (Continued on following page)
SAN FRANCISCO

Ward Pennington, sales manager of the local Paramount Film Dist. office, transfers this week to the Warner Bros. managing office at that office. . . House records of the Stage Door theatre are already broken by the $220,000 gross of "Guys and Dolls" which is nearing the end of its run there. That gross is $20,000 more than the receipts of "Red Shoes," $40,000 more than "Hamlet," and $52,000 more than "Julius Caesar," previous record holders. . . Stephen Moore, manager of the Vogue is on vacation. . . The Calonga drive-in, Calonga was to reopen the 13th with Dick Kelly as manager.

ST. LOUIS

The Delta drive-in theatre, Sikeston, Mo., was damaged for the third time within a matter of months by a wind storm of tornado-like velocity. The two previous times the screen was badly damaged. This time it escaped the blow and the concession house received most of the damage. The theatre is closed while the damage is being repaired. . . Mr. and Mrs. Anthony Fenton, owners and operators of the Starlite drive-in, Boonville, Mo., have installed CinemaScope equipment and have opened the theatre for the current season. . . The management of the Mid-Way drive-in, Highway 61 Lilbourn Junction near Portageville, Mo., will open for the season April 16. . . The Silver Star drive-in theatre, north of Kirksville, Mo., did a lot of repairing and renovating prior to its recent opening for the summer season.

TORONTO

Superintendent of the film laboratory at Associated Screen News Ltd., for more than 27 years, Morris Metzger, 70, died at his home in Montreal following a lengthy illness. Metzger, who accompanied Admiral Perry's 1909 polar expedition, was also known in the film industry as the person who was responsible for the design of the turret lens and an automatic splicing machine to join moving film. . . Of the 275,000 entries to the 20th Century-Fox and Warner Bros. Film Festival Contest in Toronto, through The Telegram, 103 were winners, agreeing with the experts. A tie-breaker is to be held to ascertain who is going to pick up the $101 prizes. . . Hamilton Theatre Managers Association have planned a stage and screen show at the Palace in Hamilton in aid of Variety Village, Toronto Tent No. 28's pet project. . . Theatres in Montreal, usually granted automatic renewal of their municipal permits, along with clubs, restaurants, taverns and pool rooms May 1, have to make special application for their permits this year.

PROVIDENCE

An application for a liquor license for a proposed cocktail lounge and restaurant on the grounds of the Warwick Musical theatre was recently taken under advisement by the Warwick Board of Police Commissioners, after a lively hearing. More than 35 persons attended the hearing, with more than 20 speaking in opposition to granting of the application. Burton Boroff, producer at the theatre, alone spoke in favor. Residents of the Quaker Lane area, where the proposed theatre-cave would be erected, were among the opponents. A decision will be rendered at the next town meeting scheduled this month. . . One of the largest downtown Pawtucket real estate deals in many years, involving sale of virtually an entire city block, is in prospect, it was disclosed recently. Joseph J. Zunuski, prominent restaurant owner and real estate dealer, said a group he heads will buy for $350,000 the property at Broad, Beatty, Mason Streets and Goff Avenue. Comprising 55 tenant business firms, including the Leroy theatre, Pawtucket's largest first run house, the property is being sold by the Broad Street Power Company, acting with the option of the Leroy. . . Rapid recovery from the avalanche of snow was evidenced by three nearby drive-ins, the Bay State, Cranston Auto theatre and Route 44 drive-in, now advertising their re-opening attractions. Others are expected to follow just as soon as bulldozers remove the tons of snow.

WASHINGTON

The Variety Club of Washington was to salute the Washington Senators baseball team in the club rooms April 14. Norman Kal was chairman of the event. . . Robert Etris, 82, retired manager of the Stanley Warner Ambassador theatre, died April 4 in Yeadon, Pa. Etris moved to Washington in 1916 in connection with "Birth of a Nation." He became associated with the Randell Theatres at that time, and remained with the company when the was taken over by Warner Bros. and later Stanley Warner. . . Maureen O'Sullivan was in town to present awards for the Business and Professional Women's Club, the Hecht Co. and McClure's Magazine. Jack Fox, Loew's Capitol, Palace and Columbia publicity director, and his family, were vacationing in Florida. . . The Tivoli theatre had a live stage show, its first in 23 years, when it presented "Dr. Jekyll and His Weird Sister." . . Sara Young, booker at 20th Century-Fox, is a grandmother again. Her son, Dick, and his wife are the parents of a second boy. The Washington Morton Blossom Festival, which benefited from the talents of Loew's eastern division manager, Orville Crouch, and Loew's Capitol theatre manager, Joel Margolus, drew the largest crowds in its history.

WOMPI Convention Set

ATLANTA: The third annual convention of the association of Motion Picture Industry, originally scheduled to be held here in October, has been changed to September 28-30, according to Laura Kenny, chairman of the convention committee, who said the event would be held at the Dinkler-Plaza hotel.

SUPERSCOPE STANDARDIZES IN THE WIDE SCREEN

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MOTION PICTURE HERALD, APRIL 14, 1956

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London Will Head Allied Of Michigan

DETROIT: Milton London of this city was elected president of Allied Theatres of Michigan at the closing day of the 37th annual convention of the organization here last week. Other officers named are: Alden Smith, vice-president; William Wetsman, treasurer, and Bernard J. Kilbride, Jr., secretary. The advisory board consists of Sam Barrett, Carl Buermere, Clive Waxman, William Clark, Lou Mitchell and Floyd Chrysler. The new board of directors includes Mr. Smith, Mr. Wetsman, Irving Belinsky, Emmett Roche, Mr. Kilbride, Adolph Goldberg, Frank Forman, Mrs. D. Cassidy, Walter Fisher, William Rice, Frank Spang, Mr. London, Harold Sharpley and Martin Newman.

At the convention banquet, guest speaker Benjamin Berger, of Minneapolis, urged Michigan Allied to pitch into the struggle to secure top pictures he said are now denied small town and suburban houses. Mr. Berger, a member of the committee presenting Allied’s platform to the Senate Small Business subcommittee, said he felt the ultimate solution to current problems would come through unity of exhibitors forcing round table discussion at top levels among industry branches. He added that even as the distributors had never expected divorcement to go through, they would not ultimately be able to stem the tide running to proper distribution of product at decent, not confiscatory, prices.

Lee and Simons Speak

Other addresses during the convention included those by Joseph L. Lee, branch manager of 20th Century-Fox, and Mike Simons, customer relations head for M-G-M. Mr. Lee’s talk dealt primarily with Cinemascope 55, while Mr. Simons treated exhibition generally, predicting a rash of new theatre building in the near future, especially drive-ins, which, he predicted, would exceed in size any now existing.

Harold Brown, appearing as the local chairman for the national committee for the elimination of the excise tax, gained the convention’s pledge of Michigan Allied support.

New York Variety Club Epilepsy Drive April 15

The New York Variety Club Foundation to Combat Epilepsy will commence its annual drive for funds April 15, it was announced this week by William J. German, the Foundation’s president. The Foundation is establishing and will support the Variety Club Clinic for Children with Epilepsy at the Albert Einstein College of Medicine-Bronx Municipal Hospital Center, and will install a research laboratory there.

Irving N. Margolin has been elected vice-president and member of the board of Cinerama Productions, Inc. He also remains treasurer of the company.

Charles L. Glett, RKO executive vice-president, returned to his Hollywood office this week following a series of home office conferences with Thomas F. O’Neill, chairman of the board, and Daniel T. O’Shea, president.

A. E. Bollengier has been appointed vice-president and treasurer of Magna Theatre Corp., succeeding Malcolm Kingsberg, recently resigned.

Charles Handel has been appointed publicity manager of I.P.E. Releasing Corp.

Fred Goldberg, advertising and publicity manager, who will leave the company April 27, has been appointed head of the New York office of the Arthur P. Jacobs Company and coordinator of the firm’s European activities.

Harold J. Salesman has been added to the home office sales staff of Continental Distributing, Inc. He had been assistant to the executive vice-president of Italian Films Export for two years.

Mrs. Edith Evans, Malco theatre manager, Newport, Ark., was honored recently at a banquet and dance at the Hotel Gayoso, Memphis, in recognition of Malco theatre managers who have had at least 18 years service with the company.

UPA Buys Up Its Columbia Cartoons

United Productions of America has purchased the TV rights to all UPA cartoons from Columbia Pictures for $200,000 with a view toward using the old cartoons for UPA’s TV program to be inaugurated over the CBS network early this Fall. The company also revealed that Columbia will continue to release new theatrical UPA cartoons.

Steve Bousstow, president of UPA Pictures, Inc., in New York last week before leaving for Europe, announced that he and Ernest Scalon, vice-president, will set up a London office shortly. Mr. Bousstow, commenting on the forthcoming TV program, said that some 26 UPA cartoons among those purchased from Columbia will be shown during the 52-week half-hour program. A seven-year partnership contract between UPA and CBS has been signed, it was stated. The program has an annual advertising cost of $1,638,000, and calls for two six-minute “cartoonettes” and three three-minute “vignettes.”

Mr. Bousstow added that some 78 TV cartoonettes have been completed to date, while 20 more are in the planning stages. He said the enlarged New York office and the one in Burbank, California will continue to produce motion picture, commercial, TV spot, industrial and educational films.

McAllendowney Back

Kenneth McAllendowney, producer of “The River,” has announced his return to motion picture production with the re-activation of Oriental International Films, Inc. He plans to film three pictures in the next two years, all in color and wide screen.

People in The News

Testimonial Dinner Held For Cleveland Critic

CLEVELAND: About 200 guests attended the W. Ward Marsh 40th anniversary testimonial dinner held this week at the Carter Hotel here. Mr. Marsh has been with the Cleveland Plain Dealer 40 years and is now its motion picture editor. Among the guests were Jerry Wald, George Murphy, Charles Einfeldt, Ernest Enerling, Mori Kruschen, Jerome Pickman, Charles Simonelli and S. H. Fabian. The speakers included Governor Frank J. Lausche, Mayor Anthony Celebrezzi and Allen Lowe, official city greeter. Two oldtime films were shown—a 1915 travelogue and a feature, “New York Hat,” with Mary Pickford and Lionel Barrymore. Mr. Marsh was presented a plaque from the Cleveland City Council with a resolution of commendation for his promotion of good entertainment and also a resolution of commendation from the Independent Theatre Owners of Ohio.

Honor Supowitz At Testimonial

PHILADELPHIA: David Supowitz, well-known architect who has remodeled or built almost 500 theatres along the eastern seaboard, was honored April 9 at a testimonial dinner given by the Theatrical Division of the 1956 Allied Jewish Appeal. The scene was the Bellevue-Stratford Hotel here. William C. Gehring, 20th Century-Fox vice-president and executive assistant to Spyros P. Skouras, president, was the principal speaker for the occasion.

warners votes dividend

A dividend of 30 cents per share has been declared, payable May 5, 1956, to the holders of common stock of Warner Bros. record April 20.
EXCELLENT THEATRE FOR SALE OR LEASE.

Bigger growth area in New England. Chance of lifetime. BOX 291, MOTION PICTURE HERALD.

WANTED TO LEASE DRIVE-IN THEATRE.

Can manage and supply projection equipment. Must be Eastern Pennsylvania. Write with complete information. BOX 294, MOTION PICTURE HERALD.

WANTED: CONNECTICUT THEATRE. ALL REASONS CONFIDENTIAL. BOX 295, MOTION PICTURE HERALD.

FOR LEASE: EXCELLENT NEIGHBOURHOOD theatre in growing Indiana. Equipment in good condition. CinemaScope screen. Opportunity for right party. BOX 296, MOTION PICTURE HERALD.

LOST LEASE! CLOSING OUT COMPLETE equipment conventional theatre—30 in. Carrier air-conditioning. Simplex mechanisms. Altec sound. American motors. Will sell all or separately. JOHN WILLIAMS, Sate Theatre, Jackson, Miss.

STUDIO EQUIPMENT

CINEFLEX 25MM CAMERA W/ LENSES: motor; 2000' magazines; filter holders and case. $1,500 value. $600; 4K Eyro Gyro Tripod, $300 value, $10; B & W Automatic Processor, $1,300 value. $975; Maurer 16 Camera, lens, 2 magazines, syncmotor, 12V motor w/battery, all cases, complete $2,965; $900W Background Projector, reconditioned. $585; Bardwell MuleMaster studio floodlites. 3 hands on rolling stand. Holds 12 bulbs, $150 value. $29.90; Qualitone Heads only, $5.95; Sets only $10.95; Mantola 35mm composite sound/picture, $495.00. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PEERLESS MAGNARCS, EXCELLENT CONDITION. $500; reconditioned. Samaide Film Cabinets, 300', $2 section; band rewind, $75.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.


THEATRE OWNERS AND MANAGERS may procure the latest information concerning theatre equipment and supplies by writing Motion Picture Herald, indicating their interests. Merely fill out the adjoining coupon and mail in business envelope. For further convenience various classifications are listed below with numbers for indicating them conveniently in the coupon. Mail the coupon to Motion Picture Herald, Theatre Service Department, 1270 Sixth Avenue, New York 20, N. Y.

31W—Air-conditioning
32W—Wall materials
33W—Drive-in admission control systems
34W—In-car speakers
35W—In-car heaters
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39W—Rubber mats
40W—Interior lighting
41W—Projection lamps
42W—Projectors
43W—Motor-generators
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THEATRES
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NEW EQUIPMENT

PLAY CINEMASCOPE "35" MAGNIFICENT Single Channel Magnetic Sound complete, $750; Cinematic adjustable anamorphic $325 pr. Micro-Clarke Metallic Seamless screens 75 sq. ft. Box on Time. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

INTERMEDIATE MOVEMENTS—NEW SURPLUS FOR SIMPLEX $69.95. DeVry $59.95. Holmes $34.95. Automatic enclosed rewinds $69.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

IN-CAR SPEAKERS $425. YEAR WARRANTY. 4" unit, steel case painted blue-white. Fits a per set 2 speakers, operation box. $52.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITION WANTED

AGGRESSIVE, EXPERIENCED, EXPLOITATION minded manager, 32 years of age, desires change. 10 years of experience, married, will locate anywhere. Starting salary $100. BOX 297, MOTION PICTURE HERALD.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPCORN, popcorn equipment and supplies. POPCORN SUPPLY CO., VILLA, Nashville, Tenn., U.S.A.

HELP WANTED

WANTED: EXPERIENCED FILM EDITOR to relocate in Washington, D. C. Experience in sound work helpful but not necessary. Send complete resume, salary wanted, etc. BOX 301, MOTION PICTURE HERALD.
Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

A More Favorable "Climate" For Motion Pictures

Not necessarily a Florida climate, but a better acceptance of motion pictures generally by opinion makers. This is something which shines as the sun, or maybe under a cloud. Temperatures can drop, with important areas of the public—and you'll notice the chill, at the box office.

We quote the phrase, which we used as a headline on this page, from Dave Jones' excellent contribution to the TOA "Business Builders" bulletin. He is a substantial member of the organization's showmanship committee and speaks with the authority derived from experience with the Kerasotes Theatres in Springfield, Ill. We never met him, but we know his town and have visited some of these theatres at the local level.

The bulk of his good advice in this bulletin is to urge theatre managers to become better acquainted with their newspaper men who determine the "climate" for motion pictures in their own pages, and to a large extent, in their communities. But there are many more who fortify their general objective—and the theatre manager who "covers the waterfront" in his own town is a man of many parts and plays many roles in community affairs.

He is as familiar with the local civic officials, school authorities, church leaders, women's clubs and businessmen's organizations as he is with editors and publishers. In fact, if he gets over his business front, the newspaper man will look up to the theatre manager as a leader—and a showman. There is nothing in community relations that doesn't require showmanship, and even a newspaper needs the benefits of the same skills that sell tickets at the box office. Your editor will know that when he knows you—if you are both alert and can see eye to eye, with a clear vision of the road ahead.

Theatre managers who have properly developed their newspaper relations have helped to sell advertising to other cooperative merchants, and even get behind campaigns or contests to build circulation, which pays off in added coverage at the point of sale.

Half a Billion Dollars

Jay Remer, in his by-line story in last week's HERALD, gave a factual report of new product coming up, with the headlined twist of "Half a Billion Reasons Things Are Looking Up"—referring to the $500,000,000 that producers must put on the line to pay for pictures that are to be made or released during the current year.

We sometimes wonder if working managers realize just what this means, or do the box-car numbers help to cancel the issue. As a matter of fact, it's not news that film industry must provide new money, every year, if new pictures are to be created. Ours is one of a few special industries wherein production must be re-financed, in its entirety, to enable the studios to turn out new films. Most of the major companies and the accumulated independents, spend as much as fifty to one hundred million dollars per year, separately. Exhibition in theatres doesn't require this burden of new financing, for the cost of a new theatre can be amortised over as long a period as thirty years. But the production cost of films must be amortised in as short a time as thirty months, and it is not uncommon for the inventory value of a picture that has been as long in release to be carried at $1.00 on the company's books. Where do they get the money for new pictures? Well, it has to reproduce itself—or there wouldn't be any new product.

Another manager in our travels is reported for a system which is neither new nor exclusive, for determining the proper age of juveniles who cross the box office barrier between adolescence and being "grown-up" for a higher admission price. He doesn't question them about vital statistics nor ask them to produce a birth certificate. He merely backs them against the wall—where there is a strong black line marked in enduring stencil, and if they measure "up to here" they are grown-up, but if they lack an inch or so, they are still eligible for children's admission. It saves a lot of argument and the safety factor is considerable, for even juveniles can be overgrown to the point of promoting disorder among the small fry. Back to the wall, there is no argument—if you're taller than the rules allow.

This is surely an inexpensive and orderly way to encourage youngsters to be on good terms with the doorman and to be well and favorably known for their good behavior as well as their right age.

Sarah Kellar, who is a good booker for MGM and also president of WOMPI, in Jacksonville, has an idea which is worth attention, since it strikes home on a particularly sensitive spot in industry relations. She thinks that every local or regional unit of the Women of Motion Picture Industry should have at least one man on the board—and currently, they are mulling over the idea of calling this fortunate male their "Mascot"—which is not at all what it should be. They concede that men are sometimes useful as well as ornamental, and they want to have a man around the place, who will be specially favored with the privilege of extending his influence in behalf of WOMPI on their home grounds. Such a selection would truly be "The Man of the Year" along every Film Row—and we pause to watch for the first announcement of this appointment—extending our sincere congratulations, and sympathy, to the lucky guy. —Walter Brooks
This tall gal—standing twenty feet high in the lobby of the Capitol Theatre, on Broadway, is apt to be on view for quite a long time, announcing the "next attraction" to succeed "Alexander the Great." Jane is also Great, in her special way, and Alexander would have liked her—nor will he object to the billing.

A real carousel, juvenile size, was part of street ballyhoo, for the opening of "Carousel" at the Fox Wisconsin theatre, Milwaukee. You can find these amusing little contraptions around the country, where owners plan to please children for a small fee.

Alice Gorham presents another of her fine lobby displays, this one devoted to appreciation of Detroit's women workers, at the Michigan theatre. United Detroit Theatres have a Quigley Grand Award winner in charge of their Department for Ticket Sales.

The Honolulu Hawaiian Drill Corps provided the street attraction for the opening of "Threshold of Space" at the Fox theatre, San Francisco.

Vic Nowe, manager of Odeon's flagship theatre in Toronto, had a complete Japanese room built in his lobby, as special atmospheric display for "Three Stripes in the Sun." A renowned singer of local reputation was intrigued with the proceedings.
Showmen in Action

We're happy to report that we've been to see Monty Salmon, at the Cedars Hospital, Gulfport, near St. Petersburg, and that he's progressing nicely in the pleasant setting of Florida sunshine, with nice surroundings and good care. Just to show you that the Round Table is an association of good showmen who are also men of good will, a letter comes from Walter Tremor, manager of Florida States' Florida theatre, in St. Petersburg, who says that he and Frank Bell, division manager, called on Monty, too, and had a great time, talking over old times and swapping jokes.

Monty and Frank Bell are friends from their days in Atlanta, and that was long ago — so they had some hearty laughs and thoroughly enjoyed the reunion, which will be good for Monty. They took pains to provide the Cedars Hospital with plenty of passes for the movies, in true Salmon tradition — and say they are going to get him over to the theatre, on his crutches, but comfortably, to see some of the newer films that are coming up. Walter says that Monty is sort of a celebrity in town, and that some St. Petersburg newspaper boys and girls have been over to interview him. The word will be passed around among Round Table members that Monty is temporarily a resident of the Sunshine City.

Jim LaFarr, manager of Schine's Seneca theatre, Salamanca, N. Y. had an Easter talent show, with kiddies under 12 as contestants, and the superintendent of schools as a judge, with prizes promoted from local merchants. There's nothing about this sort of an Easter show that can't be done over and over again, at all seasons of the year.

Audrey Hepburn has recorded her first song, the Gershwin's "How Long Has This Been Going On?" for Paramount's "Funny Face" — and all showmen are alerted to the fact that her throaty, whispery delivery of the sentimental lyrics will make news, on paper and in the air waves. Her song wove them in the control room, and she's a great actress — who can turn out a meaningful song, not merely a jumble of words. Fred Astaire will be her co-star and ever-loving admirer.

Elmore D. Heins, manager of National Theatres American theatre in Roanoke, Va., is another who writes to tell us that Kinsey houses have been using the student discount card, recently described in the Round Table, for a number of years, but we still applaud the Wisconsin Allied organization for rediscovery rights, which will put the good idea into wider circulation and use in developing ticket sales. The sample submitted, from the Carolina and National theatres, Greensboro, N. C., carries rules of order, and a photograph. It is re-issued every year, to juvenile patrons of good character.

Coming back to New York via Washington, for a reunion with friends there at the National Press Club, we noticed most especially the face-lifting job that has been done at the RKO Keith's theatre, with the entire building rejuvenated. Across 14th Street, the United States Treasury has had similar treatment — and we don't know who set the example, but it's a great improvement. Even those 49,780 etchings have been dispossessed from the Treasury building — and they no longer chatter and commit other atrocities far into the night. Guess we will credit RKO Theatres with a major civic and national benefit, since this is circuit policy throughout the country.

Word comes that our old and good friend, Claude Muno, whom we've seen on several occasions in Little Rock, Arkansas, will be in New York this week to take over his new assignment as administrative assistant to Myron Blank, president of Theatre Owners of America, in their New York headquarters. We'll be looking forward to an early meeting with Claude, and this time, on our home grounds, and we want to welcome him in the same way that he welcomed us, down there.

Gorgeous Carol Ohmart — and we're not merely quoting the Paramount release with these fine words — for we've seen her before, will be the guest in Salt Lake City for the world premiere of her first starring film, "The Scarlet Hour." Sorry we can't be in Salt Lake City, but we do hope to see her someday in New York.

Fox West Coast Theatres are starting now to push their drive for Memorial Day with circuit managers, which comes Wednesday, May 30th, and is pertinent to all parties concerned, including local merchants, civic and veterans organizations, etc. Showmen will make an important day of it, depending on their abilities.

"The Birds and the Bees" is another upcoming Paramount picture with plenty of exploitation possibilities, and we want to remind Jerry Pickman's boys that the gentlemen of the press are only slightly familiar with the origin of this title, or the meaning of it, so it should be explained, with gestures and suitable exhibits.

The Legion Theatre in Mayfield, Kentucky, is having a real to-do this week with the opening of United Artists' "Quinnecannon, Frontier Scout" on something like his old home grounds. Lige Brien, director of special events for UA, is on the spot, spearheading the activities.

We are advised that James Burns, manager of the Regal cinema, Glasgow, who won this year's Associated British Cinemas, Ltd., contest as the Champion Manager, and a trip to the U.S. as his award, will not be here temporarily "for domestic reasons" — and when he comes over, his family will be larger than it is now.

Mrs. Mary Quinn, lucky winner of the $500 first prize in RKO Theatres' recent "Deep Blue Sea" contest in which $1,000 was distributed to writers of the best advice to Vivian Leigh, who played the part of a wife with a deep personal problem. Here, Mrs. Quinn receives her check from William W. Howard, vice president of RKO Theatres.

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FORBIDDEN PLANET—MGM. CinemaScope, in Eastman Color. Nothing like it, ever. In the year 2200, a space cruiser reaches a remote planet, Altair—and a fabulous forbidden world opens up to the earthmen! Amazing, is the word for it. With Walter Pidgeon, Anne Francis, Leslie Nielsen, and Robby the Robot. He’s quite a guy, and has been attending exhibitions conventions for MGM’s department of ticket sales. 24-sheet is strong display, with suitable art for cutouts in your lobby or theatre front. A very good herald from Cato Show Print, is a good prospectus of a visit to “Forbidden Planet” and will sell all the fans. Wonder Once fiction, Mickey Rooney, H. P. Lovecraft, Don Taylor, Nichole Maurey and a brave cast, in a story of our fighting men. No poster larger than the 6-sheet, but all are planned for lobby and marquee display purposes. The folder herald keys the campaign in a majority of situations. RKO’s pressbook is a mine of information for showmen, and is a real help to the trade. An Army press is compulsory—and there isn’t a town that doesn’t have a Veterans’ Post. Liberty Records have a music tieup. Newspaper ad mats are strong and good, while the special 35c ad mat fills all requirements for small theatres, for the price of a single mat.

ANYTHING GOES—Paramount. In VistaVision, with color by Technicolor. Bing Crosby, Donald O’Connor, Jeanne Crain, Mitzi Gaynor, Phil Harris—when these shining stars sing and dance those Cole Porter melodies—you’ll know, it’s “Anything Goes.” All the song hits of a great stage hit, in a big, new musical motion picture, Paramount’s fine pressbook style, from a set of teaser ads that will attract to display mats of all sizes and shapes, including the complete campaign mat, for 35c at National Screen, which is especially well planned for the promotion of small theatres, with six ad mats and slugs, and three publicity mats, all for one price. Special herald keys the campaign, new color stills sell color with color in your special lobby frame, to compete with TV. Music tieups are naturally the basis of local cooperation, and Bing is always popular with disc jockeys and music stores. Merchandising promotion with a tire as gay as the poster to the theatres will suggest a tieup along your own Main Street, for sponsorship by a cooperative advertiser.

THE BOLD AND THE BRAVE—RKO. Radio Pictures. SuperScope. The Guts and Glory Story, boldly and bravely told. The love of the bold—the glory of the bravest. For this is the year—1956. A wonderful cast, Mickey Rooney, Don Taylor, Nichole Maurey and a brave cast, in a story of our fighting men. No poster larger than the 6-sheet, but all are planned for lobby and marquee display purposes. The folder herald keys the campaign in a majority of situations. Service showmanship quality, if you get all three when you order special trailers from Filmack.

Pepsi-Cola’s Sales at Peak

Earnings of the Pepsi-Cola Company and its gross profit on sales reached a new high in 1955, according to a report by company officials.

The company’s earnings rose to a new record of $9,456,766 and $1.60 a common share, it was stated. This compares with a net profit of $6,212,690 or $1.07 a share, the previous year. At the same time gross profits on the sale of the company’s products increased to a new peak of $62,823,327 from $51,787,727.

Case and dollar volume of Pepsi-Cola sales in 1955 were the highest in the firm’s history, the report revealed, with domestic sales running 19% ahead of 1954. For competitive reasons, companies in the soft drink field customarily do not release actual volume figures.

Further increases in sales and earnings are expected for the company in 1956, according to Herbert L. Barnet, president, who predicts a further jump of between 18% and 20%. This has been corroborated by board chairman Alfred Steele, who said, “Our program is to step up our earnings and dividends reasonably fast.”

Pepsi-Cola accounts for about 18% of the domestic soft drink market. Its officials have noted that the firm’s expansion ranges from a growing vending machine business to increased volume overseas.

In the first two months of 1956, domestic case sales for the company ran 22% above the 1955 volume.

Candy Sales Show Jump

In First ‘56 Report

The candy industry started the new year on the upbeat with the sales for January totaling 8% over the comparable period for last year, according to a report issued by the Bureau of the Census, U. S. Department of Commerce, Washington, D. C. The January sales of confectionery and competitive chocolate products were estimated at $91,240,000. Sales of manufacturer-wholesalers, retail manufacturers and chocolate manufacturers were all over the figures for 1955. Bar goods, with an increased poundage of 18% and a 10% rise in value, were one of the main contributors to the increase.
SOMETHING new has been added to the merchandising and promotion of motion pictures, in the national pre-selling and follow-up for "Alexander the Great" originating by and with United Artists, for your benefit. A million dollars in promotional effort, plus the new energy of young and aggressive management, will make your box office sing a new song, in these difficult days.

It has been said that "there's nothing new in advertising or promotion for motion pictures"—and it does seem as though every idea dates back to Phineas T. Barnum. But when a major company can acquire its majority status in our industry, and this progress is based on a new approach, then we welcome you to the helm. Our old timers must be tired—for it shows too plainly in contrast with younger showmen in action. We think the infusion of this new blood will help all of motion picture industry, and we proclaim the day of its arrival. For if there is one way in which there is no monopoly in show business, it is the vigor of showmanship.

Let's say that United Artists have not captured something new and different—but that they have strengthened our ancient arts with new force, and given us an example to follow—and onto, if you are able. We believe that the young men of UA would welcome any real effort to match their progress, in pictures produced and ready for the theatre, or in the exploitation and merchandising of this program, at the point of sale. Nobody has any copyright on showmanship, and as its bossy Lewis, who now bosses UA advertising, said recently, "Merchandising includes sales—and in that order."

Coming from the agency field—Roger Lewis had five years of good training with Monroe Greenthai—he uses such terms as "the integrated concept" and "organized creativity"—but don't let that worry you. There is no substitute for showmanship in this business, and some of our oldest devices remain the best. We like the manner in which he dwells on "merchandising"—and remember the years we put in under the able supervision of Henderson Richey, at

HONORING 'ALEXANDER'

This special meeting of the Round Table boasts a guest of honor—"Alexander, the Great"—son of Phillip of Macedon, and top quality product from United Artists—to mix our metaphors by a few thousand years. "Alexander" and United Artists have something valuable in common—a new, young leadership that is out to break all existing records and looking for new worlds to conquer.

The home office of United Artists is crowded with "Alexanders"—in person, but maybe we better not pursue that corollary. Max Youngstein doesn't wear armor, but he has sinews of steel, when it comes to progress forward for his company, against the odds of our new competition. If the original Phillip, or his offspring, were placing bets today, it would be on Max, and the eager beavers at UA. The largest field exploitation staff in the industry—and so, no wonder, for our esteem and regard in these columns. If space and time permit, we would like to list all these fifty field men, their names and addresses, and the areas they serve, for your benefit.

Time was recorded—in the period of the original "Alexander"—as "B. C." For 1956 years, it has been "A. D." But now, in film industry, it may be recorded as "U. A.,” who set the pace, today.

Metro—where "Merchandising the picture" was not only a slogan, but a matter of policy, in all of our travels, up and down the land. And "merchandising" means more than merely mailing the press-book to the front door, and expecting your audience to break down the doors to get in, even though your public will stop to read publicity and promotion when they are exposed to it. The problem is to make that exposure more complete and consistent with the quality of product that you're receiving today from major companies. With "Alexander"—you've had substantial help.

ROBERT ROSEN'S record-breaking spectacle, "Alexander the Great", is being held over in all of its 21 regional engagements to date. This multi-million dollar Cinemascope epic, shaping up as United Artists' all-time boxoffice success, has been hailed by local critics for its brilliant entertainment and production values.

The film, which is breaking boxoffice records from coast to coast holds over in the following situations: Atlanta, Loew's Grand; Baltimore, New Theatre; Buffalo, Loew's; Cleveland, Loew's; Detroit, Paramount Theatre; Denver, Paramount Theatre, and Ft. Lauderdale, Florida Theatre.

Also Houston, Loew's Theatre; Jacksonville, 5 Points Theatre; Los Angeles, Fox Wilshire Theatre; Miami, the Colony and Florida Theatres; New York, Capitol Theatre; St. Louis, Loew's State; San Francisco, United Artists Theatre; South Miami, Loew's Riviera; Tampa, Palace Theatre; Washington, D. C., Capitol Theatre, and West Palm Beach. Caretrec Theatre, This week, the picture opened at the Chicago Theatre, Chicago. Written, produced and directed by Robert Rossen, the Technicolor film stars Richard Burton, Fredric March, Claire Bloom and Danielle Darrieux.

LIFT UP HERE, from the bottom of this editorial page, and see a prime example of fine color advertising for "Alexander the Great"—four pages in this Round Table to show you what United Artists are providing as advertising and promotion for their $4,000,000 film. The talent and craftsmanship of technicians and artists of 28 nations went into the production of the picture—and now showmanship of a new order in film industry goes into the merchandising of the product. "Merchandising" is not a new word in our business, but it has been misunderstood, and diverted from original purposes, to detours that spread out in various directions, away from the box office. Not all merchandising is good—but all progressive advertising will be as good as you make it.

—Walter Brooks
Circus Stunts In Drive For 'Alexander'

Elephants to side—'Alexander's' favorite animals, in key cities, from Buffalo to beyond.

A corps of 'Alexander' warriors with trumpets hailed the coming of 'Alexander' at the New Theatre in Baltimore. Street stunts such as these underscore colorful promotion in key cities.

Hundreds of thousands in Chicago saw this travel promotion display spotlighting the debut of 'Alexander' at the Chicago theater. Spectacular promotion resulted in greatest business in UA history.

Typical of the lively exploitation backing 'Alexander' around the country, a Marine color guard and young girls at the Boys' Club Olympics, paraded for the presence at Lew's Grand in Atlanta.

Campaign Catalog

UA's GIANT $1,000,000 PROGRAM

Builds Big "Alexander" Audience

Robert Rossen, Richard Burton, Fredric March, Claire Bloom (CAST)

With its $1,000,000 promotion for Robert Rossen's epic UA/CinemaScope production of "Alexander The Great," United Artists has delivered a superb exploitation package that is stirring extraordinary excitement both in and out of the industry.

Spectacular, smart and sparkling with the kind of exploitation that is certain to make boxoffice support in any situation, this campaign prepared by Roger H. Lewis, UA exploitation-publicity supervisor may well serve as a standard for selling and promoting on the grand scale.

Major elements of the campaign, result the biggest and boldest ever sized by UA, include an unprecedented $100,000 program of newspaper and other large magazine ads, $250,000 worth of national magazine ads, a 17-week schedule of personal appearances, and a record hailing of blue-chip newspaper, magazine and TV-radio publicity.

Unprecedented Promotion

Supplementing this saturation ad-publicity effort, which, as registering points of 600,000 imprints, is a massive merchandising campaign to back "Alexander" with $340,000 worth of group advertising and other prime local support.

Coordinated phases of the panto ad effort for "Alexander" are targeted for the men's and women's market. Secondary-school students, sports enthusiasts, and the general consumer market. A record UA field force of 30 exploiter men and women is expediting the larger nicos of special promotions to the unusual and the particular. Hell hath no fury like a schoolteacher, and a long line of heralds are waiting to assure attention for the UA/CinemaScope production.

The availability of magazine and newspaper publicity for "Alexander" has been spectacularly backed by an unprecedented 1-page spread in Life. Other big-space spreads totaling many, many pages of huge color spreads in the top national weeklies and monthlies, have become a UA/CinemaScope tradition.

The "Alexander" publicity campaign is aimed at the hearts of the theater audience and at key fan magazines.

Leaded newspaper breaks include 20 full-page spreads, and 80 layouts, ad color in a spread, in a half-page in others across the country. Top-notch TV ballyhoos have been licensed to ever more millions of home networks via personal appearances and special video films seen on their Gateway. They're seeing "The Today," "The Tonight," "15 Moments," "Rare," "The Movie," "Movie Scene," "The Box Office," many other features and network shows, as well.

American Airlines is discussing "Alexander" with full-page newspaper ads and displays at 12,000 counter cards at ticket offices, terminal, and travel agencies across the country. Field Publishing Company is targeting attention at 12,000 daily papers, magazines, and booklets distributed at saturation promotion of a 14x14 "Alexander" comic book which will also key school promotion.

How the Critics Acclaim "Alexander"

"Stirring in its sincerity as well as its...daring...it penetrates...it is a movie..." - The New York Times...

"Enchanting...exciting..." - The New York Journal & Press...

"Utterly rousing..." - The New York Daily News...

"Insightful..." - The New York Post...

"Flawlessly..." - The New York World-Telegram & Sun...

"Dazzling..." - The New York Daily News...

"Marvelous..." - The New York Daily News...

"Majestic..." - The New York Daily News...

"Spectacular..." - The New York Daily News...

"Mesmerizing..." - The New York Daily News...

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MANAGERS’ ROUND TABLE SECTION, APRIL 15, 1956

MANAGERS’ ROUND TABLE: In Terms of Box Office

**HONORING ‘ALEXANDER’**

This special meeting of the Round Table boasts a guest of honor—“Alexander, the Great”—lion of Philip of Macedon, and top quality product from United Artists—

to mix our metaphors by a few thousand years. “Alexander” and United Artists have something valuable in common—a new, young leadership that is out to break all existing records and looking for new worlds to conquer.

The home office of United Artists is crowded with “Alexanders”—to person, but maybe we better not pursue that collateral. Max Youngstein doesn’t wear armor, but he has sneers of steel, when it comes to progress forward for his company, against the odds of new competition. If the original Phillip, or his offspring, were placing bets today, it would be on Max, and the eager buyers at UA.

The largest field exploitation staff in the industry—and so, too, no wonder for our esteem and regard in those columns. If space and time permit, we would like to name these fifty field men, their addresses, and the areas they serve, for your benefit.

Time was recorded—in the period of the original “Alexander”—as “B.C.” For 1956 years, it has been “A.D.” And, a movie industry, it may be recorded as “U.A.,” who set the pace, today.

**ROBERT ROSSEN’S round-tripping “Alexander”**

“Alexander the Great” is being held over in all of its 21st engaged engagements; to date. This multimillion dollar CinemaScope epic, shaping up as United Artists’ all-time boxoffice success, has been backed by local critics for its brilliant entertainment and production values.

The film, which is breaking boxoffice records from coast to coast, is stable over the following situations: Atlantic, Loew’s Strand, Rialto, New Theatre, Buffalo, locus; Boston, Keith Theater, Syrian, Keith Theater, Boston, Cleveland, Hamms, Williamsburg, Theater, Dallas, Majestic Theater, Denver, Paramount Theater, and Ft. Lauderdale, Florida Theater.

Also Houston, Loew’s Jackson, San Francisco, 5th Street, Los Angeles, Fox, Wilshire, Theatre; Muni, the Colony and Florissant Theatres; New York, Capitol Theatre; St. Petersburg, Palace Theatre; St. Louis, Loew’s State; San Francisco, United Artist Theatre; South Detroit, Loew’s Riveria, Tampa, Palace Theater, Washington, D.C., Ohrig Theater, and West Palm Beach, El Capitan Theatre. This week, the picture opened at the Chicago Theatre, Ochre.

Written, produced and directed by Robert Rossen, the Technicolor film stars Richard Burton, Frederic March, 14th Bloom and Danielle Darrieux.

**LIFT UP HERE, from the bottom of this editorial page, and see if a prize example of the kind of close-up coverage the Round Table offers in its “four pages in this Round Table to show you what United Artists are producing in advertising and promotion for their $14,000,000 film. The talent and creativity of all of our travel, up and down the line, and merchandising more than merely riding the pressbook to the theater, or accepting your invitation to break down the doors to get in, even though your staff might lack publicity and promotion when they are exposed to it. The problem is to make that exposure not only an aesthetic and consistent with the quality of product that you’re showcasing today from the major companies, but one you’ve had substantial help at.**

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**Record N.Y. Opening Settles National “Alex” Pattern**

United Artists’ all-out record-breaking engagement of “Alexander The Great” at the Capitol Theatre on Broadway was launched with a giant campaign packing twenty-two tie-in promotions, “seven” daily and retail support at 1,000 outlets, blanketing the metropolitan area.

Other campaigns, following the history-making UA promotion blueprint used in New York, have expanded the curtain to around-setting runs in 21 more situations, from coast to coast. Forthcoming openings of the multimillion-dollar CinemaScope spectacle throughout the country will also be featured in another round Capitol exploitation program.

The Newspapers Carried Big “Alexander” Ads

The monumental campaign, featured in United Artists’ $14,000,000 overall support for “Alexander The Great,” added a new chapter to the manual of opinion promotion in the eyes of the following situations: Advertiser, Atlantic, Loew’s Strand, Rialto, New Theatre, Buffalo, locus; Boston, Keith Theater, Syrian, Keith Theater, Boston, Cleveland, Hamms, Williamsburg, Theater, Dallas, Majestic Theater, Denver, Paramount Theater, and Ft. Lauderdale, Florida Theater.

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**Weirdos were everywhere**

The Capitol blitz focused attention on the forthcoming opening of the UA release with a display of costumes used in the film and a contest, sponsored by Gimbels department store, requiring entries to guess the value of a collection of gold Alexander coins. The winner will be flown by North American Airlines to Miami Beach for a one-week stay at the Hotel New Yorker.

The spectacular balloon was launched at the brilliant Capitol première, which featured the National Red Cross Fiftieth Anniversary Parade. Twelve splendid girls heralded into the marquee trumpeted celebrities arriving by limousine and chariot.

**“Alexander” is the Great—In Terms of Box Office**

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MANAGERS’ ROUND TABLE SECTION, APRIL 15, 1956

**Record N.Y. Opening Settles National “Alex” Pattern**

United Artists’ all-out record-breaking engagement of “Alexander The Great” at the Capitol Theatre on Broadway was launched with a giant campaign packing twenty-two tie-in promotions, “seven” daily and retail support at 1,000 outlets, blanketing the metropolitan area.

Other campaigns, following the history-making UA promotion blueprint used in New York, have expanded the curtain to around-setting runs in 21 more situations, from coast to coast. Forthcoming openings of the multimillion-dollar CinemaScope spectacle throughout the country will also be featured in another round Capitol exploitation program.

The Newspapers Carried Big “Alexander” Ads

The monumental campaign, featured in United Artists’ $14,000,000 overall support for “Alexander The Great,” added a new chapter to the manual of opinion promotion in the eyes of the following situations: Advertiser, Atlantic, Loew’s Strand, Rialto, New Theatre, Buffalo, locus; Boston, Keith Theater, Syrian, Keith Theater, Boston, Cleveland, Hamms, Williamsburg, Theater, Dallas, Majestic Theater, Denver, Paramount Theater, and Ft. Lauderdale, Florida Theater.

Also Houston, Loew’s Jackson, San Francisco, 5th Street, Los Angeles, Fox, Wilshire, Theatre; Muni, the Colony and Florissant Theatres; New York, Capitol Theatre; St. Petersburg, Palace Theatre; St. Louis, Loew’s State; San Francisco, United Artist Theatre; South Detroit, Loew’s Riveria, Tampa, Palace Theater, Washington, D.C., Ohrig Theater, and West Palm Beach, El Capitan Theatre. This week, the picture opened at the Chicago Theatre, Ochre.

Written, produced and directed by Robert Rossen, the Technicolor film stars Richard Burton, Frederic March, 14th Bloom and Danielle Darrieux.

**Weirdos were everywhere**

The Capitol blitz focused attention on the forthcoming opening of the UA release with a display of costumes used in the film and a contest, sponsored by Gimbels department store, requiring entries to guess the value of a collection of gold Alexander coins. The winner will be flown by North American Airlines to Miami Beach for a one-week stay at the Hotel New Yorker.

The spectacular balloon was launched at the brilliant Capitol première, which featured the National Red Cross Fiftieth Anniversary Parade. Twelve splendid girls heralded into the marquee trumpeted celebrities arriving by limousine and chariot.
THE COLOSSUS WHO CONQUERED THE WORLD
NOW…
THE COLOSSUS OF MOTION PICTURES!
Record N. Y. Opening Sets National “Alex” Pattern

United Artists’ all-time record-grossing engagement of “Alexander The Great” at the Capitol Theatre on Broadway was launched with a giant campaign parading two-page ads, city-wide “creases” holly and retail support at 1,900 outlets blanketing the metropolitan area.

Other campaigns, following the history-making UA promotion blueprint used in New York, have raised the curtain on record-setting runs in 19 more situations from coast to coast. Forthcoming openings of the multi-million-dollar CinemaScope spectacle throughout the country will also be patterned after the smash Capitol exploitation program.

The Newspapers Carried Big “Alexander” Ads

The monumental campaign, featured in United Artists’ $1,000,000 overall support for “Alexander The Great,” added a new chapter to the annals of motion picture showmanship with eye-popping two-page ads in the Sunday edition of The New York Times (circulated throughout the country) and in week-day editions of The News, the Journal-American and The Post. A 2,000-line double-truck display was run in the World-Telegram, with a full-page ad spotted in the Daily Mirror and a seven-column insertion placed in the Herald Tribune.

To emphasize the colorful and spectacular entertainment in “Alexander,” three brightly-painted elephants, a 12-foot-high mechanical elephant, six racing chariots and a dazzling 20-foot float cruised Manhattan, The Bronx, Brooklyn and Queens for three days before the premiere and during opening week. The holly caravan, trumpeted by “Macedonian maidens” and armored “Greek sentinels” was also seen by 150,000 spectators when it rolled up Fifth Avenue in the Greek Independence Day parade.

Other street activity carrying news of the Capitol opening to additional hundreds of thousands of New Yorkers featured “Grecian orators,” who patrolled the Times Square area with placards and boomed out announcements of the premiere day. In a tie-in with Wat-A-Kote Rainwear, six models made a mass tour of Broadway, wearing coats lettered, “Snow or rain. I’m going to see ‘Alexander’ at the Capitol.” Dave Ballard, the seven-foot, five-inch “Alexander” giant who made a 39-city national tour, also participated in the street hoopla.

A slate of 300 radio spot announcements, the most intensive ever employed by UA, was broadcast to an estimated 10,000,000 listeners over 12 New York stations during the week of the premiere.

Saturation co-op activity was spotted at newsstands, drug stores, book shops, cigar stores, men’s shops, department stores, air terminals and travel agencies in the five boroughs and in major market centers in New Jersey, Westchester, Long Island and Connecticut.

Book Trades Join In Other Tieups

Promotion of the Dell Comic book of “Alexander The Great” keyed displays at 700 newsstands and stationery stores. The Bantam edition of “Alexander of Macedon” was intensively merchandised at 1,300 locations and billboarded on the truck fleet of the American News Company. Shields Jewelry and Burma-Bibus Ties were the pegs for effective window and counter displays at 70 stores. Other windows, linked to the fashions inspired by the “Alexander” wardrobe costumes, were set at Alexander’s and Gertz department stores, displaying Grecian costumes, a replica of a chariot and fashions inspired by the “Alexander” wardrobe.

The Capitol lobby focused attention on the forthcoming opening of the UA release with a display of costumes used in the film and a contest, sponsored by Gimbels department store, requiring entrants to guess the value of a collection of gold Alexander coins. The winner will be flown by North American Airlines to Miami Beach for a one-week stay at the Hotel New Yorker.

The spectacular ballyhoo was sustained at the brilliant Capitol premiere, which benefitted the National B’nai B’rith Agencies. Twelve shapely girl heralds atop the marquee trumpeted celebrities arriving by elephant and chariot.

Box office lines like this one New York are rolling up record-breaking business all around the country.
**Film Buyers Rating**

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 95 attractions, 3,078 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

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<td>2</td>
<td>8</td>
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<tr>
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<td>World in My Corner (U-I)</td>
<td>1</td>
<td>3</td>
<td>19</td>
<td></td>
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</tr>
</tbody>
</table>

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COLUMBIA'S

GOT

THE

TWO

TOP

BEST-SELLERS

IN THE

NATION!

The Last Hurrah
by EDWIN O'CONNOR

Now... No. 1 best-seller in the nation – 6 weeks after publication, according to the latest standing in the N.Y. Sunday Times!

Andersonville
A NOVEL BY
MACKINLAY KANTOR

No. 1 in the nation for weeks and weeks! 21 weeks on the best-seller lists . . . and still going strong!
Admission Prices

Product Supply

and

Foreign Bookings

REVIEW  
AUTUMN LEAVES, THE RACK, THE ANIMAL WORLD, SAFARI, A KID FOR TWO FARTHINGS, QUINGANNON, FRONTIER SCOUT, TOY TIGER, CARIB GOLD, TERROR AT MIDNIGHT, MAKE ME AN OFFER.
BURN IT UP!

M·G·M, HOTTEST COMPANY!
AND NOW!

2 SENSATIONAL M-G-M PREVIEWS IN 1 WEEK!

“BHOWNANI” BOMBSHELL!

M-G-M’s “BHOWNANI JUNCTION” screened in home office projection room last week. It’s one of the year’s BIGGEST. Two years in production. Cast of 10,000. Filmed in exotic Pakistan. GREAT.

M-G-M presents in Cinemascope • “BHOWNANI JUNCTION” starring AVA GARDNER • STEWART GRANGER • with BILL TRAVERS • Abraham Sofaer • Screen Play by Sonya Levien and Ivan Moffat • Based on the Novel by John Masters • Photographed in Eastman Color • Directed by George Cukor • Produced by Pandro S. Berman.

* *

BOX-OFFICE “AFFAIR”!

M-G-M’s “THE CATERED AFFAIR” previewed at Loew’s Lexington, N.Y. last week got audience rating equal to “Blackboard Jungle.” Star-bright with great performances, including another fine role for the Academy Award winning star of “Marty.” Headed for fame and fortune.

M-G-M presents “THE CATERED AFFAIR” starring BETTE DAVIS • ERNEST BORGnine • DEBBIE REYNOLDS • BARRY FITZGERALD • Screen Play by Gore Vidal • From a Play by Paddy Chayefsky • Directed by Richard Brooks • Produced by Sam Zimbalist.

* *

M-G-M! THE TALK OF THE INDUSTRY!
A one-boy dog... 
a one-dog boy... 
a one-of-a-kind 
motion picture!

PHIL SILVERS—
"Goodbye, My Lady" is everyone's motion picture—You'll laugh 
and you'll love it!"

MARTHA RAYE—
"It's a picture for the 
whole family to see, 
My daughter and I 
loved it!"

JOHN WAYNE—
"There's a greatness 
about 'Goodbye, My Lady' 
that makes it one of the 
important pictures of this 
or any year!"

MARIO LANZA—
"I was delighted by it 
and know everybody 
else will be!"

HENRY FONDA—
"I can't imagine anyone 
not being completely 
captivated by every 
minute of it!"

SHIRLEY JONES—
"A really heart-warming film!"

ART CARNEY—
"It's great! A picture 
everyone will go for!"

GUY LOMBARDO—
"It's terrific! I'm going again!"

TAB HUNTER—
"Anyone who misses it is 
missing a terrific picture!"

ALAN LADD—
"Walter Brennan is on his 
way to another Oscar! A 
really great picture!"

RED SKELTON—
"One of the best films I've 
ever seen!"

GIL HODGES—
"A real good picture I 
certainly recommend!"

NOW PLAYING The Ritz
With pride

in a motion picture
whose special charm
and rare quality have
won the hearts of all
who have seen it,
Warner Bros. announce
the general release of
“Good-bye, My Lady”.
MAMIE'S coming soon to all the best houses. The boys and girls will be lining up early to watch this dance-hall queen in action, so get your date in today!
Opportunity for Lawyers

At the present time the lawyers of the motion picture industry have an opportunity to make a contribution of lasting value not only to their own companies or organizations but to the welfare of the whole business. It would not be an exaggeration to say that the lawyers now have an unequalled opportunity to serve. In fact, conditions in the area of trade relations have reached such a state that it may well be that the lawyers, and they alone, are in a position to point the way and supply the leadership necessary in finding just solutions to many pressing problems.

Lawyers traditionally, and perhaps for special reasons arising in motion picture history, are reluctant to urge positive action on their principals. It is so much easier—and often so much safer—to say "No." However, it may well be that the time for the negative approach is over unless damage be done to all concerned, including the companies and associations represented by the lawyers.

In the Roaring '20s and in the Depression decade of the '30s many companies ran afoul of the anti-trust laws, presumably by not heeding the advice of their lawyers. While it is to be doubted that many distribution lawyers ever adopted an "I-told-you-so" attitude, it was natural and perhaps inevitable that the pendulum would swing and lawyers in the field of trade practices would enjoy unprecedented sway.

Sooner or later some of the trade practices in the industry that have been creating excessive friction between buyers and sellers will have to be tackled. It would be much better to attempt to work out solutions within the industry rather than before a Committee of Congress, a Government bureau or in the Federal Courts. Handling the problem within the industry not only would be less costly or much quicker but it would also have a much better chance of being of lasting benefit.

Although means of communication have steadily been improved since the Phoenicians invented our alphabet, there still is no substitute for person-to-person meetings. In fact, when problems have persisted as long as some within the industry and have reached the acutely critical stage, expressions from either side often take the form of statements which tend to make permanent solutions more difficult to find. When the attempt is made to carry on a discussion at a distance it is easy to fall into bombastic generalities and attacks on personalities rather than deal with the issues.

In these circumstances lawyers of the major companies and of the exhibitor associations should cease trying to discourage meetings. Certainly in this era neither exhibitor, distributor nor producer intends to meet for the purpose of illegal conspiracy or restraint of trade. There are skilled attorneys on all sides to avoid such dangers. Moreover, the Department of Justice is prepared to give advice and counsel so that no illegal plan may be put into operation. Government spokesmen have repeatedly made clear that there is nothing illegal about exhibitors and distributors sitting around a table and discussing industry problems.

Certainly no one could confidently predict in advance whether an all-industry meeting or conference at this time could result in benefits to all parties. On the other hand nothing would be lost by making such an attempt to deal with pressing trade practice issues.

No move for such a meeting can succeed without the approval of the key lawyers in the industry. It would have best chance of success if these lawyers actively encouraged the project.

Support H. R. 9875

Robert J. O'Donnell, chairman of the COMPO tax campaign, announced last week that the organization is supporting H. R. 9875, a bill introduced March 12 by Congressman Cecil King of California. The bill provides for the exemption from the Federal admissions tax of all admissions less than $1.01. The 10 percent tax would apply only to the portion of the admission in excess of $1. The COMPO committee believes this bill has the best chance of the several providing admission tax relief. Exhibitors are urged to write immediately to their own congressman to seek his own support of the King bill and also to urge the members of the House Ways and Means Committee to act favorably on it.

During the past four weeks eleven new pictures have been rated excellent by The HERALD's reviewers. This is remarkable evidence of the consistently high quality of many of the attractions coming onto the market. It would be difficult to find any comparable period in which so many films of so much box office promise have been screened for the trade within the period of just one month.

Quotable quote: "The number of potential customers of motion picture theatres will increase substantially in each year over the next few years because approximately four million children are now becoming teen-agers each year. This is a very much larger figure than for prior years."—1955 annual report of General Precision Equipment Corporation.

—Martin Quigley, Jr.
John Davis on Product

To the Editor:

My attention has been drawn to the paragraph on Page 9 of the Motion Picture Herald issue of February 25th. This, in my opinion, gives a completely misleading interpretation of the comments which I did make. An intelligent examination of product problems is of major importance to this industry and it is also of major importance that these comments, which I made with a great sense of responsibility, should be correctly recorded.

What I said on that occasion of the Circuit Management Association Convention in London on February 21st was:

"Now—product. There is a grave shortage of product in this industry today, and the gravest shortage is the product which is coming from the United States. I have been in this industry actively now for over twenty years, and I think I can honestly say that the quality which is coming through, with certain outstanding exceptions, is lower than it has ever been before, and that in itself is creating grave problems for us. I think the trouble has been that the American industry has been in two minds as to where it is going. One day it is enthusiastic; a picture is at the box office. The next day a picture which they thought would succeed has failed and they are depressed, and their production policy seems to change with the immediate results at the box office. Good films cannot be made under such conditions. World-wide, America supplies 60% to 70% of the films which are acquired for the world market.

"Now it is a very dangerous thing for this industry when you have your major supplier vilifying and being unkind to those who make films that it should make. Television is a competitor, and a competitor which we can beat, but we cannot beat it if we give indifferent programmes."—JOHN DAVIS, Deputy Chairman and Managing Director, The Rank Organisation, Ltd., London.

From Russia

(The following communication was received this week by The Herald from an unknown reader behind the Iron Curtain. The envelope, surmised "Soviet International Mail" and obviously passed by succeeding censors of censors carried an indelible postmark. It was written and probably passed under the smiling skies of "the Geneva spirit.")

To the Editor:

Produce more films about the Soviet man in the street, about his hopes and sentiments, his work and private life. We want to see films about the life of Soviet youth, students, and young patriots... the virgin soil pioneers. Give us more comedies and musicals.

Such are the demands of Soviet cinemagoers who eagerly follow cinema progress. What is Soviet cinematography planning for this year?

Moscow News posed this question to Alexander Yosyoldov, chief of the Central Film Production Administration.

Here is his answer:

The Moscow film studios will begin work on 20 feature films this year. More films will be made in Leningrad, Kiev, Minsk, Kharkov, Riga, Odessa, Baku, Tallinn, Alma-Ata, Tashkent, Yerevan, Vilnius, Ashkhabad, Stalingrad and other cities.

There will be all types of films covering a wide range of topics. The 40th anniversary of the October Socialist Revolution—a great event the Soviet people will celebrate in 1956—has inspired our film producers to tackle historical subjects.

Besides full-length feature films about the revolution, this year’s productions will include films on contemporary themes, comedies, and musicals; adventure, sports and children’s films. To meet cinemagoers’ demands some popular classical and modern novels will be screened. The Leningrad studios have started “Don Quixote.” Other studios are working on Constantin Jedin’s “Early Days” and “No Ordinary Summer.” Valentin K. Ayyers’ “For Soviet Power” and Constantin Simonov’s “The Garrison Immortal”—depicting the glorious feat of the Great Patriotic War.

Writers whose scripts will be filmed in 1956 include one of the oldest Tajik authors; Alexander Korneichuk, a Ukrainian playwright; Konstantin Lordkipan, a Georgian writer; Mariti Gusein, and many others.

Young novelists and script writers are also represented. They include Rosa Budantseva, who made her name with the film “Sacratan,” shown in Paris recently. She has prepared a new script: “The Nightingales Sing.” A young Armenian script writer, Marro Erzkinian who recently graduated from the Institute of Cinematography has sent her second script to the Yerevan film studios.

Cinema-goers are sure to enjoy our new comedies “The Honeymoon” a picture about students’ life, and “The Precious Gift” a merry study about the adventures of fishermen—made by such well known comedians as Bogolkin, Ait-Arman and Ron Felymany, and Strelshchikov’s musical comedy “Khloptik.”

We believe that “Swan Lake” will make an exceptionally beautiful ballet film. The well known producer A. Ptashko, who made “Sadko” has begun work on “Ilya of Murom” a Russian epic.
On the Horizon

WATCHING COLOR TV
Exhibitors take note: Color television isn't just around the corner; it's already here. That was the unofficial theme of this week's annual convention of the National Association of Radio and Television Broadcasters in Chicago. It also was dramatically demonstrated in the dominant, pre-convention activity—NBC-TV's dedication, of its Chicago outlet, WNBQ, as the nation's first all-color TV station. The effect of WNBQ's new policy on the sales of color receivers in the Chicago area is something that will be watched by the film industry as well as the more immediately concerned television industry. For the record it should be reported that the NATB meeting drew an all-time record of 2,500 broadcasters, compared to 1,293 last year.

"FLOATING Cinerama" SUNK
A House appropriations sub-committee has scuttled the U.S. Information Agency's "Floating Cineramas" project, it is reported from Washington. The agency had requested $4,000,000 in Federal funds to recondition a mothballed aircraft carrier and equip it to show Cinerama films in major foreign ports, with an audience of some 2,000 to be accommodated on the former flight deck. It was argued that this would be an effective method of showing foreign audiences on the U.S. The sub-committee headed by Rep. Rooney (D.-N.Y.) vetoed the funds request. The matter is currently before the full House Appropriations Committee.

TELEMETER PROGRAMS
The first Telemeter program in Canada will be held in Vancouver, B.C. next year, it is announced by John J. Fitzgibbons, president and managing director of Famous Players Canadian Corp. Mr. Fitzgibbons has been in Vancouver arranging for a studio location that will transmit regular feature films by direct wire.

Characterizing Vancouver as "the toughest marketing city on the continent," he said, "if it works here it will have a good chance elsewhere. "Concerning Vancouver, where the circuit has closed eight houses recently, Mr. Fitzgibbons said, "The day of the small neighborhood theatre is finished."

TESTING
Possibly the surest test of the Hollywood policy of picking up a television property after 50,000,000 viewers have seen it gratis and making it into a theatrical motion picture to be offered for viewing at a price is to assign a set of statisticians to keep books on the four such properties the new RKO is committed to furnish exhibitors. The four properties are said to have been standouts in their video versions. They are "Public Pigeon Number One," "Deal a Blow" (to be retitled "Strike a Blow"), "The Prowler" (being expanded to "The Lady and the Prowler") and "The Day They Gave Babies Away." If matters are left that way, statisticians assigned to the project could thus get data on (1) two telepix sold via the box office with due titular notification of origin and (2) two telepix wearing titular disguises. By collating the data on the four pictures from the same studio, a statistician might come up with information of virtually incalculable value to the trade at large.

SUNPOENA WALCOTT
Joe Walcott, a featured performer in Columbia's "The Harder They Fall," was subpoenaed to testify before the Cook County Grand Jury as a result of his TV and radio appearances in Chicago in connection with the film's promotional campaign. During a recent TV show Walcott tangled with Illinois boxing commissioner Lou Radzienda, who is also president of the National Boxing Association, and the ex-heavyweight champion declared boxing needs "strong men to clean it up." In the Columbia film, which is an expose of crooked dealings in the fight game, Walcott appeared as a boxing trainer.

William R. Weaver—Lawrence J. Quirk—Floyd Stone

WHEN AND WHERE

April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York.

May 8: Annual convention of Allied Independent Theatre Owners of Kansas-Missouri, Aladdin Hotel, Kansas City, Mo.

May 8-9: Spring meeting of the Montana Theatres Association, Northern Hotel, Billings, Montana.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.


May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

May 29-31: Annual convention of the Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.


June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 27: Annual golf tournament and dinner party of Albany Variety Club, Shaker Ridge County Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

October 5-7: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.


October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.
AN HISTORIC PICTURE. Loew's board, as it met at the studio, the first time. The directors saw what makes a motion picture. They met personally the men and women behind the scenes. They talked with and had an opportunity to assay studio executives and department heads. Above, seated, Paul E. Manheim, Lehman Brothers; Joseph Holleran, First National Bank; William A. Parker, Incorporated Investors; Dore Schary, studio head; Arthur Loew, president; John L. Sullivan, attorney; George A. Brownell, attorney; Charles C. Moskowitz, vice-president and treasurer; and Charles J. Stewart, Lazard Freres. Standing, Irving Greenfield and Benjamin Melniker, attorneys; Edward Mannix, Charles Reagan, Howard Dietz, and J. J. Cohn, vice-presidents. Host during two days of inspection was Mr. Schary.

IN NEW YORK, right, extension of the agreement whereby Mrs. Rosa Ekerman distributes for National Theatre Supply in Brazil. At the signing: Arthur F. Baldwin, vice-president and export manager; Mrs. Ekerman; and Walter E. Green, NTS president.

SERVICE, loyalty, interest, and attendance.

A FRIEND OF THE INDUSTRY, and "dean of the motion picture critics" in the estimation of local showmen, the Cleveland Plain Dealer's W. Ward Marsh marked 40 years' picture peering as guest at a Cleveland banquet to which came friends from as far as Hollywood. At the dais, left, are Philip Porter, Wright Bryan, Mr. Marsh, toastmaster George Murphy, Governor Frank Lausche, Allen Lowe, Father Joyce, and Mayor Anthony Calabrezze.
SOUTHERN CEREMONY, and saturation campaign, as Warner’s “Good-bye, My Lady” not only opened at Albany, Ga., but also in 370 houses in that state, Tennessee, South Carolina, and Florida. Above, in front of the Albany Theatre, actor Walter Brennan, June Towery (Miss Albany), Mrs. Brennan, Mayor Bill McAfee, and announcer Bud Hulick.


BALLYHOO, for a cause. New York’s Times Square becomes Asthma Square, for the Denver Jewish National Home for Asthmatic Children planned research institute. The dedicators above are Max E. Youngstein, a United Artists vice-president and the drive’s national chairman; actress Myrna Loy; and former patient Paul Gamberg.

MENTAL MANIPULATION is what the industry’s showmen need. Claude Mundo of Arkansas opined as he sat down to a new desk last week in New York, as administrative assistant to the president of the Theatre Owners of America. The format which Madison Avenue lately has elevated to high fashion and terms brainstorming (not brainpicking) should be the local fashion. The overwhelming industry job is to make people return to the theatre as an institution, he believes. Small exhibitors in whose heads churn original ideas, too long have been too timid to talk, and they have got to be made to. The TOA Los Angeles convention at which committees were told to knock heads together and produce before the meeting’s end, was right; so was the MGM Workshop, although stressing picture selling; the coming New York TOA convention may systematize brainstorming, he indicated. Speaking of returning to the theatre, Mr. Mundo has returned, after four years away as a promotional consultant to politicians and professional men, to give it “all the help I can.”


THE SATISFIED MAN at the right is Eric A. Johnston, president of the Motion Picture Association of America, as he told in New York last week of talks in Southeast Asian countries with industry and national leaders. Nothing specific: just an exchange of viewpoints which should lead to understanding.
INSTITUTE PANELISTS STUDY PRICE SCALES AND PRODUCT SHORTAGE

E X H I B I T O R S today are almost unanimous in blaming many of the industry’s present economic ills on a relative shortage of product. Their composite opinion is that a minimum of 385 Hollywood pictures are required for good operation. Over three quarters of them are filling out their leaned booking schedules with foreign pictures, mostly British. And the most wanted type of picture, as of today, is comedy.

In another phase of the economic picture, a little over half of all exhibitors think present admission scales are about right. But one quarter of them think they are too high, and only slightly fewer of them think they are too low. "Too high for the public and too low for the exhibitor," is their opinion.

Present average admission for all situations is about 60 cents but for special engagements in the last three months it has averaged as high as 71½ cents. And more than a third of exhibitors whose normal prices are 50 cents or less increased their price to over 50 cents an average of five times the last 12 months.

These are the conclusions of a new report by The Herald Institute of Industry. The first section of the present report, published last week, indicated that exhibitors are heavily in favor of an arbitration system to ease trade practice problems.

Although most members of the Institute exhibitor panel agreed there is a product shortage, most of them also stressed the opinion that it is a shortage in kind even more than in number. Other factors bearing on the situation, of course, are such things as double billing, the number of competing theatres, and the number of changes per week in each situation. These affect the averages indicated in the table for theatres in different population categories. They also affect the numbers considered as "ideal" for Hollywood’s annual production total. These range from a modest 10 or 12 top productions beyond the present supply to "twice as many as now." [It is estimated that from 320 to 340 pictures will be released this year.]

Typical of the various approaches taken by the panelists to the fact of the product shortage are these comments:

A Colorado exhibitor: "There is a shortage of top quality pictures, first and second bracket, for small town single bill situations. For double bill situations more pictures are needed although here too they suffer from a lack of box-office productions."

A Texas exhibitor in a town of 30,000: "There is a definite shortage of quality pictures. More ‘B’ and lesser pictures than can be liquidated in this market are available now."

A New Jersey small town exhibitor: "Small town theatres cannot survive on a one or two change week. We have been forced to go from change to week due to a lack of good product."

A panelist from Grand Rapids, Michigan and one from a small town in Kansas took parallel approaches to the same problem. The Michigan exhibitor said: "There is no numerical shortage of current product. The shortage is in the types of pictures in current release, and the almost complete elimination of the ‘family series’ type and the medium budget color westerns for the grass roots audiences."

The Kansas panelist: "There is a shortage of top product necessary to break into the crowded recreational time of the average family."

A noticeable fraction of exhibitors maintained that the product shortage is artificially created, or at least taken advantage of, by distributors in order to increase rentals. An Oregon exhibitor complained that the product shortage is aggravated by a lack of sufficient prints.

Similarly, a Carolina circuit owner said,

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Normal Price Scales and Advanced Admissions

<table>
<thead>
<tr>
<th>Normal admission scale</th>
<th>Highest special charge this year</th>
<th>Normal 50 cent houses which have occasionally charged more this year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adults</td>
<td>Children</td>
<td>Adults</td>
</tr>
<tr>
<td>60.3 cents</td>
<td>22.2 cents</td>
<td>71.5 cents</td>
</tr>
<tr>
<td>Population groups:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Up to 7,500</td>
<td>52 cents</td>
<td>56.6 cents</td>
</tr>
<tr>
<td>7,500-30,000</td>
<td>62.9 cents</td>
<td>76.9 cents</td>
</tr>
<tr>
<td>30,000-100,000</td>
<td>58.4 cents</td>
<td>73 cents</td>
</tr>
<tr>
<td>Over 100,000</td>
<td>68 cents</td>
<td>79.4 cents</td>
</tr>
</tbody>
</table>

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MOTION PICTURE HERALD, APRIL 21, 1956
"There is no doubt about the product shortage being our number one problem. We are gradually closing up theatres for good. We have closed four and have three or four more which will have to close in the next year unless more product is forthcoming."

The problem of the number of pictures available is of course closely tied to the kind of pictures available and the kind wanted. In general the panelists favored comedies, family pictures, musicals, outdoor action, westerns, women's stories and mysteries in that order.

But the synopsized figures do not reflect the emphasis which the panelists placed on the need for wholesome comedies and family pictures. "We need at least a 25 per cent increase in salable pictures that have an appeal for family groups. We can get them in if we get the pictures," said a Massachusetts exhibitor.

"Less blood and brutality" was a cry that was repeated frequently.

On a wider base another exhibitor said, "All types are urgently needed, but the treatment given pictures in the past has been either stereotyped or much too unusual. We advocate the homey type pictures, regardless of story."

In repeatedly stressing the need for good comedies many panelists protested against the present flood of "heavy pictures" and emphasis on crime.

Tied to the product shortage also are the figures showing the bookings of foreign pictures, including British. More than three-quarters of all the panelists reported booking one or more with the mean at around four. The figures exclude art houses and thus indicate an extraordinary amount of screen time available in American theatres for other than domestic pictures.

British pictures far outnumbered others, the ratio running about five to one, with Italian pictures running second and French third. These three were the only ones with a sizable representation but there was reported a scattering of German, Spanish, Australian, Swedish and Japanese bookings.

**Prices Too High Or Low**

While slightly more than half the panelists felt that present normal admission scales are about right (national average 60.3 cents), almost half reported their opinion that the present prices are either too high or too low, with opinion divided about equally between the two extremes.

Expressing succinctly the opinion of those who believe the line must be held where it is, a Kansas panelist said, "There is a tendency to price ourselves out of the market. We should maintain entertainment for the masses." An Oregon owner supplemented this with, "Prices are as high now as they can go without affecting patronage."

Among those who believe prices are too high, a North Carolina exhibitor said, "Our experience in a number of smaller towns is that admission prices generally are too high."

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**The Product Shortage and Foreign Pictures**

<table>
<thead>
<tr>
<th>Average, all exhibition</th>
<th>Believe there is a product shortage 1% of total</th>
<th>Suggested number of films per year</th>
<th>Have booked foreign pictures in 1955-56 1% of total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population groups:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Up to 7,500</td>
<td>81.6%</td>
<td>368</td>
<td>64.1%</td>
</tr>
<tr>
<td>7,500-30,000</td>
<td>90%</td>
<td>365</td>
<td>88%</td>
</tr>
<tr>
<td>30,000-100,000</td>
<td>98%</td>
<td>378</td>
<td>88.7%</td>
</tr>
<tr>
<td>Over 100,000</td>
<td>90%</td>
<td>427</td>
<td>66%</td>
</tr>
</tbody>
</table>

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**PREFERRED TYPES**

The Institute panelists favor these types of pictures (relative weight on scale of 100):

<table>
<thead>
<tr>
<th>Type</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comedies</td>
<td>40.8</td>
</tr>
<tr>
<td>Family</td>
<td>23.6</td>
</tr>
<tr>
<td>Musicals</td>
<td>11.8</td>
</tr>
<tr>
<td>Outdoor action</td>
<td>9.2</td>
</tr>
<tr>
<td>Westerns</td>
<td>5.4</td>
</tr>
<tr>
<td>Women's</td>
<td>5.3</td>
</tr>
<tr>
<td>Mysteries</td>
<td>3.9</td>
</tr>
</tbody>
</table>

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We have inaugurated bargain days in several situations—one day of each week when our price is much lower. This is a surprising success and gives many patrons an opportunity to continue enjoying the habit of movie-going. In one town we reduced the top admission to $35 cents and business is better than it has been in several years."

A number of panelists cited the 50 cent tax exemption as a limiting factor. Thus a Michigan panelist: "The prices indicated are for sub-run neighborhood houses. These prices would be increased if the tax were eliminated. We formerly got 60 cents with the tax."

Another exhibitor, near a large midwestern city, said, "In this territory 98 per cent of all first run situations are circuit controlled, and by one circuit. They are cheap first run admission houses. Since nearly all the surrounding small towns must follow these circuit first run houses, independent exhibitors are held down in their own scales. They would raise prices if the first-run circuit houses also raised enough to create a wide enough differential between theatres."

Although the normal scale averages out at 60.3 cents for all situations and ranges from 52 cents to 68 cents, depending on the population situation, an astonishing number of panelists indicated frequent departures upward from this price for special attractions. The average of these advanced admissions, charged in the last three months, was 71.5 cents for adults and 25.8 cents for children. The normal average for children is indicated as 22.2 cents.

Even among those theatres which normally charge 50 cents or less, the advanced price is not unusual. The reports show that 35.8 per cent of such theatres have increased beyond the 50 cent mark at various times in the last year, the average number of times being five, but ranging in individual cases as high as 15.

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"Bank Night" Ruled Lottery
By Superior Court Judge

EAST PROVIDENCE, R. I.: "Bank Night" as conducted by the Elmwood Amusement Corp. at its Hollywood theatre from 1941 to 1949 was a lottery. Superior Court Judge Patrick Curran ruled recently. Because the cash prize drawings were so categorized by the court, the judge ruled that the theatre cannot be required to pay some $3,500 allegedly owed by it to Goodwill Advertising Company, Boston, which licensed it to conduct the drawings. Judge Curran directed a jury's verdict for the theatre as defendant in a contract suit by the Boston firm to collect $10 weekly in license fees from sometime in 1943, when payments allegedly were stopped, plus cost of supplies and interest on the debt.

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**16mm Awards Set for Chicago April 23-27**

CHICAGO: A total of 22 Golden Reels will be awarded to the outstanding 16mm documentary and educational films produced in 1955 at the Golden Reel Film Festival of the third annual American Film Assembly, April 23-27 at Chicago. More than 2,500 representatives of the 16mm industry will meet to see final screenings of 300 films and sound slide-films which were chosen from hundreds of entries by a group of accredited jurors throughout the country. Golden Reels are to be presented in each of the 22 categories, and Silver Reels and Certificates of Merit will be awarded other fine pictures. The Assembly is sponsored by the Film Council of America, Evanston, Ill.

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MOTION PICTURE HERALD, APRIL 21, 1956
CBS WILL USE
RECORDED TV

CHICAGO: The long-predicted revolution in the business of recording and reproduction of sound motion pictures seemed a good deal closer here last Saturday when the Ampex Corporation demonstrated its new system for the recording and reproduction of television programs on magnetic tape. Concurrent with the demonstration was the announcement that the CBS Television network has purchased three of the Ampex Video Tape Recorders at a cost of approximately $75,000 each and will have them in operation late this year.

CBS-TV's immediate use of the video tape recorders, now capable only of reproducing a black and white picture, will be to record live programs, currently recorded by kinescope film, to overcome the three-hour east-west time differential. According to those who saw the demonstration here, held in conjunction with the annual convention of the National Association of Radio and Television Broadcasters, picture quality is considerably better than that obtained with present kinescope techniques using film. Also the resolution of the pictures is said to be vastly superior to kinescope film.

However, even more important than the reproduction of recorded programs with "live" quality, are said to be the operational and economic advantages of the tape recorder. Programs can be recorded directly from the TV camera, from a TV receiver, from television transmission lines or from microwave relay systems. Just as with the conventional tape sound recorder, the video programs can be immediately replayed with no processing of any kind necessary.

The Ampex VTR system records both picture and sound on a single magnetic tape two inches wide traveling at a speed of 15 inches a second. More than a full hour's program can be on a single 14-inch reel of tape.

RCA also is known to be working on a similar tape recording process, the principal difference being that its system uses a more narrow tape and thus moves at a greater speed to record comparable picture "information." In both cases the sound that accompanies the picture is recorded in the ordinary manner along one edge of the magnetic tape.

Commenting on the recording of color television programs on magnetic tape, Phillip L. Gundy, manager of Ampex' audio division, said that the company's engineers have determined that there are several practical approaches to expanding the basic technique to include color. "Ampex has under way the development of a system for recording programs in full color as a logical extension of the current development," he said.

Plan Super Campaign on DeMille Epic

A world wide promotion program that may be unparalleled in scope, thoroughness and duration, has been developed for Cecil B. DeMille's "The Ten Commandments," and was outlined last week by Maxwell Hamilton, coordinator of presentation plans for the picture, Mr. Hamilton, new to the industry, but with wide experience in industrial and corporate public relations, will administer a special campaign for a minimum of two and one-half years which will begin where most campaigns planned for productions of exceptional importance ordinarily end. It will include phases and areas of promotion which promise to attract the non-theatre-goer, rather than the regular and occasional patrons at whom the theatrical campaign will be aimed and conducted separately.

He said the program will be designed to reach even those whose proudest boast is that they "never go to a movie" and that "we want to reach everyone able to attend a theatre and get them to see this picture at least once." He added that due to the nature and excellence of the picture, as well as the extended duration of the campaign, it is expected to set new industry records for repeat business. Mr. Hamilton will be aided by a staff of six people in New York and seven in Hollywood which will work separately from the regular Paramount promotional forces.

News Bureau Formed

In addition, a news bureau has been established on the Paramount lot to be used exclusively for stories on "The Ten Commandments." Those working on this bureau include Anu del Valle, Al Finestone, Frank Friedrichsen and Paul Simgu. At the studio, this bureau within the DeMille unit will function under the immediate direction and supervision of Art Arthur, Mr. DeMille's executive assistant in charge of public relations.

Adolph Zukor, chairman of the board of Paramount, and Jerome Pickman, director of advertising and publicity, also spoke with confident enthusiasm of the picture and prospects of its success. Said to be the most costly picture ever made, its first six dates have been announced by Paramount. They are: Criterion theatre, New York; RKO Keith's, Washington; Loew's Ohio, Cleveland; Warner Beverly, Hollywood; New, Baltimore, and Astor, Boston.

MOTION PICTURE HERALD, APRIL 21, 1956
The First Production, THE SEARCHERS

Second Production of the American Scene

C. V. WHITNEY PICTURES INC.
MERIAN C. COOPER, Vice-President in Charge of Production

will be the picturization of a brilliant novel, personally selected by C. V. Whitney
The Missouri Traveler

a novel by

JOHN BURRESS

THE MISSOURI TRAVELER is the story of the heartland of America—our great Middle West—often called the “Mark Twain country”.

It is laid in the early twenties and peopled with enchanting characters of this heartland as only John Burress, since Mark Twain, has so realistically and warmly captured.

C. V. Whitney and Merian C. Cooper will give THE MISSOURI TRAVELER the same care in production they gave THE SEARCHERS, which displays so magnificently the rough Texas life of 1868-1873.
THE SEARCHERS was presented by C. V. Whitney, president, with Merian C. Cooper, executive producer; John Ford, director; Patrick Ford, associate producer; Frank Nugent, screenplay; Winton C. Hoch, photography; H. Lee Van Hoozer, special assistant to the vice-president; Lowell Farrell, production manager; in color by Technicolor; in VistaVision.

C. V. Whitney Pictures, Inc., expects to give THE MISSOURI TRAVELER the all-star casting that was done in THE SEARCHERS.

For THE MISSOURI TRAVELER C. V. Whitney Pictures, Inc., will team most of the same picture makers—C. V. Whitney, president; Merian C. Cooper, executive producer; Patrick Ford, associate producer; Frank Nugent, screenplay; Winton C. Hoch, photography; H. Lee Van Hoozer, special assistant to the vice-president; Lowell Farrell, production manager; color by Technicolor; in VistaVision.

Whitney and Cooper have selected Ted Tetzlaff, famed for his direction of the Vatican sequence in Seven Wonders of the World, to direct THE MISSOURI TRAVELER.
C. V. Whitney Pictures, Inc., hopes to put on the screen the kind of spirit of the United States, which, *in its heartland*, is, to quote the Vanguard Press, publishers of THE MISSOURI TRAVELER.

"Warm and happy and touched with the magic of living as seen through young eyes."

From an interview with C. V. Whitney by Thomas M. Pryor in the New York Times...

"We may not always succeed in our aims, but I will promise you that no C. V. Whitney picture will ever misrepresent or paint a false picture of the United States or its people."

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY, President

MERIAN C. COOPER, Vice-President in Charge of Production

1256 WESTWOOD BLVD., LOS ANGELES 24, CALIFORNIA
Universal Sets Dates On Ten

Universal Pictures will release ten important productions from July through October. Charles J. Feldman, vice-president and general sales manager, told the company’s home office sales executives and district sales managers at its four-day mid-year sales conference in New York this week. Of these 10 films, eight are in color, two in Cinemascope and one in Vista-Vision.

Highlighting the releases will be “Away All Boats,” based on the best-seller by Kenneth Dodson and the most expensive production ever made by Universal, according to the company. It will be given a series of pre-release openings in July with the premiere release date set for August. Edward Muhl, vice-president in charge of production, has received from Rear Admiral E. B. Taylor, Chief of Information, U. S. Navy, official and enthusiastic approval of the film, Mr. Feldman told the meeting.

Admiral Taylor also informed Mr. Muhl that all Navy commands have been sent a special directive urging them to give all-out cooperation in connection with the film’s release, which the Navy salutes as “one of the great stories of World War . . . not only great entertainment but inspirational to a degree which places it among the finest motion pictures about the Armed Forces.”

The release schedule for the four months is as follows:


GM’gs “The Swan,” starring Grace Kelly, Alec Guinness and Louis Jourdan, opens in April 26 at Radio City Music Hall, the only full-length production. Based on Ferenc Molnars play, the film, personally produced by Dore Schary, was directed by Charles Vidor. It has been produced in CinemaScope and Eastman Color and features Agnes Moorehead, Jessie Royce Landis, Brian Aherne and Leo G. Carroll.

General Precision in Nationwide Deal

General Precision Laboratory, Inc., Pleas- antville, N. Y., has arranged with the Altec Service Corporation of New York to provide a nationwide, franchised service for its industrial television equipment. Coupled with its sales representation throughout the United States and Canada, the new arrange- ment will permit purchasers of its equipment to contract for regular service and parts replacement wherever their location. Altec has 200 field engineers and 30 branch offices and stock points from coast to coast, it is said.

Report Hits Hollywood “Distortion”

WASHINGTON: The U. S. Advisory Commission on Information told Congress last week that too many Hollywood films going overseas give a distorted view of American life, and added that in its opinion the motion picture industry should cooperate with the Government to correct the situation. The Commission consists of five private citizens who keep an eye on the government’s Overseas Information Program. The statements on the Hollywood films appeared in the 11th semi-annual report to Congress. The Commission’s criticism followed soon after similar criticism by USIA chief Theodore Streibert and several members of the Senate Foreign Relations Committee.

According to the report, various handicaps must be overcome in order to make the government’s foreign propaganda efforts more effective. One of these handicaps, the report stated, was the distribution abroad of American books, magazines and motion pictures “which give a distorted image of what American people and life in America are like.”

The number of commercial films which produce a bad effect overseas is not a large percentage of the total volume, the com- mission admitted. “Unfortunately, however,” it added, “several rotten apples can spoil the whole barrel.” The commission opined that nothing in the situation called for Congressional enactment of a censorship law, but said the matter “does require under- standing and cooperation” between the USLA and the motion picture and publishing industries. It also noted that USIA has been working on the problem but said “the results thus far leave much to be desired.”

The commission urged Congress to set up a special joint House-Senate committee to work with USIA in developing a more effective overseas information program. Senator Humphrey (D., Minn.) at once intro- duced in the Senate a resolution to set up such a committee, composed of nine House and nine Senate members. Rep. Feighan (D., Ohio) has already sponsored such a bill in the House.

O’Neil Says:

Technology Widens Film Horizons

PHILADELPHIA: Thomas F. O’Neil, president of RKO Teleradio Pictures, Inc. and chairman of the board of RKO Radio Pictures, Tuesday spoke to the Harvard Club, which honored him here with a silver medal and citation, that when his company purchased “30 superior and recent films held by the Bank of America” and showed them on TV, “the results were astonishing, even to ourselves. Against every kind of competition, at any hour of the day, in any size market, these films proved themselves consistent successes with the television audience. They proved, moreover, that good movies have a vitality and appeal uniquely their own.”

Given the citation by the club “for his contribution to the American way of life and his role in the development of various fields of entertainment,” Mr. O’Neil took as his main subject, “Technology—The New Creative Force in Entertainment.”

Competition is “Healthy”

“I believe in competition as a healthy force,” he said. “In entertainment, as in other businesses, I think we can prove that the success of one medium tends to stimulate the efforts of another, tends to make all media stronger and better, and all to the advantage of the public. I refuse to believe that the development of any good and worthwhile thing is done at the expense of another good and worthwhile thing. My confidence in the vitality of all these media of entertainment is borne out by our company’s continuing interest and investment in them. In an ambitious future production schedule at RKO Radio Pictures, as well as in radio, television, and most recently, phe- nograph recording facilities.”

Mr. O’Neil added: “We believe that the integration of these many areas of enter- tainment means more entertainment for everybody. Partly because the maximum part of the production dollar will go into the product itself. Partly because this healthy cross-fertilization will tend to keep each group alert, flexible and lively.

“In the development of all these forms of entertainment,” he continued, “we will be looking to technology, which first made them possible, for increasing ways to make even more attractive to the even bigger audiences we know are going to have.”

Opens Dallas Exchange

In line with its current expansion pro- gram, Continental Distributing, Inc., has opened an exchange in Dallas, under the management of Ray Jones. The announce- ment was made by Frank Kassler, president.
DARRYL F. ZANUCK presents
GREGORY PECK
JENNIFER JONES
FREDRIC MARCH
in
20th CENTURY-FOX'S
"The Man in the Gray Flannel Suit"
COLOR by DE LUKE
CinemaScope®
co-starring
MARISA PAVAN - LEE J. COBB
ANN HARDING - KEENAN WYNN
GENE LOCKHART
Produced by DARRYL F. ZANUCK
Written for the Screen and Directed by NUNNALLY JOHNSON
From the Novel by SLOAN WILSON

THE LONG LINE LO
From DETROIT! From PITTSBURGH! From DENVER! From NEW YORK!
From CLEVELAND! From BOSTON! From BUFFALO! From HOUSTON!
From SEATTLE! From WASHINGTON! From LOS ANGELES!
From CHICAGO! From MEMPHIS! From INDIANAPOLIS!
From SAN FRANCISCO! From KANSAS CITY! From BIRMINGHAM!
From LEXINGTON! From SYRACUSE! From SAN ANTONIO!
From ATLANTA! From RICHMOND! From ALBANY! From MILWAUKEE!

Sensational openings setting the style everywhere!
Be in trend with fashion—play THE BIG PICTURE!

OK OF THE MAN IN THE GRAY FLANNEL SUIT
SENATE WON’T POLL INDUSTRY

. . . Senator Humphrey says TOA request would tax committee staff; hearings adjourned until early next month

The Senate Small Business subcommittee has turned down the requests of two exhibitor organizations that the subcommittee poll theatre owners on the questions of arbitration and production by the divorced circuits. Senator Hubert H. Humphrey, chairman of the subcommittee, said in Washington that he feels such a project would be too time-consuming and would make too heavy demands on the subcommittee’s limited staff.

To Resume April 30

At the same time this week, it was indicated that the subcommittee’s hearings on motion picture industry trade practices will not resume before the week of April 30, when representatives of distribution and the Department of Justice will be heard. Exhibition representatives testified the week before Easter. Although the subcommittee still hasn’t set a definite time for the hearings to resume, it is reported to be aiming at the week of April 30. In New York, Kenneth Clark, vice-president of the Motion Picture Association of America, said that he understood that distribution representatives would testify “some time in May.”

Senator Humphrey’s turn-down of the survey request was outlined in letters to Myron Blank, president of Theatre Owners of America, and Harry Brandt, president of the Independent Theatre Owners Association of New York. In separate letters both had requested that the subcommittee poll theatre owners.

The matter originated when the subcommittee was hearing TOA testimony last month. Senator Humphrey said the subcommittee would like to know exhibitors’ views on arbitration of film rentals and on preemptive showing rights for divorced circuits making films.

Poll “Good Idea”

The subcommittee chairman suggested that the major exhibitor organizations poll their members. Mr. Brandt and Mr. Blank later suggested that such a poll be conducted by the subcommittee instead, arguing that the subcommittee, because of its prestige, would get better response.

In his letters to Mr. Blank and Mr. Brandt, Senator Humphrey said he still thought a poll was a good idea and that the subcommittee would like to have the results of any study that might be made by an independent polling organization or other group. However, he declared, the subcommittee doesn’t have the manpower to make such a study and would have to devote too much time to the project even if it had the staff.

When it asked the Senate subcommittee to conduct the poll, TOA explained—with what some observers thought was remarkable candor—that a recent poll of its own resulted in too small a response (approximately 25 per cent of the number of questionnaires sent out were returned) on which to base any reliable conclusions.

Abram F. Myers, chairman of the board and general counsel of Allied States Association, however, was not in favor of any such subcommittee poll. Mr. Myers said the poll was unnecessary because the information sought from exhibitors was already available. Some observers felt that the TOA-ITOA requests to the subcommittee tended to weaken the exhibitors’ testimony before the subcommittee.

If the Senate subcommittee does not resume the film industry hearings before the middle of May, it will be virtually impossible for any legislation to result from the hearings this year, since Congress is scheduled to adjourn by the end of June. Any report or recommendation by the committee, assuming it proposed legislation in the first place, would be most unlikely to be acted upon in the short time remaining in the session.

"Requiem" Starts in London


HUMPHREY INVITED TO ALLIED MEETING

MINNEAPOLIS: Chairman Hubert H. Humphrey (D., Minn.) of the Senate Small Business subcommittee, has been invited to attend the annual convention here of North Central Allied Independent Theatre Owners, May 15-16, at the Nicollet Hotel. According to the present schedule, this would be after the conclusion of the subcommittee’s hearings on motion picture industry trade practices. Others invited to the convention include Jack Kirsch, president of Illinois Allied; Myron Blank, president of Theatre Owners of America; W. C. Gehring, vice-president of 20th Century-Fox, and Al Sindlinger, of Sindlinger & Co.

TOLL TV HEARINGS APRIL 23

WASHINGTON: The Senate Commerce Committee has announced it would hold hearings on subscription television every day during the week of April 23, with some 20 witnesses to be heard. Proponents of toll TV will be led by officials of the three firms that have asked the Federal Communications Commission to authorize a toll TV service: Zenith Radio Corp., International Telecommunications Corp., and Skiatron Television Corp. Opponents will be led by spokesmen for the committee against Pay-As-You-See TV, Columbia Broadcasting System, and New York City Council.

The committee has been studying television industry problems, and chairman Magnuson (D., Wash.) said that the next phase of the committee’s investigation would be the toll TV controversy. The hearings will start each day at 10 a.m. the week of the 23rd, except Wednesday, when the hearings will start at 2 p.m.

Mr. Magnuson announced the following witness list:

Monday, April 23: James Landis, Skiatron; Paul Rabourn, Telemeter, and Ray Kohn, Allentown, Penna.

Tuesday, April 24: Televising Exhibitors of America, Inc.; and Dr. C. L. Pierson and four other witnesses for Zenith.

Wednesday, April 25: Abe Stark, president, New York City Council; Harold Fellows, president, National Association of Radio-Television Broadcasters, and American Federation of Television and Radio Artists.

Thursday, April 26: Richard S. Salant, CBS; Andrew Beinborn, APL-CFO; Lawrence H. Rogers, WSAT-TV, Huntington, West Va.; Mort F. Farr, National Appliance & Radio-TV Dealers Association; Henry D. Radford, New York City; and Marcus Cohn, counsel, Committee Against Pay-As-You-See TV.

Friday, April 27: Milton Shapp, Jerrold Electronics Corporation, Philadelphia; and a limited rebuttal by selected representatives of the proponents.

Mayer Is Optimistic On Future of Films

WASHINGTON: Arthur L. Mayer told the Washington Area Exhibitors’ Convention here Wednesday that, for the first time in five years he has become highly optimistic concerning the immediate future of the film industry. The former executive vice-president of COMPO was the keynote speaker at the second day’s meeting of the three-day convention of theatremen from Delaware, Maryland, West Virginia, Virginia and the District of Columbia. Mr. Mayer said his recent visits to Hollywood and Europe have convinced him that the industry’s “period of experimentation is over, and a steady stream of fine films will be released in the next 12 months,” adding that “more good pictures will be forthcoming in the next year than were released in the previous three years.”
ROCK AROUND THE CLOCK IS PAGE-ONE NEWS!

Thousands Jam Marathon 38-Hour Premiere! Box-Office Records Smashed As Crowds Storm Paramount!

Bill Haley and his Comets

ROCK AROUND THE CLOCK

THE PLATTERS

TONY MARTINEZ AND HIS BAND

FREDDIE BELL AND HIS BELLBOYS

JOHNNY JOHNSTON

ALAN FREED

ALIX TALON

LISA GAYE • EARL BARTON • HENRY SLATE • JOHN ARCHER • Story and Screen Play by ROBERT E. KENT and JAMES B. GORDON • Produced by SAM RATTMAN • Directed by FRED F. SEARS • A CLOVER PRODUCTION

Columbia IS BOOKING "ROCK" - AROUND THE CLOCK!

and hep exhibitors are playin’ it that way!
TO REISSUE 104
WARNER FILMS

...Dominant Pictures, buyer of rights for TV, preparing many features for sale to theatres before broadcasting

Plans for the theatrical reissue in the U. S. of segments of the Warner Brothers film library were announced last weekend by Norman Katz, executive vice-president of Dominant Pictures Co., a subsidiary of Associated Artists Productions.

Under the plans, two reissue packages of 52 pictures each, both containing restrictions on television showings, will be marketed to theatres. The first package, containing films considered the most commercial theatrically, will carry a restriction clause barring TV screenings of the films until September 1, 1957. The other 52-picture package will contain films barred to television until six months after their theatrical distribution. Dominant, Mr. Katz said, will use its franchise holders throughout the country to distribute the films.

He said, "We should get rolling" on the first package in about 45 days and added that Dominant does not plan to flood the reissue market, but will maintain a flexible policy in each area of the country, marketing the films according to each section's requirements. The first combination to be offered, he said, will be "Task Force" and "The Fighting 69th."

Films for Art Theatres

In addition to the two packages, Mr. Katz said, there will be a special group consisting of a "classic theatre of silent films" marketed to art theatres, and perhaps a special group of films starring Al Jolson. Another group, considered film classics, such as "Green Pastures," "The Petrified Forest" and "A Midsummer Night's Dream" will go to art houses. On the art house pictures Mr. Katz gave no absolute TV restriction pledge, saying that each picture and each situation will be evaluated separately and everything will be done with TV clearances, if possible.

The balance of the pictures, he continued, will go into theatrical release as selected, with no guarantees regarding television, and, in fact, with TV having precedence. More than 750 features were in the Warner library, purchased by PRM, Inc., and which is being distributed by Associated Artists, both to TV and theatres through Dominant in the U. S. It is reported that foreign reissue distribution for theatres in some areas will be handled by Warners.

Among the films selected for the first 52-picture package are: "Casablanca," "Rope," "Mildred Pierce," "The Dark Passage," "Kings Row," "Look for the Silver Lining.

RKO's Film Service Unit Ready for TV

HOLLYWOOD: RKO has established a major film service unit for television and has announced that the new unit—with completely-equipped and operating studios on the west and east coasts—would serve every branch and segment of the TV industry in the production of all types of television films. The decision was made, according to Charles L. Glett, executive-vice-president, as a result of surveys which had been made and discussions which were held in New York the past three weeks among Daniel T. O'Shea, president; Mr. Glett, and RKO home office executives.

“Our purpose at this time is to serve the television industry in every area," Mr. Glett said. "We will service the wants and requirements of television producers, advertising agencies, sponsors, etc., with our unexcelled service facilities and the aggregate of our resources in both manpower and material.

“Ultimately, RKO will produce its own films for television but our basic intention at this time is to make available to the television industry our facilities, which in our opinion cannot be duplicated anywhere else, for the production of any kind or type of television film anyone may want.”

Appointed to supervise the immediate operations of the new service unit, with the title of supervisor of television operations, is Fred Ahern, who has been RKO Studio production coordinator and previous to that was director of operations, CBS-TV, Hollywood, for five years. His headquarters will be at the RKO Pathe Studio in Culver City and he will divide his time between there and RKO's New York studio.

Barry to Head All MGM TV Operations

Charles C. (Bud) Barry, executive at the William Morris Agency in New York has been named to organize and assume charge of the television operations for MGM, it is announced by Arthur M. Loew, president of Loew's, Inc. Mr. Barry will also take charge of the release of the MGM film library to TV, it is understood. In announcing the appointment, Mr. Loew said that Mr. Barry will also act as a liaison between New York and California for TV production at the MGM studios, making his headquarters in New York. Mr. Barry will report directly to Mr. Loew. Prior to joining the William Morris Agency, Mr. Barry was vice-president in charge of radio and television programming for the National Broadcasting Co. Previously he was in a similar capacity at the American Broadcasting Co.
MECHANICAL MONSTER COMES ALIVE IN COLUMBIA’S AMAZING SCIENCE-FICTION SERIAL!

SPECTACLE! FANTASY! THRILLS GALORE that make ’em come back for more!

THE MONSTER AND THE APE

with ROBERT LOWERY RALPH MORGAN GEORGE MACREADY CAROLE MATHews

Original Screen Play by SHERMAN LOWE and ROYAL K. COLE
Produced by RUDOLPH C. FLOTHOW • Directed by HOWARD BREHERTON

SELL THESE SENSATIONS WITH
COLUMBIA’S SENSATIONAL CAMPAIGN BOOK!
Fox to Have New Sales Divisions

Alex Harrison, 20th-Fox general sales manager, has announced a re-organization of field supervision of the company’s branches, dividing the United States and Canada into four divisions and entailing a number of important promotions. The move puts into immediate effect a policy where control and supervision of the field organization will be under four division managers directly responsible to Mr. Harrison with Arthur Silverstone as assistant general sales manager.

The four division managers will supervise eight newly-established districts embracing 33 branches in the United States and six in Canada. The realignment brings promotion to the following:

C. Glenn Norris to supervision of a new Central-Canadian division that will include the Canadian, Central and Midwestern districts.

New Eastern Division

Martin Moskowitz to supervision of a newly-formed Eastern division that will include the Atlantic and Northeastern districts.

Abe Dickstein to the Atlantic district managership. He had been New York branch manager since February 1951.

The four divisions are constituted as follows:

Eastern under supervision of Martin Moskowitz, division manager, will include two districts; Northeast with Al Levy as district manager, supervising Boston, New Haven, Albany and Buffalo; and Atlantic, with Mr. Dickstein as district manager supervising New York, Philadelphia, Washington and Pittsburgh.

The Central Canadian division under the supervision of Mr. Norris, with Peter Myers district manager of the Canadian branches including Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver; the Midwestern district with Morton A. Levy as district manager supervising the Minneapolis, Milwaukee, Omaha, Des Moines, Kansas City and St. Louis; and the Central district with Tom O. McCluster as district manager supervising Chicago, Cleveland, Cincinnati, Detroit and Indianapolis.

Balance in South

Southern Division, with Harry G. Bal- lance, division manager, supervising two districts including the Southeast with Paul S. Wilson district manager supervising Atlanta, Charlotte, Jacksonville and New Orleans; and the Southwest with Mark Sheridan, Jr., supervising Dallas, Houston, Oklahoma City and Memphis.

Western division with Herman Wolfe division manager and Reville Kufflin as assistant division manager supervising Los Angeles, San Francisco, Portland, Seattle, Salt Lake City and Denver.

"Godzilla" Premieres

In New York April 27

"Godzilla, King of the Monsters," will have its first American showing at Loew's State Theatre, New York, April 27, according to Joseph Levine, president of Embassy Pictures, distributors of the film. The New England premiere will be held May 2 at the Paramount and Penway in Boston and at 400 theatres throughout New England. The New York opening, Mr. Levine stated, will be backed by a strong TV campaign on CBS-TV, radio saturation on station WOR, and a newspaper campaign.

More Time For Foreign Films Asked

An appeal to U. S. exhibitors for more playing time for overseas-produced films may be put forth at the annual convention of the Theatre Owners of America Sept. 19-25 in New York, being held in conjunction with the TESMA-TEDA-IPA trade shows and conventions. The appeal will be made by some foreign producers who are expected to visit this country at the time of the 1956 meeting of the national exhibitor association, according to a representative of TOA.

The representative also said that TOA executives Myron N. Blank, E. D. Martin and Walter Reide will extend invitations to a number of prominent foreign industry people while touring Europe on their current trip. It is expected that Ino Gemiti, president of the Union Internationale de L'Exploitation Cinematographique, will be one of the European exhibitor-producers who would receive an invitation.

Mr. Blank will address the general assembly of the UIEC in Paris next month. He is TOA representative to the international group. The TOA president was a guest speaker to the UIEC's Rome convention in late 1955 and at That time urged foreign producers to make films suitable for the U. S. market. However, a number of foreign film men have stated that their product couldn't get proper playing time in the U. S. and among them was Gemini, who came to America for the 1955 annual TOA meeting in Los Angeles.

The 1956 meeting of the exhibitor group will have an "international flavor," according to reports, as a number of foreign equipment manufacturers and suppliers have notified TESMA of their intentions to take part.

Friedman Quits Paramount

Martin Friedman has resigned as head of the home office play-date department of Paramount Film Distributing Corporation, the company has announced. Mr. Friedman said he would announce details on his assumption of a new industry post upon his return to New York from a short vacation.

Directors of Loew's, Inc., See Studio

Headed by Arthur M. Loew, president, MGM directors and top-executive home office executives of Loew's, Inc., attended a two-day meeting April 12-13 at the MGM Culver City Studios. This marked the first occasion on which a major film company’s board had met in its production center. It also marked another step in Mr. Loew’s expressed policy of creating a closer understanding and working relationship between Loew’s distribution and production executives.

During the two day meetings the directors met with studio executives, producers, directors, stars and department heads, and visited a number of sound stages to see pictures before cameras. They also attended screenings of several recently completed but unreleased films. Among the innovations witnessed was the operation of “MGM Camera 65,” which is being introduced to the industry with the film “Raintree County.” The new 65 mm process is being employed on the $5,000,000 production, produced by David Lewis and directed by Edward Dmytryk. Montgomery Clift, Elizabeth Taylor and Eva Marie Saint star.

The tour of the studio and the screenings of completed films ran the gamut from inception of a story idea to completion of the project on film. Among the pictures screened and ready for world-wide release are “The Swan,” “Bhownani Junction,” “Lust for Life,” “The Rack,” “The Catered Affair,” “The Fastest Gun Alive,” and “High Society.” All will be released during the spring and summer months, according to the company.

Plans were discussed for subsequent distribution and promotion of such films as “Somebody Up There Likes Me,” “The Opposite Sex,” “Tea and Sympathy,” “Somewhere I’ll Find Him,” “The Barretts of Wimpole Street,” “The Power and the Prize,” “Teahouse of the August Moon,” and a number of others on the current production schedule.

The visitors were welcomed to the studio by Dore Schary, production head, E. J. Mannix, Ben Thau, J. J. Coh and other studio executives.

“Trapeze” Stars Will Tour Country in Early Summer

Stars Burt Lancaster, Tony Curtis and Gina Lollobrigida will make a unique nation-wide tour early this Summer in behalf of the forthcoming Hecht-Lancaster Cinem Scope production of “Trapeze,” it is announced by Roger H. Lewis, UA national director of advertising, publicity and exploitation. Produced by James Hill and directed by Sir Carol Reed, “Trapeze” was filmed entirely on location in Paris. Katy Jurado heads the supporting cast.
you can say it again and again and again—picture after picture proves "he's the hottest thing in show business today!"

He's got what the customers want... and here he is in the big kind of western that spells the biggest kind of boxoffice!

frank sinatra
AS
johnny concho

CO-STARRING
KEENAN WYNN • WILLIAM CONRAD • PHYLLIS KIRK
with WALLACE FORD • WILLIS BOUCHEY • Screenplay by DAVID P. HARMON and DON McGUIRE
Based on a story by DAVID P. HARMON • Directed by DON McGUIRE
Produced by FRANK SINATRA • A Kent Production
START STUDY OF INDUSTRY RULES

... Head of British Film Finance Unit to get opinions from all factions on regulation of trade by Government

by PETER BURNUP

LONDON: Old Estonian David Kingsley, managing director of the National Film Finance Corporation, may look forward to a busy if not exceedingly harried time over the next few weeks. For descending upon him will be the voluminous views of every section of the industry—important or otherwise—on the shape of things to come.

Like all other informed persons, the president of the Board of Trade, Mr. Peter Thorneycroft, has been concerned about the slightly amorphous and confused body of regulations and devices which have developed over the years in regard to the industry's operations. They include things like Quota, the so-called Early Plan, and the Government's Finance Corporation set up to subsidize production out of public funds.

Mr. Thorneycroft announced some time ago to the House of Commons that he proposed a survey into the whole structure of the industry in the course of the autumn of this year and that as an initial basis for his own guidance he had asked the Finance Corporation to obtain the views of various sections of the industry itself. Mr. Thorneycroft made it clear that he would not necessarily accept any or all of those views.

Clearly the film trade here is destined throughout the foreseeable future to be shackled with rigid Governmental control and whatever happens will become the subject of Parliamentary legislation. But consensus of the fact that next autumn will be the time of decision, the preparation of their views has given the several interests anxious if not grave concern.

Views in Draft Form

The various trade associations now have their respective views in draft form and awaiting formal ratification by their General Councils. Very little, except in the case of splinter factions like minor trades-unions, has been allowed to emerge. But the clue to the situation is probably best seen in the change of thinking which has come over exhibitors in the last few years.

Apart from the so-called vertically integrated combines with an obvious stake of their own in the matter, theatremen generally took no interest in the fate of producers. It was, indeed, only with a degree of bitter resentment that they accepted, at the outset, the Treasury's Early Plan. But exhibitors accept it now as an axiom that a prospering production industry is as much to their own interest as to producers themselves. A proper flow of British-made films is a safeguard, as they now see it, against extravagant film-hire demands from the U.S. Still at issue, nevertheless, is the means by which an ailing production business may be sustained; and that has been the matter of concern and occasionally embittered debate in CEA's branches.

The stern logicians in the Association's Scottish branch, for example, advocate the ultimate abolition of both Quota and Early levy.

Other interests advocate the restoration of the so-called renters' quota, although that device was generally regarded as unworkable and unnecessary when it was in operation some years ago.

SELLING SOUTH AMERICA

The second phase in the Rank Organisation's militant selling campaign in Latin America has opened, it is stated here, with the signing of an important deal in Uruguay.

The deal establishes an agency for Rank product through the medium of International Films Ltd., whose managing director is Sir J. Ellenberg, and in association with a leading exhibiting concern in Montevideo, Campagna Central Cinematografica, whose managing director is Sr. Sanchez Varela.

The arrangement ensures first-run facilities in Montevideo's two largest theatres.

Rank officials here claim that the deal not only affords an unprecedented opportunity to British films in the territory, but represents a particularly successful placing of films far superior to anything achieved by any other film company of any nationality.

The operation was preceded by an intensive publicity campaign for the Organisation's distribution plans in Latin America.

In the spearhead of the Rank attack are Colan MacArthur, formerly chief of the Rank bureau in Rome, and W. H. Jamieson, who for a number of years was controller of publicity in the Rank Overseas Division.

Both men are permanently stationed in South America, but back of them is Harry Norris, managing director of the Overseas Organisation. It is understood that Mr. Norris will shortly be travelling to West Africa to establish a selling unit there.

GOING TO CANNES

A spirit of aggressive salesmanship is likely to inspire also Britain's delegation to the forthcoming Cannes Film Festival. The British contingent there is an impressive one. It will be led by John Davis, in his capacity as president of the British Film Producers' Association, and will include associated British's executive producer Robert Clark and Sir Henry French.

On the safari, also, will be a covey of this country's most prepossessing women-stars and practically every available actor.

It will not be Miss Norris' fault if the good name of British films and their potential value to exhibitors are not made known in every country on the Continent. A most elaborate information centre with cabling and telephone facilities has already been established in Cannes. A crowd schedule of receptions has also been arranged at which exhibitors and the press of all lands will be able to meet this country's stars and learn of their films.

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Victor Green has now been inducted formally as Republic's leading man here by Reginald Armour. He was presented to a gathering of the company's sales force from all parts of the British Isles and from the Continent.

Mr. Armour told the assembled men of what he called "the tremendous production activity" in Republic's Hollywood studios and spoke enthusiastically, in particular, of "Lisbon" and "Magic Fire." The former, he said, would be entered for this year's Venice Festival and "big plans" are being made for its presentation in Britain later this year. Mr. Armour also told his salesmen that Republic would have completed a minimum of eight more pictures in Naturama before the end of 1956.

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"Carmel" had a gala premiere at 20th-Fox's Carlton theatre here Tuesday. Fox officials claimed that it was to be the "first, true, full-scale television premiere ever mounted by a film company." It is the first occasion, they say, when a film company has planned its premiere in conjunction with BBC's Television Service and to fit into the latter's programme.

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George Hoover, Variety Club's International Chief Barker, is scheduled to visit London early next month. He will be entertained privately at luncheon by the Crew of the British Tent May 3 and fly to New York immediately thereafter to prepare for the Club's International Convention.
HOLLYWOOD SCENE

HOLLYWOOD REVEAL!

Production gained substantially—from 33 to 38 on start of eight pictures and completion of three others—last week. Five of the new undertakings are being made in expanded screen processes and in color.

 MGM’s Sam Zimbalist launched “The Barretts of Wimpole Street” in London, with Jennifer Jones starred in a company including Sir John Gielgud, Bill Travers, Virginia McKenna and Laurence Smith. Sidney Franklin is directing the production, which goes in CinemaScope and color.

Also in CinemaScope and color, MGM’s “Teahouse of the August Moon” got going in Japan, with Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert, Louis Calhern and Henry Morgan. Jack Cunnings is the producer; Daniel Mann is directing.

Hal B. Wallis started his next Martin-Lewis picture for Paramount release, “Hollywood or Bust,” in VistaVision with color by Technicolor, with Pat Crowley opposite the boys and with Frank Tashlin directing.

William H. W. Enamene commenced shooting “The Last Wagon” for 20th-Fox, with Delmer Daves directing; Richard Widmark, Tommy Rettig, Ken Clark, Stephanie Griffin and others. It’s in CinemaScope and De Luxe color.

James Mason is producing and starring in “One in a Million” for 20th-Fox, which has Barbara Rush and Walter Matthau, among others, in a cast directed by Nicholas Ray. It’s in CinemaScope and De Luxe color.

Boss Productions, a new independent producing company headed by the accomplished Seltzer brothers—Frank as producer, Walter as associate producer—started “The Boss,” for United Artists release. It has John Payne, William Bishop, Gloria McGhee, Don Matheson, Roy Roberts, Kolm Morse and Joe Flynn in a balanced cast directed by Byron Haskin with Lew Borzage as assistant director.

Audie Murphy is starred in “Guns of Fort Petticoat,” a Brown-Murphy production for Columbia release, with Kathryn Grant, Lucy Marlow, Aline MacMahon, Jeff Donnell and Isobel Elmo in the cast. Harry Joe Brown is down as producer. George Marshall is directing.

“The Brass Legend” is a Bob Goldstein production for United Artists release, with Herman Cohen credited as producer and Gerd Oswald directing. The cast includes Hugh O’Brian and Nancy Gates.

Loew Jr. Making Plans

Arthur Loew, Jr., producer of MGM’s “The Rack,” has been in New York working on plans for his recently-announced independent producing organization. After a trip to the West Coast he will return to New York to confer with publishers and authors with a view to lining up story material.

The 1956 newsreel trailer of the American Cancer Society, featuring Gregory Peck, has gone into national release in the organization’s current fund-raising campaign of $26,000,000. In his narration the star asks audiences to fight cancer in two ways: with a check-up and a check. The five newsreel companies, Fox Movietone News, MGM News of the Day, Paramount News, Warner-Pathe and Universal Newsreel, are releasing the special subject.
Outline New RKO Circuit Structure

A 72-page proxy statement, outlining the reorganization contemplated by RKO Theatres as a consequence of its proposed deal to purchase the assets of the Cleveland Arcade Co., was mailed to stockholders at the weekend. The proposed acquisition and reorganization plan will be voted upon at the May 8 meeting of stockholders in Delaware. Albert A. List, chairman of the board and principal stockholder in RKO Theatres, will not vote his shares, according to the proxy. Arcade, as was stated previously, is wholly owned by Mr. List and members of his family.

In an accompanying letter, RKO Theatres president Sol A. Schwartz said that upon consummation of the proposed diversification plan, the corporation’s name would be changed to RKO Industries. Mr. List would become chief executive officer of RKO Industries Corp., in which event he intends to devote the major part of his time and efforts to its business. Mr. Schwartz will continue as president and chief executive officer of RKO Theatres, which would continue to carry on the corporation’s theatre operations.

To Increase Board

It is contemplated that the board of directors would be increased to include A. H. Parker, president of Old Colony Trust Co., and William A.Broadfoot and Royal B. Lord, two of the directors and principal officers of Gera, the company in which Arcade owns 84.4 percent of the outstanding stock. Gera is a diversified enterprise engaged in textile finishing, electronics research and manufacturing, weaving of synthetic fabrics, and real estate operations.

It also was disclosed that Mr. Schwartz has extended his contract from April 30, 1957 to April 30, 1959. The contract provides for a salary of $78,000 per year during his active employment, to be followed by a five-year consultant arrangement at an annual fee of $30,000, subject to certain rights of Mr. Schwartz and the corporation to terminate active employment at an earlier date.

Raymond Klune Named To RKO Studio Post

HOLLYWOOD: Raymond A. Klune has been named executive manager of studio operations at RKO Radio, it is announced by Charles L. Glett, RKO executive vice-president. During his many years in Hollywood, Mr. Klune served as executive production manager for 20th Century-Fox and as general production manager for Schneck International. He is a member of the executive branch of the Academy of Motion Picture Arts and Sciences.

Boyce Nemic, executive secretary of the Society of Motion Picture and Television Engineers has announced he has resigned from that post, effective June 15, and that he will establish a management consulting service specializing in work on problems of corporate structure, cost analysis, market studies and the like, in the motion picture and television industries.

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., was named a director of Marshall Field Awards, Inc., a new non-profit organization.

Gene Lockhart will receive the eighth annual Catholic Institute of the Press award at the organization's annual Communion Breakfast at the Hotel Plaza, New York, April 22.

Alex M. Arnswalder has been named manager of 20th Century-Fox's New York exchange, succeeding Abe Dickstein who was appointed Atlantic district manager.

Peter G. Perakos, Sr., president, Perakos Theatres Associates, New Britain, Conn., circuit, will be guest of honor at the New Britain Press Club's "Man of the Year Awards" dinner at the Hedges Restaurant May 10.

Bill Finkel, veteran Pittsburgh theatre owner and an official of the Allied Motion Picture Theatre Owners of Western Pennsylvania, has announced his retirement after 41 years in show business. He sold his Arcade theatre to his brother.

Harold Young has just returned from Key West, Fla., where he directed the first film for Splendora Pictures, "Carib Gold." Pinky Herman, radio and television editor of Motion Picture Daily, wrote the title song.

B'nai B'rith Citations to Honor Youngstein, Levine

Max E. Youngstein, retiring Cinema Lodge B'nai B'rith president, and Martin Levine, co-chairman, will receive special citations from the Metropolian Council of B'nai B'rith at the lodge's Presidents' Luncheon to be held at the Hotel Sheraton Astor April 24. The citations are for their contributions in making possible the "Alexander the Great." New York premiere as a fundraising project for the national B'nai B'rith agencies. Jacob K. Javits, attorney general of the state of New York, will be the principal speaker. Harvey Platt, president of the Metropolitan Council of B'nai B'rith, which represents more than 200 lodges and chapters in the Greater New York area and close to 50,000 members, will make the presentations.

"Trapeze" Spotlighted In "New York Times"

Hecht-Lancaster spotlighted its forthcoming CineScope production of "Trapeze" and its global film-making program with a full-page back-cover ad in the April 13 New York Times. Headed "$5,000,000—Trapeze and the 'Global Look,'" the full-page display features photographs of stars Burt Lancaster, Tony Curtis and Gina Lollobrigida, superimposed on a reproduction of the globe. The $6,000,000 figure refers to the $1,000,000 production cost of "Trapeze" and the $2,000,000 promotion program that will boom it around the world. Produced by James Hill and written by James Webb, the film will have its world premiere in June.

SW Quarter Profit Up

S. H. Fabian, president of Stanley Warner Corporation, announced this week an increase of 60 per cent in net profit for the company compared with the earnings for the corresponding quarter in the previous year. The net profit for the quarter ended February 25, 1956 after all charges was $818,600, as compared to $511,400 earned in the same period during the prior fiscal year. This is equivalent to 37 cents per share on the common stock outstanding which is an increase of 14 cents per share over last year's quarter earnings of 23 cents per share on the then outstanding shares.

Theatre admissions and merchandise sales, rents from tenants, etc., aggregated $23,450,600 for the 1956 13-week period, which compares with $22,091,400 for the same period in the prior year.

The net profit for the 26 weeks ended February 25, 1956, after all charges was $1,621,000, equivalent to 74 cents per share on the outstanding common stock. This compares with $1,621,000, equivalent to 73 cents per share on the common stock outstanding during the 26-week 1955 period.

Name SMPTE Press Head

Sue Grotta has been named director of press relations for the Society of Motion Picture and Television Engineers, it is announced by Boyce Nemic, executive secretary. Miss Grotta will also edit the Engineers' monthly newsletter, National News and Notes.
Leo Spitz Dies at 67

HOLLYWOOD: Leo Spitz, 67, a former president of RKO Radio Pictures and a co-founder of International Pictures, which he later helped merge with Universal, died here April 16 after a three-year illness. A native of Chicago and a graduate of the University of Chicago, he was a lawyer in that city before entering show business. In 1935 he was named president of RKO and the following year served as president of the Keith-Albee Orpheum and B. F. Keith Corp. Later he joined William Goetz in the formation of International Pictures, Inc. in 1943. He served as board chairman of the firm prior to its consolidation with Universal in 1946. He then became executive head of production for Universal-International, resigning in 1953 because of poor health. He held membership in the Motion Picture Pioneers and the Chicago and American Bar Associations.

A. Laurence Mackay

A. Laurence Mackay, for many years a theatre manager, died April 9 in Temple University Hospital after a long illness. At the time of his death he managed the Suburban theatre, Ardmore, Penna. At one time he managed the Arcadia, Philadelphia; the King, Lancaster, Penna., and the Uptown, Philadelphia. His mother survives.

Goldwyn Booklet Out

"Samuel Goldwyn—the Producer and His Films," by Richard Griffith, has been published by the Museum of Modern Art Film Library and is now available at the main desk of the Museum. Distributors are Simon and Schuster, New York. The work covers the entire period of Mr. Goldwyn's career. A cycle of Goldwyn films is currently being shown at the Museum.

Legion Approves 10 of 13 New Productions

Of the 13 pictures reviewed last week by the National Legion of Decency, four were put in Class A, Section I, morally unobjectionable for general patronage; six in Class A, Section II, as morally objectionable for adults, and three in Class B, morally objectionable in part. All in Section I are: "Alexander the Great," "Ballot of Romeo and Juliet," "Outside the Law," and "The Swan." In Section II are "The Evil Forest," "The Gamma People," "The Man in the Gray Flannel Suit," "Shadow of Fear," "Star in the Dust," and "The Way Out." In Class B are "The Birds and the Bees," because of "light treatment of marriage; suggestive costuming and situations"; "The Come On," because of "low moral tone; suggestive costuming and situations," and "A Kiss Before Dying" because of "low moral tone."
Allied Artists

JAIL BUSTERS: Leo Gorcey, Huntz Hall—Vine is the sub-run of the downtown houses in McAllen, so I play all the Bowery Boys' pictures first time in town. They're a natural Sunday feature for all my little friends. If you have enough potential from the kids, you ought not to pass these up for at least one bread and butter day on weekend. Played Sunday, Monday, January 31, 32—Lew Brav, Jr., Queen Theatre, McAllen, Texas.

Buena Vista

AFRICAN LION: Disney's True Life Adventure—I have yet to see a good Disney feature. However, I was about our lowest grosser so they kept films. Very cold—zero to 20 below—and most everyone stayed home, but still broke. Played Thursday, Friday, Saturday, February 2, 3, 4.—Bill Brooks, Liberty Theatre, Hailey, Idaho.

Columbia

MAN FROM LARAMIE: James Stewart, Arthur Kennedy—This excellent picture gave the extra business on Sunday night. So many people had read the story, which helped a lot too. Stewart always brings them in here. Place it. This one brought out some of the double features. Small town and rural patronage. Played Sunday, Monday, February 5, 6—James Hardy, Shooli, Theatre, Shooli, Ind.

TEN WANTED MEN: Randolph Scott—A good Scott western with plenty of violent action. Played Sunday, Monday, Tuesday, Wednesday, Thursday, January 1, 2, 3, 4, 5—Asha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

VIOLENT MEN, THE: Glenn Ford, Barbara Stanwyck—This is the only CinemaScope picture that failed at the box office. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, January 6, 7, 8, 9, 10, 11, 12—Asha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

United Artists

APACHE: Burt Lancaster, Jean Peters—Was not very good. Did not have enough story, to please. Played Saturday, Sunday, December 24, 25—R. Srataert, Cinema Majestic, Ruiselde, Belgium.

VERA CRUZ: Gary Cooper, Burt Lancaster—Pleased the audience and gave us good receipts. Personally, I expected more of this film and thought it too exaggerated in many places. You are great, Burt, and you please the audience, but they don't believe you are such a hero as you seem to be. And you should not have died at the end—people like to be happy, and therefore you too must be happy at the end.—R. Srataert, Cinema Majestic, Ruiselde, Belgium.

Universal


SIGN OF THE PAGAN: Jeff Chandler, Jack Palance—An excellent spectacular of the fifth century. Hollywood's best-liked bad man, Palance, gives a powerful performance as "Attila." We received many good comments about him. Did outstanding business in spite of the very severe cold throughout its run. I don't understand why Universal is not making more films in CinemaScope. I prefer CinemaScope to any other medium. Played, two weeks, from Friday, December 21, through Thursday, January 3—Asha Rafique Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

TARANTULA: John Agar, Mara Corday—Excellent business which broke house record. Topped all candy counter income for a Sunday. Had SRO all first time in three years. Percentage O.K. Played Sunday, Monday, Tuesday, Wednesday, December 14, 15, 16—Roda Harvey, Jnr, Grove Theatre, Lindsay, Calif.

Walter Bros.

EAST OF EDEN: Julie Harris, James Dean—Very great and noble class picture. Pleased nearly everyone, but not a few who have no understanding of the human heart and not enough spirit. Received very favorable comments from many patrons. One of the great pictures of film history. Played Saturday, Sunday, Monday, December 17, 18.—R. Srataert, Majestic Cinema, Ruiselde, Belgium.

HELEN OF TROY: Rosanna Podesta, Jack Sernas—Very good box office. Excellent acting in this family movie. Large cast with very good work in action. Both stars will climb to great height. Very enjoyable to all who see it. Played Monday, Tuesday, March 5, 6—David Treadway, Duncan Theatre, Union, S. C.

SINCERELY YOURS: Liberace, Joanna Dru—Excellent standard family movie, not too "high brow." Very entertaining. Had very good box office. Played Wednesday, February 1—David Treadway, Duncan Theatre, Union, S. C.

Metro-Goldwyn-Mayer

MEXICAN POLICE ON PARADE: Fitzgerald Travel Talk—First of these Traveltalks I've seen—and the customers too—for quite a while, but, as usual, there are interesting, educational and in Technicolor—Excellent for a family program.—Lew Brav, Jr., Queen Theatre, McAllen, Texas.

Universal

BIG TEST, THE: Color, Parade—A short with Roy Rogers, car testing, etc. No horses, but O. K. smart.—S. T. Jackson, Jackson Theatre, Plamont, Ala.

FLYING TURTLE: Foolish Fable—Universal cartoons are certainly improving.—Ralph Rapp, State Theatre, Riverside, W. Va.

SH-H-H-It: Walter Lantz Cartoons—These cartoons are tops for getting laughs out of adults.—Ralph Rupp, State Theatre, Riverside, W. Va.

SH-H-H-H: Walter Lantz Cartoons—This is a stupid cartoon—the patrons said so.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Sigma Chiautventone, Valley Theatre, Spring Valley, Ill.

WARNER BROS.

TO BE ON A JURY: Joe McDoakes Comedy—Very funny McDoakes short. Joe always ends up behind the one. Our gators like this series.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill.

Motion Picture Herald, Rockefeller Center, New York 20.

"What the Picture did for me"
ALBANY
A variety of giveaways has featured drive-in reopenings, everything from chamois skins to roses, cigars, candy and passes. . . .
Mr. and Mrs. David Rosenbaum's Capitol, Elizabethan N. Y., has reopened on a weekend schedule. . . .
Stanley Warner Corporation, which increased its stock interest from 50 to 100 per cent, appointed William A. Riple, formerly vice-president of WTRY-AM, as general manager for WTRG-TV, scheduled to resume regular programming July 1 with ABC network shows. Of the air since February, 1955, after a reported loss of more than $40,000 in 11 months of televising, the UHF outlet will have Kal Ross, former DuMont network director of news, sports and special events, as operations manager. . . .
An increasing number of small theatres, indoor and outdoor, report are projecting Cinemascope on standard ratio screens. Some drive-ins experience difficulty in obtaining State approval for screen extensions, because of structural requirements. . . .
Mike McVe, who plays the fighter in "The Harder They Fall," and the ballyhoo bus used in Columbia release, visited town.

ATLANTA
George M. Jones, formerly sales manager for Universal, Atlanta, made a flying trip from Miami to complete arrangements to move his family to Miami which will be his headquarters. . . . W. M. Agree, broker, said that the Twin-City drive-in, McCaysville, Ga., and the Newport drive-in, Newport, Tenn., have been opened for the season. Both are owned by the Newport Amusement Co., Newport, Tenn. . . .
Mr. and Mrs. H. H. Digg, Twin-City drive-in, Blakely, Ga., were visiting on the Row. . . . W. C. (Bill) Haines, former United Artists branch manager, Indianapolis and Dallas, was visiting on the Row. Bill is now in the laundry business. . . .
George Palbo, southwestern district manager, United Artists, a sales meeting here with manager Byron and field representatives. . . .
Bob Tarwater, U.A. sales manager, his wife and daughter are back after a visit in Haynesville, Ala. . . .
The Starlite drive-in, Crossville, Ala., has been reopened for the season by owner C. B. Webb. . . . M. W. Patton and B. M. Parker have opened the Starlite drive-in, Macon.

BALTIMORE
Borah Burman, Film Centre, is directing stage productions for the little theatre group, the Stagecrafters. . . . Kolman Lampe, promotion man about town, died recently. . . .
Hal Colley, publicity director for the New and Century, has returned to his desk after a siege of illness. . . . Stanley Baker, head of Hicks-Baker circuit, has returned from a Florida vacation. . . . Abe Levin, associated with his partner in the operation of the Irvington theatre, passed away after an illness of several years. . . .
Bill Alexander, Timonium drive-in manager, is supervising the grading of the approaches to that theatre. . . . Hank Vogel is readying the opening of his new drive-in in Bingen, Md. . . . Mrs. Pearl Bryant, manager of the Federal theatre, Frederalsburg, Md., has become a grandmother. Her daughter became the mother of a baby girl. . . . George Hendricks, Mayfair manager, visited in Philadelphia.

BOSTON
The news of the sudden death of Bill Arvin, 49, who had been the letter-carrier for Film Row for more than 12 years, came as a shock to the many friends he had made over the years . . . Samuel Lowe, Jr., of Theatre Candy Company, was elected first vice-president of the Alumni Association of Deerfield Academy at the prep-school's annual dinner held at the Hotel Statler. . . .

BUFFALO
Lou Lieder, well-known in distribution and exhibition departments of the industry in New York state, is now in charge of sales in the Buffalo exchange area for Allied Artists Film Exchange, Inc., according to an announcement by Harry Berkon, branch manager. . . . White Cloud and Lili, Indian chief and his assistant, were touring Western New York the past week doing some tub-thumping for "Mohawk," which is having simultaneous premieres in cities and towns of New York State around April 27, on which date it opens at the Center theatre in Buffalo. On Sunday, April 15, the Indians gave a sneak preview of their knife-throwing act at the Buffalo Zoo. On Monday they visited Lockport and Batavia and on Tuesday went to Rochester . . .

CHARLOTTE
Howard McNally, Fayetteville, N. C., theatre owner, was to attend the Washington area theatre owners meeting in Washington April 17-19. . . . Jack White, owner of the Carolina theatre in Allendale, S. C., is moving to Shallotte, N. C., from Allendale to enter business. He will continue to operate his theatre in Allendale. . . .

The board of directors of the Theatre Owners Association of North Carolina has notified recent here April 9. Several issues were discussed and a certificate of appreciation from the National Association for Infantile Paralysis was presented the theatre owners for their part in the polio campaign last January . . . Mrs. Pauline Griffith, adviser to the theatre owners, has been released from the hospital following an operation . . . Mrs. Bill Suther, wife of the manager of the Pastime theatre in Concord, died last week, Mr. and Mrs. Jay Schraeder, and son Robert, operators of the Visalite theatre here, have moved into their new home.

CHICAGO
Mrs. Walter Banford, wife of MGM's wholesale division manager, died last Friday morning at St. Luke's Hospital. Mrs. Banford had been ill for many months. . . . State's attorney Gutknecht has filed suit against Sam Shiner and Michael A. Reese, owners of a proposed 1,000-car drive-in near O'Hare Field. The suit filed in County Court charged the owners of the 40-acre tract are violating a county dirt road renewal ordinance. Assistant State's Attorney Marlowe Handleman said construction workers halted work on the $400,000 project after the owners were notified of the court order . . . Arthur Sachs, head of LaSalle Productions, announced that national release date for their latest film, "The Naked Hills," is June 17. Formerly titled "The Four Seasons," the picture stars David Wayne, Marcia Henderson and Keenan Wynn. While LaSalle's offices and studios are located in Hollywood . . . A $1,330,000 drive-in project, to include a motel, bowling alley, and restaurant, is being planned by Sam Levin. On an 85-acre tract in Stickley Township, it will have two screens, one visible to 1,650 cars and the other to 1,500.

Cleveland
While "Alexander the Great" is drawing heavy attendance downtown, "Diabolique," French murder mystery, is establishing a new all-time high attendance record at the Heights Art theatre. Manager Nico Jacobelli reports he called for police assis-tance to manage the crowds that extend more than a block from the box office. . . . H. E. MacManus, for the past eight years assistant to Milton A. Mooney, president of Co-operative Theatres of Ohio, has resigned. Effective May 1, to become general manager of three drive-ins in Toledo. Audi-Theatre, Parkside Drive-in-Telegraph owned by Ray Searles and sons. . . . Funeral services were held this week for Mrs. Hyman Kaplan, retired theatre owner, who died following a long illness. . . .

(Continued on following page)
COLUMBUS

"Diabolique," the French film which went into a third week at the Bexley Art house, is giving Manager Robert Little one of his biggest engagements. Long lines have been the rule since the feature opened. . . Beverly Schelter, of suburban Bexley, the title role played by Queen of the A. Z. A. Sweetheart Ball, was presented with a wrist watch which manager Walter Kessler of Loew's Ohio arranged to have presented as a gift from Cyd Charisse and Dan Dailey, stars of MGM's "Meet Me in Las Vegas." . . . "Carousel" had a big second week at Loew's Broad. Manager Robert Sokol of the Broad is lining up a campaign for the pre-release test engagement of MGM's "The King" for the week of April 27. . . Catherine Stattmiller, writing a letter to the editor of the Columbus Dispatch, disagreed with the statement of Robert Wile, secretary of the Independent Theatre Owners of Ohio, that the end of state censorship has not harmed the moving picture industry. She said that "many pictures shown in Ohio during the past year can be classified as obscene.

DENVER

Merf Evans, manager of the Denver, has formed A-Best-Drive-In, Inc., and the company has leased the Willard, a 1,000-car drive-in, in a Denver suburb, for 10 years. Terms of the lease are for nine per cent of ticket sales, five per cent of concessions, and 25 per cent of net profits before income taxes is paid to the company and will be managing director. . . . Mary Ann Hogle has been elected president of the Women of the Motion Picture Industry, Chapter 10. Others named include Irene Canino, 1st vice-president; May Altstatt, 2nd vice-president; Gloria Genevieve, recording secretary; Edith Musgrave, corresponding secretary; Charlotte Steuver, treasurer. Board members include Ann Le Gendre, Dorothy Elmore, Lillian Haipern, Grace Fuschino, June Farmer, Jean Gerbasi and Pauline Hall. . . . Len Lee will again replace the Centennial drive-in, that is, until at least he finds out if the lights they are putting up for night racing near by Centennial race track interfere.

DES MOINES

Jowans don't attend the movies as much as they used to and the decline is pointed out by the latest state sales tax figures. The report, for August, August through September, 1955, just out, shows that compared with the same three months the year before, Jowans spent $458,400 less for movie tickets. On the other hand the figures showed that residents of the state spent 47 per cent more for athletic events and other amusements during this period. This was attributed to the fact that in 1954 when movies were the big thing in Iowa's collective entertainment budget, then residents spent $5,289,000 to see movies and $4,281,300 for athletic events and other amusements. Howard Brooking has closed the theatre at Oakland and dismantled the equipment. Brooking said the move resulted from lack of business; he had operated in Oakland for 12 years. . . . Bob Hutte, manager of the Parkway, a theatre in Oconomowoc, has announced his candidacy for the Democratic nomination for state representative. . . . The King at Ida Grove has been reopened after having been closed several weeks. High winds damaged a recently-constructed screen at the Bel-Air drive-in at Davenport. . . Jim Ricketts, Columbia booker, spent a week's vacation in Indianapols. . . . The Boone drive-in opened for the season with a free admission open house.

DETOIT

Alleen Smith's Oak drive-in, Royal Oak, will tell passers on Route 10 (Woodward Ave.) the current billings. The new sign, located at the rear, will show any one of 1,000 feet each way on the eight-lane highway. . . Dillon Krepps, managing director of the United Artists, reports that attendance at "Oklahoma!" is running two or three times as high as the right time to help hold business up during the expected long run. . . Dr. Abraham Eisenman, owner of the Michigan, Flint, died at the age of 71, Wayne University graduate, who founded the Look Magazine Producers Guild award, has released another, "A Professional Career." The 14-minute short was produced by the Visual-Auditory Center, directed by Sherman Wilensky. . . . Barry Hersog is back in town after a 10-day eastern trip. . . Betty Robbins, of the Film Building, has returned to St. Johns for further surgery. . . The park view across the street from the Ailans and the Madison is temporarily gone as work progresses on a new underground garage.

HARTFORD

Connecticut's Supreme Court of Errors, in a unanimous decision, has given Jack Leitao, owner of the drive-in at Danbury, Conn., sign for his construction of a drive-in theatre at Glastonbury, Conn. The high court said that Common Pleas Court Judge Fitzgibbon was correct when he dismissed an appeal by a group of Glastonbury property owners who protested a Zoning Board action granting Leitao permission to locate an outdoor theatre in an industrial zone. . . Peter G. Ferakos, Sr., president, Perakos Theatre Association, New Britian, Conn., will be the host of honor at the New Britain Press Club's Man of the Year Awards Dinner, set for the Hedges Restaurant, on the Hartford-New Haven Turnpike, Newington. . . . Denius J. Rich, manager, Stanley Warner Cameo, Bristol, Conn., has resumed his duties, following recuperation from a heart attack. . . . P. J. Bucheri, manager, Hartford Theatre Circuit's Lyric, Hartford, has resigned to join Stanley Warner Management Corporation. His replacement is Michael Carr, most recently with E. M. Loew's.

INDIANAPOLIS

Murray Devaney, new distributor chairman for industry drives, has resigned as first assistant chief booker of Variety. But he was immediately elected second assistant in charge of Dale McFadden, who moved up to first assistant. . . Herman Bliek has been appointed chairman of Variety's membership committee. . . Variety will hold its annual "500" Speedway Dance May 26. . . Ken Collins, general manager of the Greater Indianapolis, is moving to Fort Worth, Texas. . . Ray Schertz was in Cleveland last week for a 20th-Fox branch managers' meeting. . . Hugh McLachlan, treasurer, surprise party for the newly appointed chairman of the Allied Theatre Owners of Indiana equipment study committee. . . Claude McKean, WB branch manager, has returned from a vacation in Florida.

JACKSONVILLE

J. L. Cartwright, FST district supervisor, came in from Daytona Beach for a home office advertising meeting. . . French Harvey, FST ad chief, returned from 10 days in the Miami area. . . Making his first trip to town was Don Yarbrough, new 20th-Fox exploitation man for the southeast, who headquarters in Atlanta. The area was formerly handled by Jimmy Gillespie out of Dallas. . . Abner Campbell and Evelyn Hazouri, Howco Exchange, hosted exhibitor screenings on four new independently-produced films for which Howco has southeastern district. Among them was "Brady Bunch," "Swarm Women," was produced in Louisiana. . . Fred F. Sears, director of Columbus' "Rock Around the Clock," appeared on stage when the film ran at the Palace in Tampa, and Johnny Johnston, the picture's star, appeared at the Paramount in Miami. . . Judge May, amusements editor of the Florida Times-Union, vacationed briefly in Miami.

KANSAS CITY

Thomas E. Bailey, who started with MGM in Cincinnati in 1930, has moved from branch manager at St. Louis to that position in Kansas City, succeeding the late William D. Gaddoni. Mr. Bailey had been booker at Cincinnati, then head booker at Charlotte, N.C., before his experiences with the Metro Film Service, and Dick Wiles, of the Heart drive-in company, were named directors of the Motion Picture Association of Greater Kansas City, at a board meeting April 19. They succeed William D. Gaddoni and Robert Shelton, who died recently, Harry Gaffney was elected vice-president, to succeed Mr. Gaddoni in that office. . . Mrs. Myrtle Cain, with the MGM branch at Kansas City for 20 years, most of the time as secretary to the branch manager, continues in that position under Mr. Bailey. . . Beverly Headley, manager for the Metro Film Service, and Dick Wiles, of the Heart drive-in company, were named directors of the Motion Picture Association of Greater Kansas City, at a board meeting April 19. They succeed William D. Gaddoni and Robert Shelton, who died recently, Harry Gaffney was elected vice-president, to succeed Mr. Gaddoni in that office. . . Most recently, Mrs. Cain has been acting as saleswoman. . . Mrs. P. J. Rich, manager, Stanley Warner Cameo, Bristol, Conn., has resumed his duties, following recuperation from a heart attack. . . . P. J. Bucheri, manager, Hartford Theatre Circuit's Lyric, Hartford, has resigned to join Stanley Warner Management Corporation. His replacement is Michael Carr, most recently with E. M. Loew's.

LOS ANGELES

Sero Amusement Company has reopened its Cherry Pass drive-in theatre for the new season, with August Nardoni piloting the project. . . Ground has been broken by Columbia Pictures for their own exchange building, located on 21st St. adjacent to the Paramount exchange. Structure is planned for occupancy by fall. . . Off to Arizona on a business trip was Johnie Smith. . . Sid Pink has darkened the Fontana theatre in Fontana; it had been (Continued on opposite page)

MOTION PICTURE HERALD, APRIL 21, 1956
operating on weekends only. The Anderson Brothers disposed of their California theatre in Ontario to Associated Theatres, headed by Sam Decker, Eddie Ashkins and Al Olander. "Sherrill Conwin, head of Metropolitan Theatres, was guest of honor at a dinner meeting of the National Photo Photographers Ass'n in Phoenix, where Conwin was cited for his public service in covering community news via TV on KAKE-TV, which he owns in Wichita. A Film Row visitor was Philip Bland, whose son Jules owns the Alvarado theatre here. The elder Bland is celebrating his 50th anniversary in show business, having started by running a theatre in San Jose in 1906, Robert Kronenberg, head of Manhattan Films, headed for New York on business.

MEMPHIS
Star theatre, Trenton, Tenn., was sold by Strand Enterprises to Andy Jonas and J. V. Burton, well known West Tennessee exhibitors. T. C. Speer, owner of the Daily News, which has been operating on weekends only, has gone into full operation. J. E. Singleton has bought Tommie’s drive-in, Kennett, Mo., from C. Boyd. With more drive-ins in the Memphis trade territory already in operation for the summer, film company salesmen report theatre business in the area is picking up nicely. George C. Hoover, Manager of the Hollywood Variety Club International, was in Memphis to speak to Tent 29’s general membership meeting. Mr. Hoover revealed that he will take a trip to England within a month to present the Hollywood Variety given annually by Variety, to Sir Winston Churchill. The presentation will be made at a luncheon at 10 Downing Street, the official home of Prime Minister Sir Anthony Eden.

MIAMI
The local sports pages were a fertile field for exploitation seeds of “The Hardest They Fall” and Morris Mencore, sports editor of the Miami Daily News devoted a full column to the film, to the delight of Sonny Shepherd of the Wometo circuit which has three theatres playing the feature. . . . Down from New York on a holiday was Allied Artists’ vice-president Maurice R. Goldstein. The vacant windstorm which severely damaged our area recently, wrecked the screen at the Oceans Amusement Co-owned Dania drive-in in that city. Flying debris broke the leg of an early patron and a ticket taker was injured as the booth fell around him. According to theatre manager Ed Cannon, only the early hour avoided greater tragedy. Theatre is expected to reopen in a couple of months after repairs. Peter Seaborn, 48, manager of the Trail theatre and his wife, Lucy, survives. Victor Morate, who is on location in the Cuban Isle of Pines shooting “The Sharkfighters,” took time out for relaxing in this area.

MILWAUKEE
Morey Anderson will be the new branch manager at the RKO exchange here effective April 21. Mr. Anderson replaces Mr. L. Elman who is going to Los Angeles. Mr. Anderson has been with RKO for the past 27 years as salesman. He also is a very active member of Wisconsin Variety.

Estelle Steinbach is managing director for “Oklahoma!” which will open May 4 at the Fox-Strand theatre, now being equipped with Todd-VO. Tickets are now on sale. Karl Kelly, formerly a theatre manager here for a number of years, tells his friends in the industry that he is moving to Phoenix, Arizona, and will sell Cadillacs there. Dean Fitzgerald presented “The Pajama Game” at the Orpheum theatre in Madison. The Riverside theatre here has joined the ranks of the houses showing a “rock and roll” revue on its stage. Irving Wetherham is leaving his post as branch manager at the Paramount exchange about the first part of May. Ward Pennewill, San Francisco, will replace Mr. Wetherham here.

MINNEAPOLIS
John Farley, booker at Theatre Associates, buying and booking combine, is back from a vacation in Palm Springs, Calif., and Los Angeles. . . . Ray Lehman, formerly salesman at United Artists, has joined Don Hinkley as booker. Swirelocke is sales manager, Earl Perkins, former salesman with Independent, has resigned. Valerie French, star of Columbus’ “Jubal,” was in for personal appearances in connection with booking. The RKO Orpheums in Minneapolis and St. Paul. New product and sales policies were on the agenda of a meeting of 20th-Fox branch managers in the midwest held by M. A. Levy, 20th-Fox midwest district manager, at the Calhoun Beach Hotel, Minneapolis. Attending were branch managers Dave Gold, Des Moines; George Regan, Omaha; Gordon Halloran, St. Louis; Joe Neger, Kansas City; Jack Lorenzo, Minneapolis; and Sol Maliow, Minneapolis. On the Row were Nicky Goldhammer, Allied Artists eastern division sales manager; Herb Greenblatt, western sales manager of RKO, Sam GORElick, RKO Midwest district manager, and Ben Marcus, Columbia midwest district manager.

NEW ORLEANS
H. B. Guillory and Alex U. Fontenot re-assumed ownership of the Lark drive-in, Ville Platte, La., and scheduled April 20 for its reopening. Enterglobe Pictures, operating 11 exchanges throughout the southland, returned to his home in Atlanta after several days conference with reinstated manager Ed Constantine, who replaces Francis H. Hein, resigned. Cy Bridges, MGM city salesmen, is confined to his home because of illness. Sid Havener and family, former residents of Lake Charles, La., have established a permanent abode here. Havener is general manager and film buyer of Exhibitors’ Cooperative Service Inc., located on the third floor in the 218 South Liberty St. Film Exchange Building. Andy Bedo is the theatre’s operator and Sidney Singleton, vice-president of Times Film Corp., Continental Distributing Inc. and United Motion Picture Organization, was here for several days to confer with Don Kay who has taken over their complete line-up of pictures for territory distribution.

OKLAHOMA CITY
The Tinker drive-in theatre, which has been closed for the winter, reopened April 12. Mrs. Christine Hatchcox has been named manager of the Chateau Theatre. Mrs. Ethel Coxie has resumed her position as manager of the Skytrain theatre, after spending several weeks in the hospital. . . . Mr. and Mrs. Pat Donavan are now employed at the Del City theatre. Mr. Donavan is manager and Mrs. Donavan is cashier at the theatre. A very infrequent visitor to an Oklahoma City visitor this weekend, making personal appearances at the Center theatre Saturday and Sunday. . . . Kay theatre, Ponca, Okla., dropped its matinee this week, which is a most regretful loss. . . . The Admiral Twin drive-in theatre, Tulsa, Okla., held a gala reopening April 12.

PHILADELPHIA
Anthoress Rachel Baker, who is also the founder of “Resources Unlimited,” in behalf of handicapped, received the annual award of the Ladies Auxiliary of the Philadelphia Variety Club at a luncheon last week. Ruth Chatterton and Pearl Buck were previous recipients of the honor given for “unselfish devotion to humanitarian causes.” Robinson, Adelman & Montgomery Advertising Agency was named to handle the publicity for James Clark’s National Film Service. . . . Benny Dugdale, who recently completed 15 years as a theatre manager at the Star 20th-Fox Century-Fox branch manager Sam Diamond, resigned to settle down to household chores. . . . Jesse J. Shiels, president of Local 307-A Moving Picture3065; of Philadelphia, has announced his candidacy for the Pennsylvania State Legislature. . . . With “rock and roll” revues booked in for weekend dates at the Star Theatres in Camden, N. J., and in Chester, Pa., the Stanley Warner Theatres settled differences with the local musicians union and was removed from the union’s “unfair list.”

PITTSBURGH
“Diabolique” is gaining for a new record in Squirrel Hill. . . Bill Finkel is quitting movie business here after 41 years to retire with his wife to Sarasota, Fla., Finkel selling his Arcade theatre in the Southside to his brother, Morris. . . . “Backlash” replaced “Gone” in the Pullman, with that house also setting “On the Threshold of Space” and “The Revolt of Mamie Stover.” “Seven Wonders of the World” had a gala premiere benefit for the United Nations Association of Pittsburgh. . . . “Alexander the Great” has a May 23 date at the Penn. “The Swan” is there currently. . . Karl Krug, Stars, Telegram drama head, back on the job after a guilder at the New York plays. . . “They Who Dare” booked next for the Studio, and the Squirrel Hill has set “Doctor at Sea,” pushing back the previously scheduled “Lease on Life.” . . . Without a dollar, Virus germ held M. Silver and Henry Burger, Stanley Warner executives, and Art Manson, Cinerama publicist. . . Bill Haley’s “Rock Around the Clock” in a first run mass booking with “Blackjack Ketchum, Desperado” well in the drive-in and neighborhood houses.

PORTLAND
Jim Rume, Evergreen boss, was in town for a few days to confer with Oregon district manager Oscar Nyberg. Also in was Frank Christie, Evergreen film buyer. Walter Hoffman, Paramount field man, was in town on one of his trips. . . . Bill Scholl, U. A. representative from Los Angeles area, was in town on business. . . . Bill Scholl, U. A. representative from Los Angeles area, was in town on business.

(Continued on following page)
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Angeles, was here for the week working out "Alexander the Great" details with Paramount theatre manager Dick Newton. . . . H. Neal East, western division sales manager for Paramount, was here from Hollywood. . . . Paramount branch manager Wayne Theriot just returned from a business trip to Los Angeles where he met with George Welner.

**PROVIDENCE**

For only the third time in 13 weeks, a sunny weekend was experienced in this area—the Easter weekend at that. Late Friday it appeared that a heavy snowstorm which raked the Middle-West would hit New England, but a change in the wind took the vicious storm out to sea. Theatre business, just fair on Easter Saturday, picked up Sunday evening, after the traditional Easter parades. . . . The Avon Cinema was the site of the R. I. premiere of Walt Disney's "The Littlest Outlaw." On the same program, Disney's "Johnny Appleseed." . . . At the Majestic, "Carousel" held for a second week. . . . E. M. Loew's drive-in, at the Providence-Pawtucket city line, opened for the season; the last of the open-airers in this area to inaugurate "56 operations. . . . Lincoln Park, nearby amusement center, was the first in its category to open for the season. . . . The famed Ballet Russe de Monte Carlo headed for a one-night stand at the Veterans' Auditorium. . . . Juvenile attendance was up noticeably at most downtown houses during the annual Easter school vacation period. . . . Joe Jarvis, impresario of the Gilbert Stuart Playhouse, Riverside, emphasized the fact in his advertising, that MGM movie tickets found in a popular-make cereal would be honored any day, except weekends and holidays.

**SAN FRANCISCO**

John Parsons, Telenews theatre, and Maury Schwarz, Schwarz theatres, merged interests and added theatres to their new chain, Continental Theatres. The Bridge, Rio, Rina, and Four Star in San Francisco; the Piedmont in Oakland; the Manor in Sacramento, and the Golden Bough and Hill theatres in Carmel, make up the chain. Schwarz Theatres recently bought out the 50 per cent interest in the Bridge, an art house, held by the Walter Reade Theatres, Inc. Continental Theatres announce that the remodeling of the Bridge theatre has begun. The Four Star will be an art house. Other theatres will be refurbished soon. . . . "The Man in the Grey Flannel Suit" had a premiere at the Fox theatre for the benefit of Boys Towns of Italy. Mrs. George Slokas made the opening night radio and television and San Francisco socialites sold orchids in the lobby for the same cause.

**ST. LOUIS**

The Sky-View drive-in theatre in Litchfield, Ill., which has opened for the season, has announced the same policy as last year will prevail, with the exception that there will be a double feature program on bargain nights each Thursday. . . . The Beardstown Starlight drive-in on the Arensville road near Beardstown, Ill., which has just opened for its fourth season, gave all children under 11 years of age a treat when it staged an Easter egg hunt. . . . The Skyvue drive-in at Arkadelphia, Ark., which was constructed five years ago, has doubled the size of its screen. . . . The Sullivan drive-in at Sullivan, Ill., has made a number of improvements for this season, including an overhanging roof of the snack bar. . . . The Family drive-in theatre, Dixon, Ill., held by Winifred Garner, Dr. E. G. Bailey, Sr. and Dr. E. G. Bailey, Jr., by the Lawrence family. The theatre was built in 1950 by the late Lowell Lawrence and had been owned and operated by the Lawrence family ever since. . . . The screen tower at Highway 63 drive-in theatre, Mobery, Mo., owned by Elmer Bills of Salisbury, Mo., has been widened from 50 to 75 feet to permit the showing of CinemaScope films.

**TORONTO**

Eugene E. Fitzgibbons, head of Famous Players' TV department and general manager of the Kitchener and Quebec City TV stations in which the company owns 50 per cent, was elected to the board of directors of the Canadian Association of Radio and Television Broadcasters in Toronto. . . . Amusement attendance in Nova Scotia was down $1,000,000 during the last fiscal year, cutting revenue of the Nova Scotia Board of Censors by some $66,000, S. A. Doane, chairman of the board reported to the Legislature. . . . Amusement tax cut okayed in House of Commons of Manitoba by May 1. Exemption has been raised from a 25 cent ticket to a 30 cent one and the reduction is from two cents to one cent on tickets costing 31 cents to 34 cents. . . . Maurice Chevalier was a guest of the local radio and television and San Francisco socialites sold orchids in the lobby for the same cause.

**VANCOUVER**

The new Towne theatre at Medicine Hat, Alta., was opened recently and will be managed by Hardy Diemart. . . . Presentation of a stage show by the Paragon Theatre at Medicine Hat, Alberta, was opened recently and will be managed by Hardy Diemart. . . . Presentation of a stage show by the Paragon Theatre at Medicine Hat, Alberta, was opened recently and will be managed by Hardy Diemart. . . . Presentation of a stage show by the Paragon Theatre at Medicine Hat, Alberta, was opened recently and will be managed by Hardy Diemart. . . . Presentation of a stage show by the Paragon Theatre at Medicine Hat, Alberta, was opened recently and will be managed by Hardy Diemart. . . . Presentation of a stage show by the Paragon Theatre at Medicine Hat, Alberta, was opened recently and will be managed by Hardy Diemart. . . . Presentation of a stage show by the Paragon Theatre at Medicine Hat, Alberta, was opened recently and will be managed by Hardy Diemart.
Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

Hundred Million Dollar King Abdicates His Throne

A NATIONALLY known newspaper that we often buy, because it circulates for the most part in 16,000 small towns—and we therefore have respect for its viewpoints—prints a feature story about "Davy Crockett"—to say that he accounted for one hundred million dollars in movie merchandising—but that his reign has passed. We can believe that the era of "Davy Crockett" will remain one of the legends of this business.

His popularity soared by leaps and bounds, and reached a peak in the Spring of 1955. More than 3,000 trademarked items bearing his name and endorsement came into the market, many of them having very little to do with the hero "who shot himself a war." The King of the Wild Frontier was king of the merchandising counters—and remains unchallenged in sheer volume and weight of numbers. A rivet factory in the East was jammed with orders to take care of pistol holsters, and all manner of things from bath towels to 25c on sale. More than 4,000,000 recordings were made, and you heard most of them. The price of raccoon tails went up from $8.00 a pound to more than $8.00 a pound—the chargin of small fry and their paying parents.

It's strange that there was no follow up. Walt Disney has so many interests that even $100,000,000 is a minor item—but we in film industry recall that the movie theaters helped to make him his first million. There were supposed to be several more "Davy Crockett" pictures and announcement was made that these had been produced in Ohio, on location, but they've not been seen on any theatre screen, to our knowledge. The original Disney film was released first on television, and it was said that the following releases would come as TV programs—but it will be too late to keep any part of the merchandising empire of the wild frontier. By this time, moths have eaten up the raccoon caps that swept the country. It seems a shame to abdicate a throne, when the market so badly needs more good films for children's shows.

Some say that "Davy" suffered because of the prior release on TV, but we don't believe it. We saw some excellent campaigns on "Davy"—one from W. T. Hastings, manager of the RKO Orpheum theatre, Denver, who was last year's Quigley Grand Award winner, in large situations. Bill used "Davy" for what he was worth—a great attraction for thousands of kids and their parents, at the peak of popularity. Roy Rogers and Gene Autrey are among others who have walked away from their loyal fans in film theatres—and too bad?

THE DAYS OF THE WEEK

There's something hauntingly familiar with some aspects of TV advertising. They talk about "Tops for Tuesday"—"New Midweek Specials"—"Thursday Variety" etc. and it all seems like old fashioned showmanship, calculated to "get them out"—or to "get them in" for attractions that are current, rather than coming. You'll note that television sells what it has today, rather than sometime in the future. "The TV Guide" lists what is now playing on the air waves.

One theatre manager we visited with in Florida told us something that seemed quite shocking—until we thought it over, and came to agree with his point of view. He said he was going to skip his regular monthly program card, for a few issues, to see what the result would be. He believed that his patrons read the program for a month in advance, picked out a couple of pictures they wanted to see—and then missed both of them because of bingo, or a box social, or basketball, that interferred at the last moment.

He said he wanted his audience to get back into the habit of just coming down to the theatre and taking pot luck, as he had to—and he felt they would come offener and be just as satisfied if they weren't so darned selective. He tried to make his theatre the attraction, so he didn't want to be tuned-out by an arbitrary choice that went astray before it reached his box office. O

ARGUMENT in favor of the COMPO-sponsored King Tax Bill, H. R. 5875, introduced by Representative Cecil King of California, to amend the Internal Revenue Code so tax will apply only to admissions in excess of $1.00—may be found in a slight matter of political and practical economies, brought about in the past twenty years. We are now except exempt on admission prices up to and including 50c—but the hard and bitter truth is that we are dealing in 50c dollars, so what used to be 50c is now only a quarter of a dollar, and the new top level of $1.00 will merely restore the previous 50c level, for all practical purposes. Everything costs a lot more than it did—including the production of motion pictures, and labor in all its brackets. There is more of the public, and they have more dollars to spend, but these dollars are actually worth about half what they were worth prior to 1945. Even the kids know that pennies and nickels are no good any more, except to pay sales taxes on top of increased prices.

GEORGE KREVO, manager of the Palace theatre, Jacksonville, and chairman of the "Miss Jacksonville" contest recently conducted as the local contribution to the "Miss America" contest nation-wide, had a news picture in the Round Table recently, posed with his attractive winner. But, at Florida State Theatres home office the other day, he gave us a copy of the excellent brochure prepared for both national and local circulation, handsomely printed with a four-color cover, with national advertisers to pay the costs, plus 24 inside pages on slick paper, and plenty of illustrations. The four pages in the front, and a similar four pages at the end, were the special Jacksonville section, and all local contenders, the local committee and sponsors, were credited, with their pictures, including a much better photographs than we had seen of Shirley Jeanne Ost, the Jacksonville girl who won the top honors. We have known for a long time that "Miss America" was a great idea for local showmen and sponsorship.
Julianna Enders, winner of the Buffalo contest on "Miracle In the Rain" receives her airplane tickets from Helen Neville, of WGR-TV, and Arthur Krolick, district manager for Paramount Theatres.

Here they go, 25 secretaries from 25 key cities, local winners in the "Miracle Can Happen to You" contest which took them all to Hollywood, as guests of the various co-sponsors.

And below, they romp through the studios with what seems to be a reasonable facsimile of Van Johnson, co-star with Jane Wyman, in the Warner Brothers' picture.

"Miracle" In Exploitation

Excellent window display for the "Miracle" in Memphis, used by a cooperative store for the Press-Scimitar and the Warner Theatre, which sells the idea.

Clyde Crump, manager of Fox-Orpheum theatre, Wichita, Kansas, with the winner in his local contest, for "Miracle In the Rain" in cooperation with the Wichita Beacon.

Harry Botwick, southern district manager for Florida State Theatres, and Frank Peterson, vice-president of Burdine's—Miami's largest department store—discuss the details of their "Miracle" contest which selected the best secretary in south Florida for her prize-winning trip to Hollywood. You don't have to be told that this sponsor is happy about the proposition in promotion.
Showmen in Action

Mrs. Hazel Florian, of Lockwood and Gordon’s Strand theatre, Winnet, Conn., has started the Strand Student Club, providing reduced admissions for teen-age high school students. To encourage attendance in the 12-to-18-year-old bracket, Mrs. Florian has issued wallet-sized identification cards for a service charge of 50c which entitle the bearer to special prices, below adult admission scales. One special show is planned for all card-holders, admission free.

Murray Spector, who does his thinking ahead of time, has already made arrangements with a cooperative sponsor for four consecutive weeks as “Mother’s Day” gifts at the Stanley Warner Central theatre, Jersey City. He says “a substantial amount” from the friendly florist.

Another idea to make the Monthly Program Calendar more valuable to small theatres is reported in TOA’s Business Builders for March. When the patron has presented his calendar so many times at the box-office, and each time had it stamped on the playdate by the cashier—then the calendar itself becomes a guest pass for two, when presented. The bulletin suggests “thrift stamps”—we suggest just a rubber stamp, which will cost less.

Wometco’s “Contact” reveals that 51 of the 770 who are employed by the Florida circuit are from 24 countries outside of the U. S., which is making Miami an international port—as, indeed it is, legally, geographically and realistically.

Socrates Deligeorges and Alphonse Dubreuil, of the Niantic theatre, Niantic, Conn., send a sample of the 22nd in a series of cooperative ads which have appeared in the New London Evening Day urging shoppers and entertainment-minded travelers to patronize the Niantic shopping district and theatres, sponsored by the Retail Merchants division of the East Lyme Chamber of Commerce.

Jack Mercer and James Tibbetts, managers of the State and Orpheum theatres, and Karl Fasick, publicity for Loew’s Theatres in Boston, took advantage of the Boston Post’s four-day cooking school at a local armory, attended by 15,000 persons, to publicize “Picnic” as a perfectly natural promotion. Stunts used resulted in newspaper and radio plugs for the Columbia picture.

Jack Mitchell, manager of Schine’s Olympic theatre, Watertown, N. Y., had “Carousel” as an Easter attraction—and the handling was up to the season. One window display had a carousel, revolving at all times, and backed up with stills and door panels. The back page of the herald was sold to a cooperative advertiser to defray all costs.

A music store augmented special window display with cooperative newspaper advertising. The picture, and its theme, were all over town, in a variety of tieups.

Bernie Depa, manager of Schine’s Strand theatre, Lexington, Ky., has a happy sponsor who for the fifth year has donated roses to the first 50 ladies on Easter Sunday.

Among notes while driving across Florida. Some vandals have shot out the middle letters in the sign for the Kissimmee Drive-in theatre, so it now reads “Kiss Mee”—which apparently doesn’t hurt business very much, or there would be rapid repairs made.

Jerry Baker, manager of the repotential RKO Keith’s theatre in Washington, is displaying a lobby poster for an attraction that is seven months away. He proudly announces Cecil B. deMille’s “The Ten Commandments” for presentation in the Fall.

Regal Shoe Stores in 38 principal cities are participating in the promotion of Darryl F. Zanuck’s “The Man in the Gray Flannel Suit”—with 20th Century-Fox field exploitation men cooperating in the displays for the benefit of local playdates.

Lew “Bozo Kelly” Rich, the clown, has returned to E. M. Loew’s Miliord, Conn., Drive-In for his eighth season. He provides nightly entertainment throughout the summer evenings, starting at 6:30 p.m.

Leo Shull, whom we’ve known from way back when he started “Actor’s Cue” in Walgren’s basement at 44th Street and Broadway, has launched a contest, based on a newspaper poll, to determine “Who is the most cooperative press agent?” and also—“Who is the least cooperative press agent?” More than 375 domestic and foreign editors will respond, in New York City.

Dave Garvin, Jr. manager of the Paramount theatre, Newport News, Va., wrote us to say that he always thought “What I Did For the Picture”—which had been proposed as an alternate heading for THE HERALD’s original department of editor comment in their own words—was the basic purpose of the Round Table. We try to tell the manager’s story of “What I Did For the Picture” and it could be basic as an interpretation of Round Table policy.

Mother’s Day is Sunday, May 13th—and don’t let that one slide by in your Showman’s Calendar, for it is the right time for expressing your sincere appreciation to the one person who brings the family to the movies—the year around. No real showman needs a nudge to know his obligation, and the opportunity which he has to capitalize on showmanship.

Incidentally, we’ve just passed an uninspired date of no consequence. “Mother-In-Law’s Day” which is supposed to introduce “National Laugh Week”—probably because of all the “mother-in-law” jokes—but never let that sort of thing influence you. It just isn’t so—and don’t diminish yourself and your theatre with such trivia. Our own mother-in-law is 94, and she’s a doll! Treat your mother-in-laws with the respect and admiration they deserve.
Try These Street Stunts—For Size—in Your Town

"Will Spring Time Be Kettle Time This Year"—that has become an annual quote from sources who sell tickets with just such an idea. Here's a couple of grey mules and a Model T Ford, attracting as much attention as any chariot on wheels—for "The Kettles In the Ozarks" at the Paramount theatre, Des Moines, where Gene Moore makes with exploitation, along tried and true lines.

And for a pre-release of Howard Hughes' "The Conqueror" at the Cactus Drive-In theatre, Phoenix, Arizona, only these two convincing characters in costume, to make a parade—and we'll be darned if those mustachios don't look like John Wayne's and the girl is not a bad substitute for Susan Hayward. They are getting attention from all angles, in this photograph, as you can see.

Jack Auslett, our live-wire correspondent in New Orleans, sends us tear sheets which he says are a "first" in New Orleans—full page ads in the Item and Times Picayune for the opening of "The Swan" at Loew's State. The advertising is really deluxe, devoting almost the entire page to a fine portrait of Grace Kelly, who will be "Her Serene Highness" by the time you read this. It's red-carpet, royal treatment in the press, and the first examples we've seen.

Bernie Depa, manager of Schine's Strand theatre, Lexington, Ky., tied up with a men's clothing store for a display that was a crowd stopper. "Harry" lay prone with a sign over him saying, "The Trouble With Harry Was That He Didn't Shop Here. Our Customers Are The Livest Looking Men in Town." The store also gave passes to the first 25 men named "Harry" who entered the store, along with information on the picture.

Martin Uses Two-Faced Calendars

While we found one Florida manager who startled us with his comment on program calendars, nevertheless Hugh G. Martin of MCM Theatres, with headquarters at Leesburg, Florida, supports the monthly calendar idea, and goes one better, by printing these on both sides. For example, the program for the Lake theatre at Clermont, Fla., and the Clervue Drive-In, nearby, are printed back-to-back, and Hugh says patrons prefer it that way. They can keep track of what is playing in both places, and it all hangs up on a convenient nail. He says they formerly issued folded programs but patrons didn't keep them, as they do the monthly calendars.

Hugh Martin believes in creditting his managers for carrying out showmanship ideas and making them work, so Mrs. Phyl- lis Pontius, at the Lake, and Leonard Pen- ington, at the Clervue, have top-billing on the calendar for their respective theatres. He uses the calendar itself as a free pass for next month's shows, if you see all of the current attractions, and bring your calendar in to be stamped. At the Clervue, Monday is "free car" night, and all cars of one certain make enjoy guest privileges, with the sponsorship of the local dealer. This rotates between twelve different makes of cars, so you are sure of hitting the jackpot once in twelve weeks, on Monday night, but the name of the winning car is kept secret until the first patron passes the gate. That adds suspense, and keeps them coming, every Monday, out of speculation.

Calendars are delivered from door to door in Clermont, with the manager driving a jeep, and two ambitious youngsters to do the leg work on both sides of the street. They never distribute less than 4,000 of the monthly calendars, and 1,500 are mailed out to the rural routes and outlying communities. Hugh Martin is the kind of showman who often tries new ideas—and then passes them on to other showmen who can profit by his experience.

Schine Managers Pick "Miss Springtime"

Seymour Morris sends us a "flash" from Schine's publicity department, Gloversville, N. Y., to show how Spike Cary, manager of the circuit's Oneonta theatre, Oneonta, N. Y., launched a local contest to find "Miss Springtime of 1956" with a double truck advertisement, sponsored by twenty merchants and dealers in the area. Each section of the two-page ad carried a picture of one of the 20 contenders, selected by local schools to represent their classes. The contest had a relative value, with interest building to a terrific climax and plenty of winners and friends out promoting their favorites.

MOTION PICTURE HERALD, APRIL 21, 1956
THE MAN IN THE GRAY FLANNEL SUIT — 20th Century-Fox, CinemaScope, in Color by Deluxe. The Superb Best-Selling, Now a Superlative Motion Picture. The novel you read with such intensity, comes to the screen with compelling power and an unprecedented cast. Gregory Peck, Jennifer Jones, Fredric March, with Marisa Pavan, Lee J. Cobb, Ann Harding and Keenan Wynn. One of the outstanding pictures of the year. 24-sheet and all posters feature the title pose, which is the merchandising tieup of the season. Even the Wall Street Journal has commented on how "The Man With the Gray Flannel Suit" has lifted the men's clothing trades. It will do as much for yours. Jumbo herald from Cato Show Print is an exploitation piece that you can sell to cooperative advertisers—giving them the big back page for local printing. Newspaper advertising is big and inspired by the selling title. You'll find everything needed for every situation, including teaser ads that will serve for all purposes, and the special composite campaign mat, complete with eight ad mats and slugs, plus two publicity mats, all for 35¢ and National Screen. The special merchandising publicize the film in feature material. Door panels, standees and other display materials are available for use in clothing store windows.

PATTERNS—United Artists. No guns, no bullets—but weapons more deadly—the patterns of power, patterns of greed, patterns of greed and lust, that explode inside the gray flannel world of "big money" in the most dangerous battlefield of all—the skyscraper jungle. Van Hefflin, Everett Sloane, Ed Begley, Beatrice Straight, in an original story that won the Sylvania Award as a TV presentation. No poster larger than the 6-sheet, but suitable for display uses in lobby and marquee advertising. The dramatic herald from Cato Show Print has the same selling approach, and you can use it as a pattern for "Patterns." Glamor ads and title suggestions point the way for sponsor cooperation in the retail field. Newspaper ad in sufficient variety, and the composite ad mat has eight ad mats and slugs, plus two publicity mats, for small theaters, all at the low price of 35¢ for the whole selection. Some unusual treatments will be found in the pressbook for your local application.

MEET ME IN LAS VEGAS—MGM. In CinemaScope, and Eastman Color. It's a gorgeous, glorious, glittering gold mine of entertainment, starring Dan Dailey and Cyd Charisse, and a big cast, plus guest stars, Jerry Colonna, Paul Henreid, Lena Horne, Frankie Laine and others. You're loyal fans will tear themselves away from televisions for "Meet Me in Las Vegas." Special herald from Cato Show Print supplies all the best selling approach in one compact package. It's like a little pressbook, for the public. 24-sheet is really designed for special use in lobby and marquee display, and it's a stopper! All posters have the same theme—Cyd Charisse and her chassis. Newspaper ad mats in good assortment to suit all situations, and the complete campaign mat has nine ad mats and slugs and two publicity mats, all on one big mat for a small price—only 35¢ and the biggest showmanship bargain in the industry. MGM used one hundred $10,000 bills, the real thing, as lobby display at the Astor theatre on Broadway, but they say you can spill out the same thing with 140 silver dollars, under glass and under guard. Silver dollars are a trademark for Las Vegas and the Nevada play spots.

DOCTOR AT SEA—J. Arthur Rank—Republic Pictures. A film that has very evidently pleased as a boisterous comedy with Canadian and overseas audiences. Republic have fitted it up with an American-type pressbook, so show men here will have the proper accessories to work with. It's about the funniest crew aboard ship since "Mr. Roberts!"—and you won't go wrong in publishing this for discerning audiences. The newspaper ad mats are good, and there is an attractive cast, including Brigitte Bardot—"every man's dream of France." You'll find some absolutely new advertising slants in the selling approach for this picture. No composite mat, which would be a help for small theatres, and no poster larger than the 6-sheet, but these are good, and have smart showmanship in pictorial art to sell tickets. A gratis mat for a circus herald will be furnished free for the asking, by your Republican exchange.

Better Refreshment Merchandising

Pennsylvania Legislature Exempts Candy from Tax

Candy has been excluded from the 3% sales tax in the state of Pennsylvania. This was brought about largely through the efforts of the Pennsylvania Manufacturing Confectioners' Association with the assistance of the National Confectioners' Association. The action began last November when the House of Representatives passed a bill taxing candy but exempting all other foods. The PMCA Legislative Committee, headed by Philip Wunderle III of Ph. Wunderle, carried on a series of meetings with a PMCA delegation and Phil Gott and H. MacGregor Tuttle, Jr. of the NCA. C. Rudolph Krockel of Krockel-Oettinger, Inc. appeared before the Senate Finance Committee and presented the arguments for "justice for candy." After many weeks of expounding the "unfairness" of the tax, success was achieved in eliminating it from the legislation.

Hires Develops New Combination Snack Bar

A new Hires' snack bar, 6 feet, 6 inches in length and equipped to prepare and serve frankfurters and Hires root beer, has been added to its line of food and beverage dispensing units by the Charles E. Hires Company, Philadelphia. Features of the new unit include a 45-gallon Hires Keg, a 7-cubic foot refrigerator, a thermostatically controlled bun warmer and an automatic roller grill. The snack bar is 30 inches wide and has a counter height of 45 inches. A premiere showing of the new snack bar will be made during the Restaurant Show in Chicago from May 7 to 11, according to John G. Magee, Hires vice-president and manager of the Fountain Division.

Disposable Drive-In Tray

The Keyes Fibre Company, Waterville, Me., manufacturers of a line of plates, trays and dishes, has developed a new molded pulp tray for outside service of refreshments at drive-in theatres. Called the "Keyes Carry-Out Tray," it has four cup compartments and "ample" space for sandwiches and other foods. The disposable tray is waterproofed, grease-resistant and has a non-skid surface. It is sterilized in manufacture and shipped by the company in dust-proof cartons.
THEATRE EQUIPMENT AND SUPPLY INFORMATION SERVICE

I would like the latest information concerning the equipment and supplies indicated by number below or as otherwise specified:

Name__________________________
Address________________________
Town____________________________
Name of Theatre___________Seating Capacity____

11W—Air-conditioning
12W—Wall materials
13W—Drive-in admission control systems
14W—In-car speakers
15W—In-car heaters
16W—Screen towers
17W—Vacuum cleaners
18W—Carpentry

39W—Rubber mats
40W—Interior lighting
41W—Projection lamps
42W—Projectors
43W—Motor-generators
44W—Rectifiers
45W—Screens
46W—Magnetic sound
47W—Auditorium seating
48W—Curtain tracks
49W—Ticket registers
50W—Hand driers
51W—Beverage dispensers
52W—Food specialties
53W—Frankfurter grills
54W—Ice cream cabinets
55W—Popcorn warmers
56W—Carry-out trays

THEATRE OWNERS AND MANAGERS may procure the latest information concerning theatre equipment and supplies by writing Motion Picture Herald, indicating their interests. Merely fill out the adjoining coupon and mail in business envelope. For further convenience various classifications are listed below with numbers for indicating them conveniently in the coupon. Mail the coupon to Motion Picture Herald, Theatre Service Department, 1270 Sixth Avenue, New York 20, N. Y.
# Film Buyers Rating

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 97 attractions, 3,256 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

**EX** means Excellent; **AA**—Above Average; **AV**—Average; **BA**—Below Average; **PR**—Poor.

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knows you've got big entertainment!
on your theatre walls! Use it! Call out "curtain" as a lobby display or Hash Front! Then everybody
will cheer! For its big plus volume everywhere and anywhere! Billboard it all over town! Get it up
Use it for its big plus volume everywhere and anywhere! Billboard it all over town! Get it up

Released thru United Artists

DAMELLE BARRIEUX • ROBERT ROSSEN

with the French star

BARNEY JONES • HARRY ANDREWS • STANLEY BAKER • MAL MADGHANIS

color

CINEMASCOPE

Presented by

Robert Rossen

FREDRIC MARCH • CLAIRE BLOOM

For a Great Big Picture!
Great Big Advertisinig!
Eric Johnston annual report hails progress of industry

C. V. Whitney outlines expansive production program

Toll television proponents ask for permission by Congress

"May-time is movie-time" sparks Texas circuit campaign
You are cordially invited to attend
A THEATRE PREVIEW of M-G-M's new triumph

"The Catered Affair"

In Exchange cities from April 30th to May 4th (inclusive). There will be no projection room screenings. If your invitation gets lost, come anyway.

SEEING IS WORTH A THOUSAND WORDS!
When we showed "THE CATERED AFFAIR" in a New York neighborhood theatre exhibitors said: "If only showmen throughout the nation could be here to witness the electrifying response!" The audience applauded, cried, laughed and just plain loved it. The Film Research Surveys poll equalled famed "Blackboard Jungle." That's why we're showing it in Exchange cities nationwide. Seeing is believing. Circuit heads, bring your Managers. Local press and opinion makers will be there too.

One of the many
Big Ones from M-G-M,
The Hottest Company!

Screen Play by
GORE VIDAL
From A Play by PADDY CHAYEFSKY

Directed by
RICHARD BROOKS

Produced by
SAM ZIMBALIST
(Available in Perspecta Stereophonic or 1-Channel Sound).
he had to find
he had to

"THE BEST WESTERN EVER MADE!" FOR THE MOST EXCITING D
her...

find her...

Warner Bros.
present the
C.V. Whitney Picture
starring

John Wayne
in "The Searchers"

VistaVision and color by Technicolor

Co-starring

Jeffrey Hunter • Vera Miles
Ward Bond • Natalie Wood

Screen play by
Frank S. Nugent

Executive producer
Merian C. Cooper

Associate producer
Patrick Ford

Directed by 4-time Academy award winner
John Ford

Presented by Warner Bros.

EORATION DAY ATTRACTION YOU EVER PLAYED!
HILDA CRANE MEANS BUSINESS!

Her story has shock values. Her picture has star values. The campaign gives it all plus values. You’ll want to keep **HILDA CRANE** for extra playing time—and Hilda knows how to arrange it!

CALL THIS GIRL AT 20th TODAY!

A passionate outcry against impulsive marriages and the multiple divorces of today’s youth!

20th Century-Fox presents **Hilda Crane**

JEAN SIMMONS · GUY MADISON · JEAN PIERRE AUMONT

Print by TECHNICOLOR **CINEMASCOPE**® with Judith Evelyn · Evelyn Varden
Produced by Herbert B. Swope, Jr.
Written for the Screen and Directed by Philip Dunne
From the Play by Samson Raphaelson

"It's a pleasure to do business with HILDA CRANE!"
More Work for COMPO

ALTHOUGH the full energies of the executive staff of COMPO must be concentrated on the tax relief campaign during these final, critical weeks of this session of Congress, it is not too early to consider the next major COMPO drive.

Leon Enken, Jr., vice-president of the Robins Amusement Company of Warren, Ohio, has proposed that COMPO organize a national campaign "to get people out of their homes and into the theatres." From time to time in the past others have suggested similar COMPO activities. There is no doubt that the most important basic problem of the industry is building box office receipts.

Increasing attendance is more important than tax relief—and tax relief is vital to the survival of hundreds of theatres and urgently needed by thousands. Increasing attendance is more important than arbitration, rentals, advanced prices, pre-releases or any other trade practice. Increasing attendance is so important that it deserves the major attentions of the leaders in all branches of the industry and in all types of situations.

Before Summer comes and good business lulls many into a state of complacency, the COMPO executive board should hold a special meeting and plan to launch in the early Fall a drive to maintain and increase theatre attendance. If COMPO is not prepared to conduct such a campaign, the initiative should be taken by others. The problem of increasing theatre attendance is one subject that producers, distributors and exhibitors should be glad to discuss in an all-industry conference.

C. V. Whitney's Film Program

A YEAR and a half ago C. V. Whitney formed a picture company to plan the production of three types of pictures: 1) An American Series; 2) Nature Dramas, and 3) Films of Fantasy. Already the first film "The Searchers" has been completed and hailed as one of the best Westerns ever produced. Five other films are in active preparation. Mr. Whitney makes no secret of the fact that his principal interest is in the first group, what he calls "The American Series." Without criticizing what others have done he feels that there are many great stories that show America that should be filmed. His films are to show the United States as the young and sometimes rough country but "they will never misrepresent or paint a false picture of the United States or its people." Mr. Whitney deplored the use in some films of violence for violence's sake. Mr. Whitney is no stranger to motion pictures, having been identified with the first three color features made with the use of Technicolor, and as a director, and still a part owner, of "Gone With the Wind." Additional evidence of the promise of C. V. Whitney Pictures as a source of fine motion pictures is the excellent group of associates, headed by Merian Cooper, executive producer. Mr. Whitney's instructions to Mr. Cooper were, "Get the best." That is the way to create great films.

Foreign Product in U.S.A.

ACCORDING to a poll of the exhibition panel of The HERALD's Institute of Industry Opinion—which represents a good cross section of all types of operations throughout the country—foreign-made films are being booked in a surprisingly high number of theatres. The Institute Panelists reported an average of foreign bookings made in over 76 percent of the theatres. In the exhibition population classifications of 7,500 to 30,000 and in 30,000 to 100,000, about 88 percent of the theatres had booked some foreign product within the year. Even in the small towns and large cities almost two-thirds of the theatres had booked such product. This poll indicates that the problem of the foreign picture in the United States is not simply getting a booking. Such pictures need better advance promotion and advertising, both to the trade and to the public, together with joint local distributor-exhibitor ticket-selling activities.

Q Signs of Spring: It used to be said that in the Spring young men's (and young misses') fancy turned to thoughts of love. Be that as it may, nowadays Spring thoughts also bring out expressions of protest. Among the sillier of this season are those of the Los Angeles Medical Society and the National Council of the Writers' Guild of America. The Medical group is aroused, 'tis said, because the Medic television program has deleted a scene showing details of a caesarean birth. The writers' group has declared war on anyone who attempts to influence a writer. Doctors and writers have rights but so also do producers, exhibitors, sponsors and the public at large.

Q Quotable Quote: "So long as there are people to be entertained—and there are more of them all the time—we can count on technology to make more entertainment available to more people in more ways. In this way, it is truly a creative force—now and for the future."—Thomas F. O'Neil, chairman of the board, RKO Radio Pictures, in a recent address to the Poor Richard Club, Philadelphia.

—Martin Quigley, Jr.
Letters to the Herald

His Day
To the Editor:

Charlie Jones, of Northwood, Iowa, impressed me as a pretty active fellow when I went on his billing trip with him in the last issue of The HERALD [Better Theatres, April 7, page 28]. However, after reading “His Day,” I am more sure than ever my “retirement” will be both soft and sweet, as a small town exhibitor only.

At present, and for the past ten years, I have been sales manager of a local machine tool builder, quadrupling in size during this time to the tune of an ever-increasing stream of phone calls, telegrams, letters, blueprints and people that flow into my office from 8 A.M. to five weekdays and Saturdays (the 3-day week didn’t hit small towns yet). And this covers just one-third of my activities.

During my 45-minute lunch “hour” I stop at the bank with last night’s deposit (when we’re a step ahead of the overdraft), but usually the theatre manager has already phoned me at 9 A.M. to draw another salary check ahead so she can take it down to the bank to honor her signature, which happens to be the same as mine except with a ‘Mrs.’ in front of it.

Usually, the other half of our family corporation has spent the morning checking the mail, cleaning the house, checking her box office statement, planning lunch, catching up on bookkeeping and writing checks, the latter of which seems to be our biggest trouble. Her afternoons are spent checking housekeeping at the theatre, interviewing salesmen, reading trade magazines, checking in supplies, and making lists of “chores” for me to do between five and six P.M. (I don’t know when she does her regular advertising, and dreams up her promotion stunts, unless she wakes up in the middle of the night for a “swing shift.”)

After supper, when Charlie’s story ends (at least in The HERALD) mine’s just starting. First, do up the supper dishes so Florence can open the theatre at 6:45 (until we got her a dish-wah-her this winter). Then go down and throw Junior’s wash in the automatic (son-in-law is still in college, or he’d be doing this like I did for Junior’s mother), and race up to the theatre hoping I can sneak by the boss in the box office, and get inside the door to “supervise the house,” and of course see the feature.

Usually I’m caught and dispatched upstairs after replenishments for the candy case, finish what I didn’t get done before supper, fill the coke case, and sweep, shovel and empty the floor, sidewalk and old maids (from the bottom of the Popper).

Then when I do get set down in the auditorium, and after getting up to turn the heat down, or the sound up, I spend the rest of the night riding herd on the gun crackers and neckers, taking feet and leg off the seat in front, and managing to be right behind the student gulping down his last swallow of coke and setting the bottle in the aisle or seat ahead, to tell him to take it back to the lobby.

Then, after spending a few seconds multiplying (without pencil or paper, such small digits) extensions of students and adults (children come on Sunday afternoon) my wife picks up the money bag (it isn’t heavy enough for Emily Post to care whether I carry it), and I back the car around to pick her up, we trek homeward.

Sometimes we talk awhile before retiring, usually wondering when spring thaws will stop the ruinous ice skating and skiing in this winter sport crazy town, how quick the high school basketball town will get knocked out of the tournament so there’s enough people to run a second show, when the big winter TV programs will fold up for the summer, and most of all, when the tourists will start flocking to this beautiful resort town. Also figuring up the calendar ahead when I’ll get my next salary check, and wondering what we’ll do if another overdraft notice arrives first.

Weekends, between Friday the 13th midnight shows, Saturday Shoppers Matinees, and Sunday Kiddie Shows and working on the host (Minnesota summers are so short there is more motor and hull maintenance than cruising) I spend taking care of the many requests from our tenants, without whom the mortgage payments on our “Three-plex” couldn’t be met.

But, seriously, show-bussiness is wonderful. It sends us to Florida winters (only a two-week flying trip at present), provides a new car every couple of years, bought us our new home, and may make a teacher out of our teen-ager, unless of course Color or Subscription TV, movies and special events in the new high school auditorium, etc., knock the bottom out of everything, and I really think if show business holds up another 25 years until I’m eligible for Social Security, Mother can quit work and go back to being a house-wife.

And any other small-town exhibitor can do the same thing—all he has to do is get a good paying job daytimes, and a good healthy wife who will manage a theatre along with her house in her daytimes, and still stay good looking enough to spend half a century in the box office nights; after all, our concession sales aren’t so big either, that when they get mixed up with the ticket sales there still isn’t enough money to keep a cashier busy.— ROB FICK, Co-owner, Hollywood Theatre, Lake City, Minn.
WHEN AND WHERE

April 29-May 4: Semi-annual convention of the Society of Motion Picture and Television Engineers, Statler Hotel, New York.

May 8: Annual convention of Allied Independent Theatre Owners of Kansas-Missouri, Aladdin Hotel, Kansas City, Mo.

May 8-9: Spring meeting of the Montana Theatres Association, Northern Hotel, Billings, Montana.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontenelle Hotel, Omaha.


May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

May 29-31: Annual convention of the Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.


June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, Shaker Ridge Country Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.


October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.

FOR TOLL TV

Governor Edwin C. Johnson of Colorado, former U. S. Senator from that state and chairman of the Senate Commerce Committee, told his former colleagues on the committee that they should ask the Federal Communications Commission to authorize subscription television. Governor Johnson's invitation was read to the committee Tuesday at the request of Zenith Radio Corp. Others urging Zenith's cause were Charles Caveny, dean of the undergraduate division of the University of Illinois, and Ralph Bellamy, president of Actors Equity. Senator John O. Pastore (D., R.I.), spoke for the day's support of motion pictures declaring that he attends films two or three times each week. Details of earlier testimony are on page 18.

GERMAN FILM REVIVAL

Revival of the German film industry will be speeded during the next year with the emergence of powerful new motion picture corporations similar to the combines which spawned UFA and other German film companies during the pre-war years, according to Dr. Anton Schelkopf, one of the governors of the German Motion Picture Export Association and chairman of the TV committee of SPIO, an organization representing all branches of the German industry. He said the first such corporation, Bavaria Films, is already operating in Munich.

MORE FOR COMPO

The board of directors of the Motion Picture Association at their annual meeting Tuesday approved an appropriation of $40,000 to be contributed to the Council of Motion Picture Organizations to match funds contributed by exhibition. Earlier in the fiscal year the MPAA contributed $50,000 in matching funds. Details of the MPAA annual report are on page 13.

WEDDING PICTURES

Getting motion pictures of the wedding of its own star wasn't quite so easy for MGM as they thought it might be. The company approached Prince Rainier for permission to take an exclusive color reel of the ceremony. The Prince refused and said he had set up his own company, Cital, under the direction of M. Raoul Paz, to handle the motion picture rights. Later Cital approached MGM and concluded a deal under which MGM would actually film the wedding but the distribution rights for the resulting picture would be owned by Cital for all markets outside the U.S. And that's the way it was done.

"WAR AND PEACE" ADS

Paramount will kick off its elaborate advertising campaign on "War and Peace" with important trade paper advertising during May, full six months ahead of the release of the VistaVision -- Technicolor production of the famous Tolstoy novel. Full-page newspaper ads in important newspapers are planned also in an "interest-whetting" campaign. The film stars Audrey Hepburn, Henry Fonda and Mel Ferrer.

William R. Weaver -- Lawrence J. Quirk -- Floyd Stone
AN AWARD of some distinction. The Poor Richard Club of Philadelphia last week gave RKO Teleradio president Thomas F. O'Neil its Silver Medal of Achievement, for developing "various fields" of entertainment. In array, club president George M. Neill, Mr. O'Neil, and RKO branch manager Charles Zagrans.

THE DEAL, for Paddy Chayefsky's "Middle of the Night." Seated, in New York, director Delbert Mann, Columbia executive vice-president Jack Cohn, and playwright Chayefsky. Standing, vice-presidents Leo Jaffe and Abe Montague, and Columbia International president Lacy Kastner. The play is now on Broadway.

IT'S PRESS DAY in New York for Mark Robson, producer and director of "The Little Hut," as he leaves for London to make the picture for MGM. It will star Ava Gardner, Stewart Granger, and David Niven.

THE PRESIDENTS. AB-Paramount president Leonard Goldenson felicitates men honored Tuesday by the New York Cinema Lodge, B'nai B'rith at luncheon. They are Max E. Youngstein, a United Artists vice-president, retiring as president; Robert K. Shapiro, Paramount Theatre managing director, whom the Lodge installed as new president; and Robert M. Weitman, CBS, luncheon chairman. Mr. Youngstein and Martin Levine, another past president, received plaques for fund raising.

ALEX M. ARNSWALDER, left, now is manager of the 20th-Fox New York exchange, advancing from assistant to manager Abe Dickstein. The latter was made Atlantic district manager.

NAT RUDICH this week became assistant publicity manager at United Artists, in New York. He came to the company in 1935 as radio and television contact and thus qualifies as a pioneer. He will work under publicity manager Mort Nathan.

This week in pictures

by the Herald

by the Herald

by the Herald

by the Herald
GLITTER. That describes the opening Monday night at the Baronet, New York, of IFE's "Madame Butterfly". The audience was of the Metropolitan Opera genus, socially and artistically. In array above are Edwin Gage, Walter Reade circuit vice-president, and his wife, and Frank Kassler, Continental Distributors president, and Mrs. Kassler.

THE people who administer the Production Code (especially Geoffrey Shurlock) protect the industry against the enemies who in every state wait for mistakes. That's Norman Krasna's comment. The producer of "The Ambassador's Daughter" which he made in France for United Artists, said in New York this week he found the Code personnel helpful rather than harmful; their purpose, it seems to him, is to show him how to treat certain themes and scenes. "It is a matter of ingenuity," he comments. He finds it "the mark of the amateur to attack the Code people," and also the mark of the "opportunist." He insisted he disagreed with some arbitrary Code restrictions but added these are being revised. Mr. Krasna made out a case for romantic comedy, which he likes to produce; it is difficult (people cry but do not laugh at the same things); the output of the McCareys, Lubitsches, Kosters, is sparse; but it is what the industry needs. "It makes a pleasant evening," Mr. Krasna said.

ON THE SET of Warners' "Toward the Unknown" Abbott J. Sher and Mrs. Sher of the Jayhawk Amusement Company, Kansas City, Kas., are guests of star Lloyd Nolan.

BENJAMIN OLEVSKY, 13 years a projectionist at the Radio City Music Hall in New York, has stepped into the late Charles Muller's post, as chief of projection. Before his Music Hall career, he was 13 years with the Randforce circuit, also in that city.

THE ACCEPTANCE. William A. M. Burden, president of the Museum of Modern Art, uses the occasion of a cocktail reception Monday evening to announce his grateful acceptance of producer Samuel Goldwyn's donation to the Museum's film library of "Stella Dallas," "The Night of Love," "Wuthering Heights" and "The Little Foxes," all of which now are historic. With Mr. Burden are James Mulvey, president of Samuel Goldwyn Productions, and Richard Griffith, library curator. Mr. and Mrs. Goldwyn, Mr. Burden commented, have from the beginning been interested, sympathetic, "continuously and intelligently helpful".

"The Code helps me..."
Myers Asks All-Industry Conference

WASHINGTON: A plan whereby the film industry could be “rescued from the doldrums” was advanced last week by Allied States Association in a special bulletin issued by Abram F. Myers, general counsel. Referring to the top executives as “doctors” who could diagnose the industry’s ills, he said “all they need do is see to it, each for his own company, that for the remainder of 1956, all pictures released shall be played by the theatres on their regular availabilities, or as close thereto as possible, and at rentals that they can afford.”

He also recommended that the top executives call a “great” conference of representatives of all branches of the industry to take advantage of the “good feeling and hopefulness thus engendered.” The parley would be designed, he said, “to consider thoroughly what each branch, each organization and each individual can do to rescue the business from the doldrums, to fully exploit the pictures as they are released and to entice millions of lost customers back to the theatres.”

“Cool Reception” to Idea

His proposal for this all-industry parley received “a cool reception” in top-chelon distribution circles, it was indicated by some company sales heads. A veteran distribution executive said a big joint parley among exhibition and distribution leaders “would be a waste of time because issues could only be discussed in generalities and not in specifics.” He said that while the proposal “may have some merit,” it is up to the companies to decide on the matter and that “more progress” could be made if a small group of exhibition leaders would sit down with distribution company executives to work out any issues on an individual basis.

Mr. Myers’ proposals stemmed from two sources. First, he charged, based on reports from some Allied field units, MGM was doubling the percentage terms and the normal playing time on “I’ll Cry Tomorrow” and that one unit claimed the company was following the same course on its current musical comedy, “Meet Me in Las Vegas.”

A second factor is Mr. Myers’ view of the forthcoming distributors’ “day in court” with the Senate Small Business subcommittee. He said the company presidents were “remaining serenely aloof” and that the companies’ defense was being prepared by lawyers who, with sales department representatives, will do the testifying.

“As the heads are the authors and enforcers of the policies and practices that are causing such hardships among exhibitors,” Mr. Myers said, “the prediction is being made that they will come to the hearing in a belligerent mood, unwilling to make any concessions of any kind toward happier conditions in the business.”

Who Said “Spectaculars”?

L. E. Forester of the advertising-publicity department of Frontier Theatres, Inc., of Dallas, Texas, has come up with a barbed but good-natured set of cartoon mats that illustrate the entertainment predominance of motion pictures over TV. As Mr. Forester puts it: “Our company feels it is time to take off the kid gloves and put on the brass knucks in dealing with the epidemic spread of television viewing. We think that TV’s claim to the ‘color spectacular’ is not only highway robbery of the movie industry but ridiculous as well. As any sensible person must concede, a one-hour assortment of one-and-two-reel comedy and musical shorts subjects in Technicolor presented on a theatre’s wide screen, exceeds in entertainment value and spectacular presentation just about anything that TV so far has been able to offer. And shorts are but a prelude to our really spectacular features.”

“Moby Dick” Artist On Nationwide Tour

John Huston’s motion picture version of “Moby Dick” for Warner Bros. has inspired a 26-week, 52-city nationwide lecture tour and presentation of paintings based on the Herman Melville novel by American artist Gil Wilson. Mr. Wilson launched his tour, arranged by Warners and the Melville Society, April 23 in New Bedford, Mass., where the film will have its world premiere June 27 simultaneously at three theatres. Gregory Peck is the star of the Moulin Production, and Richard Basehart, Leo Genn, and Orson Welles are co-starred. The picture was directed by Mr. Huston for Warners in color by Technicolor from a screenplay on which Mr. Huston and Ray Bradbury collaborated.
HAIL QUALITY FILMS IN
MPAA ANNUAL REPORT

... Johnston cites year lineup as testimony to confidence of industry in future; notes the adjustment to new processes

Eric Johnston, president of the Motion Picture Association of America, this week hailed the lineup of top quality product for 1956 as unprecedented as well as testimony to the confidence of the industry in the future. This generally optimistic picture was drawn by the film industry leader in the Association's annual report, the principle subject of discussion at the annual meeting in New York Tuesday of the MPAA members.

**Officers Reelected**

The MPAA members elected all present directors of the Association, following which, at its first quarterly meeting, the Association's board unanomously reelected all incumbent officers.

In his annual statement, titled "American Films Build World Trade." Mr. Johnston noted that "the year 1955 was a year of difficult adjustments for the motion picture industry" and that "these problems and uncertainties were reflected in the volume of business and profits for 1955, which did not come up to the reasonable hopes of the industry."

"But, also," he continued, "1955 was the year in which the industry adjusted itself to the uses of the new forms of production and projection. It plunged into new relationships with television, which give promise of an important participation in a new market in a way which strengthens the industry's ability to improve the product for its theatrical customers. It worked out stabilized conditions in several foreign markets."

"Most important of all," he said, "during 1955 the industry has put into production a list of great motion pictures which will appear on the screens in 1956. There has been within my memory no year in which the new product promised so much for theatre-goers and for the industry than 1956."

**More Approved**

In other sections of the report, Mr. Johnston noted that the Production Code Administration had approved more films by member companies last year than in 1954 and that there had been a slight increase in the percentage of advertising and publicity items either disapproved or revised by the Advertising Code Administration in 1955 compared with 1954.

Under the heading of "A Decade of Change and Challenge," in the MPAA report, Mr. Johnston reviewed some of the highlights of the past 10 years domestically. He noted that "at the close of 1955 efforts were still being made to bring about a peaceful solution of the industry's business problems through a system of arbitration and conciliation."

"The Production Code Administration," the review continued, "during the decade was put to a severe test after divestiture of the theatres from the major distributors. The studios and their parent companies have repeatedly rallied to the support of the PCA. While some defections within the industry did occur, they were held down to a rare few. A standing committee on the Code has been named by Mr. Johnston to make a thorough study of the Code and its operation," the review continued.

In a footnote to the report, United Artists' resignation from the Association, "effective January 6, 1956," was noted. The company resigned following the PCA's refusal to grant a Code Seal to "The Man With the Golden Arm" because of the picture's narcotics theme.

**To Fight Censor**

Turning to the problem of government censorship, the review said that Mr. Johnston has made it clear that censorship of films would be fought in the legislatures as well as in the courts. The review, speaking of the Children's Film Library, said that recently there have been some setbacks in the program because of the shortage of suitable prints. "However, there are indications that this valuable activity will be renewed and expanded in the coming months," the review stated.

Canada as a motion picture market and an example of mutual cooperation was pointed out in the report. "Though television has made some inroads in the past two years," the report stated that Canada's "box office figures are still running over $100,000,000 a year."

In another section, the report contained a statistical analysis of the number of films approved by the PCA from 1945 to 1955. In 1955, 210 features from member companies were approved by the PCA, compared with 187 in 1945, considered one of the lushest years of the industry. However, it was pointed out, in 1945 there were 12 features from non-members, as compared with 31 in 1955, indicative of the growing number of independents releasing through the majors.

The total number of features approved by the PCA, taken in the domestic and foreign films, member and non-member companies, were 385 in 1955, compared with 303 in 1954 and 290 in 1945. The 1945 total contained one reissue, it was noted. The increase in the number of foreign films handled by member-MPAA companies also was reflected in the analysis. The PCA in 1955 approved 45 foreign features handled by member companies, against 41 in 1954 and 14 in 1945.

**Few Items Rejected**

Concerning the slight percentage increase in the number of advertising-publicity items disapproved or revised by the Advertising Code Administration, the report said that a total of 159,930 items were submitted to the ACA in 1955, 4,886 of which were either rejected or revised.

In the MPEA annual report, Mr. Johnston reviewed the last 10 years and said they have been good years for American motion picture companies in the overseas market, with 1955 a record high. "This income," he continued, "received from overseas, supplementing domestic revenues, has made it possible for Hollywood to cope with the greatly increased costs of producing the high quality 'new look' films now enjoying such great popularity in the United States and throughout the world."

Turning to the question of foreign film imports to the United States, the MPEA report stated that "in recent years the playing time and gross business of foreign films in U. S. theatres have been markedly increasing. Four territories, Denmark, Spain, Turkey, and Greenland, PCA rejected all items with unresolved problems at the year's end.

MPAA officers reelected with Mr. Johnston included: Ralph Hitzel, Kenneth Clark, G. Griffith Johnson and Geoffrey Shurlock, vice-presidents; Sidney Schreiber, secretary; Stanley R. Weber, treasurer; Thomas J. McNamara, assistant treasurer; James S. Howe, assistant secretary-treasurer.
WHITNEY CHARTS AN AMBITIOUS COURSE

C. V. Whitney and Merian C. Cooper at the New York press conference at which they outlined their production plans.

C. V. Whitney Pictures is a permanent organization and intends to sign personalities and have a permanent staff of filmmaking artisans, C. V. Whitney, president, told the trade press in New York last week.

With the company's first picture, "The Searchers," directed by John Ford and starring John Wayne, now in distribution, and its second, "The Missouri Traveler," in work, Mr. Whitney disclosed additional productions and plans for the immediate future.

He said the company will produce three types of pictures: the American Series, Nature Dramas and Films of Fantasy.


For the second classification a production unit is now at work in the Middle East with Lowell Farrell as producer, Winton Hoch, co-director and serving as cameraman with Alfred Gilks. Work is proceeding also on the re-production of "Chang" which was produced originally by Merian C. Cooper, executive producer of Whitney Pictures, in association with Ernest B. Schoedsack. Mr. Cooper, also producer of "King Kong" in association with Mr. Schoedsack, will have a major part in the production of Films of Fantasy which Mr. Whitney said will be made occasionally.

New Film for Ford

Mr. Whitney announced that John Ford, now in Ireland, will also direct "The Valiant Virginians." This Civil War story will be made on an elaborate scale, he said, likening it to "Gone With the Wind" and "Birth of a Nation."

Mr. Whitney, Mr. Cooper and Blake McVeigh, press representative, left this week for Richmond and Lexington, Va., where they will spend several days confer-
ring with authorities on plans for the picture. Approximately 15 months of preparation will go into the production, Mr. Whit-
ney said, which will go before the camera's in the Fall of 1957.

James Warner Bellah, author of the story, will work on the screen-
play in collaboration with a prominent screen dramatist whom Mr. Whitney said he could not identify yet.

Of the forthcoming Whitney pictures, six will be made in color by Technicolor, with which Mr. Whitney has been identified for a long period. It was indicated, without any details given, that the as yet unrevealed new Technicolor process will play an important part in the Whitney company's production plans. However, he said the new process would not be ready for use in time for "The Missouri Traveler," filming of which is planned for August.

He said "Traveler" would be made in VistaVision, as was "The Searchers" and he expressed enthusiastic approval of the results obtained with VistaVision in the latter. He also said he had no plans to use Cinerama, in which he is financially inter-
est and with which Mr. Cooper also was associated, in his future productions. While Warners is distributing "The Searchers," no distribution commitment has been made for the ensuing product.

Expresses His Aims

Discussing his aims, Mr. Whitney said, "I feel that motion pictures can be as re-
spected an art as any other. But art cannot be turned out on an assembly line. We producers must strive for finer entertain-
ment to appeal to the finer tastes of our growing audiences."

He also repeated the statement featured in his recent trade advertising: "We may not always succeed in our aims, but I will promise you that no C. V. Whitney picture will ever misrepresent or paint a false picture of the United States or its people."

Mr. Whitney also announced last week that George Miller was named general man-
ger of distribution for the organization. He was formerly associated with National The-
atres.

Wile Urges Film Ads Throughout News Pages

COLUMBUS: The "lost audience" might well be recaptured by expenditure of advertising budgets on other pages of the nation's newspapers, in addition to theatre pages, said Robert Wile, secretary of the Independent Theatre Owners of Ohio, in a bulletin to Ohio exhibitors. Mr. Wile said arguments to this effect by Paul Lazarus, advertising executive of Columbia, "make good sense." Mr. Wile added that the task of advertising and publicity is to reach those people who had not considered going to a movie.
PARAMOUNT has a picture that ranks with the biggest. Its heap of boxoffice ingredients will reap a boxoffice pay-off that's certain to place it among 1956's top grossers. Hold plenty of time for it—start your planning now. Its profit is sure...and the bigger the planning, the bigger the profit!
IF YOU LIKE BIG GROSSES, YOU'LL LIKE WHAT THIS ONE'S GOT—TO GET THEM!

IT'S GOT TODAY'S RED HOT STARS... James Stewart and Doris Day in Alfred Hitchcock's Love Me or Leave Me.

FILMED IN VISTAVISION—ON 3 CONTINENTS! Real locations from Hollywood to Marrakesh to London. The Vista Vision camera swung from a Hollywood studio set to Marrakesh in French Morocco, then to London for colorful sets like famed Vaux Hall.

THE STORY-OF-THE-YEAR... The story of a young girl who finds herself in a kidnapping and international plot, all of it brought to vivid life in a gripping, suspenseful love story of true love.

JAMES STEWART
DORIS DAY
ALFRED HITCHCOCK'S
THE MAN WHO KNEW TOO MUCH

GET IT AND GET YOUR BIG PLANS STARTED!
ASK CONGRESS
PUSH TOLL TV

... Spokesmen of Skiatron and Telemeter bid Senate committee urge FCC to authorize use of subscription television now

by J. A. OTTEN

WASHINGTON: Spokesmen for two proponents of subscription television—Skiatron and Telemeter—Monday asked Congress to urge the Federal Communications Commission to authorize subscription television immediately.

Paul Raibourn, board chairman of International Telemeter Corp., and James Landis, special counsel for Skiatron Electronics and Television Corp, made this plea in testimony before the Senate Commerce Committee.

Week of Hearings

The Committee Monday opened a week of hearings on the toll television question in relation to the problems of UHF broadcasters. These are the first Congressional hearings touching on the toll TV problem.

Mr. Raibourn asked for an immediate and forthright declaration from the committee "that the Commission should take immediate steps to give pay-as-you-see television a chance; that the Commission should place no artificial barriers in its path and place no artificial restrictions on its use."

Mr. Landis asked the committee to "exert at least its moral influence" with the FCC "in behalf of the formulation of a program now." Both Mr. Raibourn and Mr. Landis argued that toll TV would save many hard-pressed broadcasters, especially UHF stations.

Mr. Landis told Sen. Alan Bible (D., Nev.), who presided in the absence of committee chairman Warren G. Magnuson (D., Wash.), that Skiatron feared "a delay of four or five or six years" before the Commission acts on subscription TV.

No Firm Reaction

Only three of the 15 committee members were present during the Raibourn and Landis testimony, and none gave any firm reaction to the plea that Congress pressure the FCC to authorize toll TV.

Mr. Landis told the committee the type of program Skiatron envisaged for toll TV "might well appeal to a group of people not now watching television," and that he didn't think toll TV, if authorized, "would weaken the circulation of the networks." He admitted, however, that the authorization of toll TV would hurt motion picture theatre revenues.

He told the committee that it would "cut into the amusement dollar" and would take its greatest cut out of the share now going to motion picture theatres. Motion pictures, he said, would be toll TV's "Best Fares," because they are "always there, always available and a stable source of program material."

Cites Likely Cost

Mr. Raibourn estimated a $2 top for Telemeter's toll TV programs, and said he thought installation of the decoder and coin box would cost between $80 and $80. He also said he thought a program that would run from one to two hours could be seen for $1, and that the viewer could get about 20 viewing hours a week from $4 to $10 a month.

Assuming that 25 per cent of the television households in the country install pay-TV by 1960 and spend an average of $1 a week on programs, Mr. Raibourn said, the aggregate revenue would be about $600,000,000. If 90 per cent of the television households have installed it by that time, he went on, the revenue would be $5,500,000,000.

Mr. Raibourn maintained that toll TV programs would be geared to a specialized audience and not the mass audience to which commercial television now caters. Toll TV would bring many "fine, high-calibre programs," he said, drawing them from new films, stage presentations, opera, sports and educational groups.

Gives Price Range

"Current motion pictures of high quality" would be among the most important types of entertainment which would be used on toll TV, he said. These could be presented on TV at a price range of from 25 to 40 cents for an average picture, 30 to 60 cents for a class A feature, and 55 cents to $1.20 for an "exceptionally expensive" picture.

In toll TV, he declared, "high quality feature films would be a regular occurrence." Telemeter is willing to invest substantial sums of money in bringing these pictures to the television audience, he said. Mr. Raibourn was accompanied on the stand by another Telemeter official, Paul McNamara, who told the committee that organized baseball management is "all in favor" of subscription television. "Baseball has been crippled by television," Mr. McNamara said, pointing out that 22 leagues hadn't started this year.

Mr. Raibourn attacked the networks, the National Association of Radio and Television Broadcasters, and the American Telephone and Telegraph Co. "Baseball has been crippled by television," he said. "Baseball organizations are subject to anti-monopoly laws just as other American businesses are." He said he opposed the licensing of networks because this might give "further insulation from competition and give them possibly immunity to continue the present restraints," which he argued must be removed if subscription television is to have a fair opportunity to develop.

Mr. Raibourn declared he could not understand the NARTB's opposition to toll TV, and accused it of "not representing the best interests of the stations or the public."

He asked the committee, in cooperation with the FCC, to "take appropriate measures" to require A. T. and T. to "expand and improve interconnection transmission facilities and offer them to all seeking their use at tariffs which are reasonable and non-discriminatory."

Census Bureau to Release Film Industry Statistics

WASHINGTON: The Census Bureau hopes to issue late this month preliminary statistics on its motion picture industry census last year. The bureau took the figures in 1955, based on 1954 business, for all branches of the industry. They now expect to put out in about two or three weeks one preliminary report giving nationwide, geographic, area and state totals for motion picture exhibition, both conventional and drive-in. Later they plan a like preliminary report for production, distribution and service trades.

Variety Club Names Starr as Greeter

The Variety Club of New York, Tent 35, has announced the appointment of Martin Starr, Hollywood commentator for the Mutual Broadcasting System, as "Mister Showman," to act as greeter to the expected L, 200 delegates at the forthcoming 20th annual convention of Variety Clubs International at the Waldorf-Astoria May 9-12. Mr. Starr will also appear on a series of TV and radio programs and at civic events and will participate in newspaper interviews wherein he will relate the story of the Variety Club and tell of its many functions.

Warners Names Morris Agent for TV Shows

Warners Bros. announced last week that the William Morris Agency, Inc., has been appointed exclusive sales representative for a projected series of four one-half hour television shows, which are now ready for immediate production. Each of the four titles will be produced as a series of one-half hour shows for television by the TV division of Warners Bros., with Jack M. Warner as producer. The four titles are: "Amazon Trader," starring John Sutton; "96 William Street," starring Lee Bowman; "Joe McDoukes," starring George O'Hanlon, and "Port of Call," which is scheduled to star John Ireland.
THE PATRONS AND PRAISES
will go to
"THE PROUD AND PROFANE"

REASON #1
Produced by Perlberg-Seaton
From the producers of
"The Country Girl" and "The Bridges at Toko-ri"
—this one made to top them both!

...coming in the big boxoffice months ahead from PARAMOUNT
WASHINGTON: Exhibitors and producers were urged last week to cease fighting each other and instead to "join forces against our common enemy—declining box office" in an address by William C. Gehring, vice-president of 20th Century-Fox, before the convention of Washington exchange area exhibitors at the Shoreham Hotel.

With the current Senate Small Business Subcommittee hearings apparently in mind, Mr. Gehring said it was wrong for the industry to wash its dirty linen in public. He said he opposes Federal regulation of the industry, believing that "there is not a legislator who can make or sell a picture better than the producers can or who can promote a picture better than the exhibitors."

URGES ONE GROUP

He also said Allied States Association and the Theatre Owners of America were more closely united than ever and he would like to see one large organization as in Great Britain.

Mr. Gehring denied charges that distributors are neglecting small theatres. He said six and one-half per cent of the total film rental in the U.S. and Canada comes from the bottom 5,000 theatres and that "no company is in such a good position" that it can neglect six and one-half per cent of its take.

Another speaker at the three-day convention was Arthur L. Mayer, who said for the first time in five years he has become highly optimistic concerning the immediate future of the industry. Recent visits to Hollywood and Europe, Mr. Mayer said, have convinced him that the industry's "period of experimentation is over, and that a steady stream of amazingly fine films will be released in the next 12 months." He said "more good pictures will be forthcoming in the next year than were released in the previous three years."

Mr. Mayer pointed out that just as time was required for adjustments during the development of sound, so has it taken time for producers, directors, technicians and writers to take full advantage of the new large screen processes and the new adjustment is now complete.

He also said it was "high time" that the industry "cut out its internecine squabbling." He said that "threat, abuse and insults in the press and before Congressional committees should be abandoned in favor of concentration on how best to publicize this magnificent new product." He added that "no industry can be successful which makes a practice of broadcasting to the public how badly it is conducted."

Other speakers included Ralph Pries, concession expert of ABC Vending Co., who said new packaging techniques and the use of more machine selling is increasing refreshment sales in theatres, and Jack Braunagel, executive assistant to the president of United Theatres Corp., North Little Rock, Ark.

Exhibitors from the District of Columbia, Maryland and Virginia took part in the convention.

TO FILM "BILLY BUDD"

Anthony B. Farrell, New York producer-financier and owner of the Mark Hellinger theatre, and Gabriel Katzka, young financier, have purchased film rights to the play "Billy Budd." The play was adapted by Louis Coxe and Robert Chapman from the novel by Herman Melville. Mr. Farrell and Mr. Katzka plan to shoot the film in England next fall.
THE PATRONS AND PRAISES
will go to

"THE PROUD AND PROFANE"

REASON #2

Starring

WILLIAM HOLDEN

as tough and terrific as he was when he won the Oscar in "Stalag 17"...as romantic as he was in "Love Is A Many Splendored Thing"

...coming in the big boxoffice months ahead from PARAMOUNT
CODES BACKED BY FEDERATION

. . . Film councils group lauds production, advertising codes as Shurlock praises report of juvenile delinquency unit

ST. LOUIS: The Federation of Motion Picture Councils last week urged all producers to curtail brutality and violence in motion pictures in treatment and in detail. Another resolution, passed at the Federation's second annual convention here, opposed legal censorship involving restraint and expressed the intention of encouraging, supporting shock value with the Motion Picture Association of America in its program of voluntary self-regulation.

The resolution also expressed confidence in the ability and experience of the board of directors of the MPAA to determine if and when changes in the Production and Advertising Codes are desirable to meet changes in public taste and concepts of right living.

Praises Committee

Geoffrey Shurlock, director of the Production Code Administration, spoke before the convention on the report of the Senate Judiciary subcommittee studying juvenile delinquency, which combined criticism and praise of the motion picture industry. He called the report of the subcommittee, which is headed by Senator Estes Kefauver (D., Tenn.), "intelligent, constructive and temperate."

The PCA, Mr. Shurlock said, since November, 1954, has waged a campaign against excessive emphasis on violence and brutality on the screen and "the results are now beginning to show." He compared the current treatment in "Jubal" with "Shane" and "Crime in the Streets" with "Blackboard Jungle" as examples in the de-emphasis on brutality. Mr. Shurlock drew a distinction between violence, which he said is a valid element of drama, and brutality, which he saw as an overemphasis on individual, personalized scenes, "showing details inserted for their shock value."

Mr. Shurlock's commendation of the subcommittee report was in contrast to the position taken by Ronald Reagan, Motion Picture Industry-Try Council president, who had said that "the investigation findings of the committee were based on testimony of a few prejudiced witnesses." The committee in its report said the industry should liberalize its Production and Advertising Codes, and then stick to them better than at present.

Codes Under Study

The PCA administrator told the convention that currently the Code and its machinery are up for examination before a committee of industry experts to see whether or not there is room for broadening and updating. "This is in line with the fact that the Code is part of a growing, expanding and maturing industry," he said. He also pointed out that the Code has lost its sanctions since the theatres were freed from adherence to it in 1942, adding producers and distributors have adhered to the Code since then, "not because without its soil they could not get into theatres; but because they considered it a good thing for films and also for the film audiences.

"If this can be made to stick in the future, as it has in the past, it is of course much better than any attempt to enforce the Code by means of fines or other sanctions. The Code was accepted freely by the industry, in the first instance. Like our Constitution, it exists by the will and consent of those governed, and not out of fear of reprisals," he said.

He reviewed the history of the Code, its wide acceptance both in the U. S. and abroad by mass audiences, described how the Code machinery works and discussed other facets of the trade, varying from what is considered an adult picture to what is viewed as salacious.

Backs Foreign Films

Another speaker at the convention was Ralph D. Hetsel, Jr., vice-president of the MPAA, who urged delegates to see and promote foreign films. He said film producers of other countries have a right to the American market based on the merit of their product. He pointed out that the foreign market for American films must be maintained and expanded and said it is a market which will grow and that today films are geared to the world market.

Mr. Hetsel said producers in foreign countries are concerned, however, because of the large number of American films shown, as in Britain where 80 per cent of the screen time is occupied by American pictures. He pointed out the tremendous obligation of American producers to produce good films for the world market because "there is no device for American relations more effective than American films."

John Ford, Warners in Deal for "Shamrock"

HOLLYWOOD: Jack L. Warner last week announced completion of a deal whereby Warners will present "Three Leaves of a Shamrock," a Four Provinces Production currently under Mr. Ford's direction in Ireland. The production, based on a script by Frank Nugent, stars a cast of Irish players including Noel Purcell, John Crow- ley, Maureen Connell and others. Producer is Lord Michael Kilianin.

Robert L. Jacks, producer of "A Kiss Before Dying," forthcoming United Artists release, has criticized the Motion Picture Association of America for refusing to approve ads prepared for the film by United Artists because of the use of the word "pregnant" in the copy. United Artists announced last week it had rejected a demand by the MPAA that the copy line "I'm pregnant" as spoken by an unmarried college girl, portrayed by Joanne Woodward, be changed to "I'm in trouble."

In backing the stand taken by U.A. and its vice-president, Max E. Youngstein, Mr. Jacks said: "The motion picture industry too often has been accused of using misleading advertising in publicizing pictures. Now we're trying to be completely honest and are told that we can't. 'A Kiss Before Dying' was a best-selling novel by Ira Levin. The plot revolves around a college girl who becomes pregnant out of wedlock. Naturally we used the same theme in transferring it to the screen. Since we were allowed by the Johnston office to use the phrase 'I'm pregnant' in the picture, it's ridiculous not to be able to use it in the advertising. (The film has received a Production Code seal.)"

"We feel that the American public is a mature public and can decide for itself whether or not it wants to see a picture based on this theme. Motion picture patrons deserve to be told what the picture is about. And it's not about a girl who gets in trouble, which could mean anything, but about a girl who becomes pregnant. We have no intention of changing our ads."

"A Kiss Before Dying" co-stars Robert Wagner, Jeffrey Hunter, Virginia Leith and Joanne Woodward. Miss Woodward plays the pregnant co-ed and Wagner her campus lover who subsequently murders her.

George Roberts Heads Boston B'nai B'rith

BOSTON: George Roberts was unanimously elected president of the Greater Boston Council of B'nai B'rith at its annual election of officers recently, the Council has announced. Mr. Roberts is treasurer of New England Allied Artists Productions and treasurer of the Rifkin Theatres circuit.

The council is composed of 30 lodges and 21 chapters in the Greater Boston area, with a combined membership of over 10,000.

Walt Disney Cited

Walt Disney this week received the annual award of the Daughters of the American Revolution for the Best Children's Film of 1955, the organization announced, in citing his production, "The Lady and the Tramp."
THE PATRONS AND PRAISES
will go to
"THE PROUD AND PROFANE"

REASON #3

STARRING
DEBORAH KERR
in her most alluring and dramatically
stunning performance since "From Here To Eternity"

...coming in the big boxoffice months ahead from PARAMOUNT
Loew Profit
$1,641,682
In 16 Weeks

Loew’s, Incorporated, and subsidiaries, including theatre subsidiaries, reports for the 16-week period ended March 15, 1956, consolidated net profit after taxes of $1,641,682, equivalent to 31 cents per share, compared with $1,753,102, equivalent to 34 cents per share in the corresponding period of the previous year. Gross sales and operating revenues for this period amounted to $52,837,000 compared with $52,613,000 for the same period of the previous year.

Net profit for the 28 weeks ended March 15, 1956, amounted to $1,889,843, equivalent to 36 cents per share, compared with $1,274,451 or 64 cents per share in the corresponding period of the previous year. Gross sales and operating revenues for this period amounted to $87,439,000, compared with $92,399,000 for the same period of the previous year. Figures are subject to year-end audit and adjustments. Arthur M. Loew, president of Loew’s, Inc, stated that the second quarter results represented an improvement in earnings over the first quarter of the current fiscal year.

In a letter to the stockholders accompanying the report of the stockholders’ meeting of February 23, Mr. Loew reported that shares of the company’s stock had been recently purchased, pursuant to stock option agreements approved by stockholders, by the following: Arthur M. Loew, 33,000 shares; Charles C. Moskowitz, 15,000 shares; Dore Schary, 50,000 shares; Louis K. Sidney, 18,332 shares; Benjamin Thau, 22,000 shares, and Joseph R. Vogel, 22,500 shares.

House Committee Rejects “Floating Cinerama”

WASHINGTON: The full House Appropriations Committee has rejected the administration’s “Floating Cinerama” plan. The scheme involved appropriating $3,790,500 to the U.S. Information Agency to demolish an aircraft carrier and send it to foreign ports with a Cinerama setup on the flight deck. U.S.I.A. officials who argue that the idea would reach foreigners who otherwise could not be reached, will undoubtedly ask the Senate to restore the funds. The committee’s action came as it voted on an appropriation bill carrying funds for the U.S.I.A. and certain other agencies. The committee sharply slashed the funds requested for U.S.I.A. as a whole.

Crowell-Collier in TV

Paul C. Smith, president of the Crowell-Collier Publishing Company, New York, announces that his firm has acquired all of the common stock of the Television Corporation of America, operators of Stations KULA and KULA-TV in Honolulu.

MGM Opens Door to Independents, Sales to Television and Play Production

MGM, which in recent years has augmented its producer-distributor activities with a radio station and a record company, this week announced three more phases in an ever-expanding diversification program.

Foremost is the appointment of Maurice Silverstein as a liaison with the independent producers whose pictures will be released through MGM. He will initiate new package deals with independent producers as well as supervise those contracts already agreed upon.

MGM, the last of the majors to contract with independents, now has 29 pictures scheduled from this source. The latest to be announced was “The Little Hut,” to be co-produced by F. Hugh Herbert and Mark Robson, directed by Mr. Robson and to star Ava Gardner.

Stewart Granger and David Niven, other independents on its schedule include “The Iron Petticoat” with Bob Hope and Katharine Hepburn, Albert Lewin’s “The Living Idol,” Arwin Productions’ “Julie” and Sol C. Siegel’s “High Society.” The last named will make a total of six for the company. British companies headed by Michael Balcon and Herbert Wilcox will also produce several films for release by MGM.

Also announced this week was the appointment of Charles C. “Hud” Barry to organize and assume charge of television operations. He will handle the release of the MGM film library to TV.

In addition, MGM will enter theatrical production this fall and Sidney Phillips will supervise a play-producing department recently established.

Women’s Club Votes Against Toll-Television

LOS ANGELES: The Los Angeles District Federation of Women’s Clubs passed a resolution unanimously requesting the FCC and Congress to make no ruling in favor of subscription-TV at their 54th convention here. The organization also requested that no measures be passed changing the “fundamental system of broadcasting and telecasting in the United States devoted to free entertainment.”

In Variety Club Post

SALT LAKE CITY: Irving Gillman of United Intermountain Theatres, has been named chief booker of Variety Club’s Salt Lake City Tent 38 for the coming year. Other officers are K. O. Lloyd, 20th Century-Fox, first assistant; John Krier, Intermountain Theatres, second assistant; S. S. McFadden, Columbia, dough boy; and Gene Jones, Paramount, property master.

Exchange Area Theatres To Screen “Catered”

MGM will hold all-industry screenings of “The Catered Affair” in all exchange centers during the week of April 30, the company has announced. Each of the screenings will be held in a theatre between regular showings of the current attractions. Theatre owners, buyers, bookers, circuit managers, branch managers of other companies as well as MGM, press representatives and TV and radio contacts are invited.

Artransa to Produce Films

Artransa Pty. Ltd. of Sydney, Australia, has announced plans to produce films at studios now being erected in French’s Forest, a suburb of Sydney. The 20-acre lot has been planned to allow for rapid sound stage expansion. According to Leon Becker, assistant manager, Artransa’s entrance into the film world is the result of three years advance planning.

MOTION PICTURE HERALD, APRIL 28, 1956
THE PATRONS AND PRAISES will go to

"THE PROUD AND PROFANE"

HOLDEN and KERR TOGETHER in a man-woman conflict that will excite and enthrall women ... and their men!

...coming in the big boxoffice months ahead from PARAMOUNT
AB-PT Net Up 34% for Quarter

Estimated net operating profit of American Broadcasting-Paramount Theatres, Inc., for the first quarter of 1956 increased 34 per cent over the same period in the previous year, Leonard H. Goldenson, president, has reported. These earnings were $2,570,000, or 60 cents a share common, compared with $1,917,000, or 45 cents a share common in 1955.

With capital gains of $253,000 compared with $33,000 in the same quarter of 1955, consolidated earnings amounted to $2,823,000, or 66 cents per share, compared with $1,950,000, or 46 cents per share in 1955. In his report to stockholders, Mr. Goldenson listed a number of top quality motion pictures to be released within the next four months which are expected to enjoy a good box office reception at the theatres. He stated there is indication of progress toward a more even flow of pictures by distributors which should be beneficial to theatre business, particularly in the second quarter.

The ABC Division, Mr. Goldenson said, is presently setting its television programming for the Fall season which will include a number of new properties. "Omnibus," produced by the Radio-TV Workshop of the Ford Foundation and one of television's outstanding programs, is moving over from another network to ABC in October. "With emphasis on high-quality entertainment gaining greater public and advertiser acceptance," Mr. Goldenson stated, "ABC should share on an ever-broadening scale in the expected growth of television."

Max Youngstein Receives Annual "Joey" Award

United Artists vice-president Max E. Youngstein received the first annual "Joey" Award of the Asthma Medical Center April 21 at the "Parade of Stars" show in New York's Town Hall. The presentation honored Mr. Youngstein's leadership of the nationwide "Attack on Asthma" campaign. Mr. Youngstein is national chairman of the fund-raising effort for the Home and general chairman of the "Parade of Stars," which featured 23 headliners from motion pictures, the stage, television, radio and the music world.

Ginsberg in New York

Henry Ginsberg has been in New York conferring with Warner Bros. home office executives on preliminary exploitation and advertising plans for George Stevens' production of Edna Ferber's "Giant," starring Elizabeth Taylor, Rock Hudson and James Dean. The film is currently being edited at the Burling studio.

Tod AO "Compatible" Projection Equipment and Adjustable Screen Ready

Refinements in Tod AO equipment, including a newly developed "special printer," will accelerate the pace of opening Rodgers & Hammerstein's "Oklahoma!" as a roadshow attraction in key cities throughout the country. George P. Skouras, president of Magna Theatre Corporation, told a trade press luncheon in New York Tuesday.

Mr. Skouras said that the development of the Todd-AO compatible exhibition equipment is now "complete." The "compatible" equipment comprises the previously announced Todd-AO all-purpose projector and an all-purpose adjustable screen which can handle not only Todd-AO productions but also those in conventional 35mm, CinemaScope or any other system.

The most interesting aspect of the new Todd-AO compatibility, as described by Mr. Skouras, is the "special printer" which corrects a Todd-AO print to the necessary degree so that projection from the existing booths of any theatre, no matter what the angle of projection may be, is now possible without distortion. The earlier Todd-AO prints had to be projected from screen-level booths to prevent "keystoning." The printer, he said, had been developed by Dr. Brian O'Brien, vice-president of the American Optical Company and director of the Institute of Optics at the University of Rochester.

Screen Can Be Adjusted

The new, all-purpose Todd-AO screen, said Mr. Skouras, can be adjusted from a flat to a curved screen, and vice versa, as required, with the size determined solely by the size of theatre. With the installation of Todd-AO equipment at this point, the theatre is provided with "the finest and most adaptable exhibition equipment available, without relocation of the existing booth, costly rearrangement of seating, or drastic structural changes in the stage."

The cost of adapting the average theatre with Todd-AO equipment, he said, would be between $20,000 and $25,000. This would include $7,500 each for two projectors, about $4,000 for additional sound equipment—two more tracks if the theatre already is equipped to handle four-track magnetic sound, approximately $2,100 for the screen frame and $600 for the screen, and $1,150 for a pair of projection lenses.

Mr. Skouras described himself as an optimist about the motion picture business and a confirmed believer in the 65mm Todd-AO process, the advent of which "marks the separation of home entertainment from motion picture theatre entertainment." He revealed also that there are now 16 Todd-AO cameras and they are so adjusted that with the turn of a lever it can first photograph a scene in straight Todd-AO, and then in a version that can be reduced for 35mm CinemaScope exhibition. Technicolor, he added, also can print down 65mm Todd-AO to 35mm. CinemaScope.

New Openings for "Oklahoma!"

Concerning the initial Todd-AO production "Oklahoma!," he declared that in its present run at the Rivoli theatre in New York it already has grossed more than "Gone With the Wind" in its original release. Plans are underway to open the film in Paris, Rome, Berlin, Milan and Dusseldorf sometime in the early autumn. Because of the admission tax burden in England, however, the film will open its initial London engagement in the 35mm CinemaScope version.

Mr. Skouras also revealed that he hopes negotiations will be concluded shortly for the production of Rodgers & Hammerstein's "South Pacific" in Todd-AO. Scheduled to have its first screening May 25 is a special Todd-AO short subject, produced by Louis de Rochemont, depicting "the wonders of America." The Magna Corp. chief also announced at the luncheon that Gael Sullivan, formerly executive director of Theatre Owners of America, has joined the advertising-publicity staff of the company.
THE PATRONS AND PRAISES will go to

“THE PROUD AND PROFANE”

WORLD PREMIERE ENGAGEMENTS SOON:
ASTOR NEW YORK | FOUR STAR LOS ANGELES

REASON #5

IT ALL ADDS UP to timely, top saleability of a boxoffice leader that will be reinforced by the pre-selling power that has made Paramount famous...

WILLIAM HOLDEN
DEBORAH KERR in
A Perlberg-Seaton Production

“THE PROUD AND PROFANE”
co-starring

THELMA RITTER · DEWEY MARTIN with WILLIAM REDFIELD · Produced by WILLIAM PERLBERG
Written for the Screen and Directed by GEORGE SEATON
Based on a Novel by Lucy Herndon Crockett
A Paramount Picture

...coming in the big boxoffice months ahead from PARAMOUNT
SMpte Set For Spring Convention

More than 1,000 motion picture and television technicians and engineers are expected to attend the 79th semi-annual convention of the Society of Motion Picture and Television Engineers which opens at the Hotel Statler, New York, April 30. Half of the 20 technical sessions will be devoted exclusively to TV subjects, it was announced.

New developments in motion picture and television equipment, designed to improve quality and reduce costs, will be featured in more than 35 exhibits. Among the equipment to be exhibited to the trade for the first time will be a 16mm projector with interchangeable optical and magnetic sound mechanisms and a separate magnetic sound unit for recording and playback on sprocketed tape. Another development to be exhibited is a combination 16mm-35mm process camera for use in animation and optical printer work.

Technical sessions will begin April 30 and continue through May 4. Dr. John G. Frayne, president of the Society, will preside at the traditional get-together luncheon on opening day and will speak on "Motion Pictures and TV—Inseparable Media." He will introduce the guest speaker, Dr. Albert W. Trueman, Canadian Film Commissioner and chairman of the National Film Board of Canada, who will discuss "The Documentary Film—Communicating Experience."

Another highlight of the convention will be an address by Jo Mieltzer, stage designer, at a special luncheon for television studio lighting engineers at the Belmont-Plaza, May 2. This luncheon is part of an extensive TV lighting program which also includes three technical sessions on lighting techniques and problems.

Highlight of the social activities will be the annual banquet May 3 in the Statler ballroom.

Eastman Kodak Company Cites Sales Increase

First quarter sales and earnings of Eastman Kodak Company were better than in the previous first quarter, it is reported by Thomas J. Harrage, chairman, and Albert K. Chapman, president. Consolidated sales of the company's United States establishments for the 12-week period ending March 18, 1956, were $154,744,604, up four per cent over the $149,174,688 for the corresponding 1955 period. Net earnings after taxes for the first quarter were $16,998,185, an increase of 15 per cent over the $14,763,628 earned in the first quarter a year ago. The previous first quarter high for sales and earnings was set in 1955. Earnings before taxes were $37,426,048, up 13 per cent over the $33,246,604 in the first quarter of 1955.

CEA Angry At Failure Of Tax Plea

by PETER BURNUP

LONDON: Dismay, anger and indignant surprise marked CEA's general council when it assembled last week to hear after Chancellor of the Exchequer Harold Macmillan completely ignored the industry's claim for tax relief in his budget speech to the House of Commons.

The fact that many sources close to the Government had warned of the eventual outcome is of little comfort to the Joint Industry Committee which, it is generally agreed, presented an impressive if not overwhelming case for relief.

Harry Mears, one-time CEA president and leader now of a breakaway faction, bitterly accused the association's present leaders of not punching home their case sufficiently strongly. Others demanded "direct and drastic action" against the Chancellor himself. At the end of the debate, the cooler heads had their way. A resolution was tabled instructing CEA's in the committee to give immediate consideration of the matter "with power to take such action as it may think best."

The procedure in regard to Britain's national finances is a highly involved business. The Chancellor's basic budget proposals, once they have been accepted by the House of Commons, are embodied in the Finance Bill which then becomes the subject of debate lasting several weeks. It's on the committee stage of the bill that the opportunity for achieving an albeit reduced scale of tax relief will arise.

As a protest against the Chancellor's refusal to grant any tax relief, especially to the small exhibitors, the Management Council of the Association of Independent Cinemas recommended that its members withhold paying the Eady Levy. This action, of course, is subject to the approval of the main body members, reported to represent 700 cinemas.

Movietone News Staff Honors A. A. Brown

Led by Edmund Reek, producer, and Jack Haney, general manager, nearly 100 of his fellow workers on Movietone News paid their respects to A. A. Brown last week at a New York restaurant. A veteran of nearly 30 years on Movietone's New York contact staff, Mr. Brown is retiring at the end of this month. One of the original contact men on Movietone News when it was the only sound newsreel in existence, he covered most of the big stories that broke around New York City during the past three years.

Virginia Unit Elects

WASHINGTON: Seymour Hoffman was re-elected president of the Virginia Motion Picture Theatre Association at its meeting here last week. All other officers and directors of the association were also reelected for a second term, as is the custom in the organization. Robert Johnson was added to the board of directors.
Hollywood Turning to “New Look”

by SAMUEL D. BERNs

HOLLYWOOD: “Conventional stories and conventional productions are gone forever,” Frank P. Rosenberg said last week during a visit to his office at the Warner Brothers studios.

“New processes are not the answer —new stories are. Synthetic comedies and synthetic dramas are out. Story material must be news-worthy, fresh, something the public did not see last month,” the producer added to his remarks on current day sights for the production front.

Commenting on complaints by exhibitors regarding the shortage of product, Mr. Rosenberg, who was formerly national publicity and advertising director for Columbia Pictures and spent four years at 20th Century-Fox as a producer before joining Warners, said that Hollywood can no longer be looked upon as a "film factory."

A good motion picture will make more money than ever before in the history of the motion picture business, despite the "lost audience," Mr. Rosenberg pointed out. He said he was well aware of the ranks of habitual ticket buyers being depleted, due to higher living costs and the convenience of free television, but maintained they will still put their money on the line for worthwhile big screen entertainment, the kind that gives them top stories, production values, personalities and exciting thrills that cannot be experienced via a 21-inch TV set. "A movie star is still the world's most glamorous figure, a greater attraction than any TV or other personality," he reasoned.

Three New Properties

The producer of "Miracle in the Rain," whose production course has been charted under the guidance of Jack L. Warner, spoke of three important properties that have been delegated to his supervision: "Why Was I Born?", which has just been selected as the title for the Helen Morgan story; "The Girl I Left Behind," a story on the peace time draft, which David Butler will return to the studio to direct as a starring vehicle for Tab Hunter and Natalie Wood; and Robert Penn Warren's best selling novel, "Band of Angels," now being turned into a screenplay by Ivan Goff and Ben Roberts.

"Why Was I Born?" will prove a pre-production fanfare natural, Rosenberg predicted, due to a current surge of excitement on the casting of the lead role, which has not been felt in Hollywood for some time. Agents of dramatic and singing stars are showers the studio with wires and phone calls from all parts of the country; and the studio is preparing to make extensive tests to find the most suitable prototype, whether she be a star or unknown.

"The Girl I Left Behind" began as an idea by Jack L. Warner. Rosenberg brought Marion Hargrove to Hollywood to write the story. This is believed to be the first time that a story assignment developed into the writing of a novel, soon to be published, for which Guy Troper has since written the screenplay.

HOLLYWOOD BUREAU

Three pictures went into active production last week, two of them abroad, and eight others were completed as to camera work, to slacken the recent upward movement quite perceptibly as of the weekend.

Independent Producer Stanley Kramer's gigantic "The Pride and the Passion," a $4,000,000 project to be distributed by United Artists, got started in Spain, with Cary Grant, Frank Sinatra and Sophia Loren in top roles, and with Producer Kramer directing. The picture, widely regarded as one of the likeliest properties on the international production horizon, is being filmed in VistaVision and with color by Technicolor.

Allied Artists is distributor of the other two new ventures.

"Notre Dame of Paris," which got started in that city under producership of Robert and Raymond Hakkin, has Greer Garson and Anthony Quinn in principal roles under Jean Delannoy's direction. It's in Technicolor.

On this side of the water Allied Artists' Ben Schwalb started "Night Target," directed by the gifted Jean Yarbrough, which has Bill Elliott, Eleanor Tannen, Don Haggerty, and Douglas Dick in the cast.

United Artists Opens Jacksonville Exchange

JACKSONVILLE: United Artists has opened a new exchange office here, James R. Vellie, general sales manager, has announced. The branch, which will facilitate service of U.A.'s expanding business in the Florida area, is scheduled to start operations this summer, bringing to 33 the total of U.A. exchanges in the United States and Canada.

Byron Adams, branch manager in Atlanta since 1951, will be transferred to head the Jacksonville exchange. William Hames, who managed U.A.'s Dallas branch until his resignation in 1954 to go into private business, will manage the Atlanta exchange.

MOTION PICTURE HERALD, APRIL 28, 1956
United Artists proudly congratulates The Hecht-Lancaster Companies and Producer Harold Hecht on the ACADEMY AWARDS for "MARTY".

- To HAROLD HECHT "Best Motion Picture of the Year"
- To ERNEST BORGnine "Best Performance by an Actor"
- To DELBERT MANN "Best Achievement in Directing"
- To PADDY CHAYEFSKY "Best Screenplay"

Hecht-Lancaster presents "Marty" starring Ernest Borgnine and Betsy Blair. Story and Screenplay by Paddy Chayefsky • Directed by Delbert Mann • Produced by Harold Hecht • Associate Producer: Paddy Chayefsky
Tax Cut Gets
An Assist

WASHINGTON: A House Ways and
Means subcommittee recently suggested that
the full committee might want to consider
additional admissions tax relief. The rec-
ommendation came from a subcommittee
studying technical excise-tax changes. Sub-
committee chairman Forand (D., R.I.) an-
nouncing this and other subcommittee ac-
tions, said the full committee had promised to
take the subcommittee’s report “as
soon as possible.” He refused to predict the
likelihood of action on any of the recom-
mendations.

The subcommittee was barred by the full
committee from making firm recommenda-
tions on changes in tax rates, and was
empowered only to recommend technical
changes. The subcommittee report conceded
this restriction on its activity, but it none-
theless called the admissions tax problem to
the attention of the full committee in these
words:

“The Ways and Means Committee, in
view of the continuing problems besetting
the theatre industry, arising primarily from
competition from the television industry,
may also wish to consider further relief in
the admissions tax field.” The subcommit-
tee’s recommendation, while it certainly does
not guarantee action by the full committee,
does give the industry an important boost in
its attempts to get a full committee hear-
ing or vote on the King bill. That measure
would exempt from the admissions tax any
portion of the admission price under $1.

Charles MacArthur, 60,
Journalist-Writer, Dies

Charles MacArthur, 60, journalist, writer,
producer and director, died April 21 follow-
ing a long illness. Husband of Helen Hayes,
stage and film actress, he was born in Scranton,
Pa., in 1895 and entered journalism after his army service in World War I. Co-
author of several plays, including “The Front Page” and “Salvation,” he joined
MG M in 1931 as a writer and thereafter
was author, producer and director of many
features. In 1935 he won an Academy
Award for the film “The Sou’wester” which he co-produced with Ben Hecht. Among
Mr. MacArthur’s noteworthy films were
“Twentieth Century,” “Crime without Fas-
sion,” “Barfly Coast,” “Wuthering Heights,” “His Girl Friday,” “Soak the
Rich,” “Once in a Blue Moon,” and “The
Senator Was Indiscreet.”

Archie S. Feinberg, Air
Conditioning Pioneer

Archie S. Feinberg, 64, a founder of the
United States Air Conditioning Corporation
and a pioneer in theatre air conditioning,
died of a heart attack April 6 in Dallas,
Texas. He helped organize the Arctic Nu-
Aire Corporation in Boone, Iowa in 1926. He
also took an active part in the founding of
U. S. Blower and Hester Company in
Minneapolis, and subsequently in the found-
ing of usAIrco, successor to the earlier
companies. Later he had his own organiza-
tion, Great National Air Conditioning Corp.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the
nation for the week ended April 21 were:

Albany: GUYS AND DOLLS (MG M); THE
LADYKILLERS (Col.).

Atlanta: ANYTHING GOES (Par.); BOTTOM
OF THE BOTTLE (20th-Fox); DANCE LITTLE
LADY (Trans-Lux); MAN WITH THE
GOLDEN ARM (U.A.) 2nd week; THE
SWAN (MG M).

Baltimore: ALEXANDER THE GREAT (U.A.)
3rd week; THE CONQUEROR (RKO) 4th
week; THE MAN IN THE GRAY FLANNEL
SU it (20th-Fox); THE SWAN (MG M).

Buffalo: CAROUSEL (20th-Fox) 3rd week;
JUBAL (Col.); THE MAN IN THE GRAY
FLANNEL SU it (20th-Fox) 4th week;
SERENADE (W.B.); THE SWAN (MG M).

Chicago: ALEXANDER THE GREAT (U.A.) 3rd
week; DIABOLIQUE (UMPO) 18th week;
FORBIDDEN PLANET (MG M) 2nd week;
THE HARDER THEY FALL (Col.) 2nd
week; THE MAN IN THE GRAY FLANNEL
SU it (20th-Fox) 3rd week; MEET ME IN
LAS VEGAS (MG M); THE SWAN (MG M).

Columbus: FORBIDDEN PLANET (MG M).

Denver: ANYTHING GOES (Par.) 3rd week;
ILL CRY TOMORROW (MG M) 3rd week;
JUBAL (Col.); THE LADYKILLERS (Col.)
4th week.

Des Moines: THE MAN IN THE GRAY
FLANNEL SU it (20th-Fox) 2nd week; THE
SWAN (MG M).

Detroit: JUBAL (Col.); PIC NIC (Col.) 6th
week.

Hartford: CAROUSEL (20th-Fox) 2nd week;
CREATURE WALKS AMONG US (U-I);
JUBAL (Col.); LITTLEST OUTLAW (B.V.);
THE MAN IN THE GRAY FLANNEL SU it
(20th-Fox); MEET ME IN LAS VEGAS
(MG M).

Indianapolis: THE MAN IN THE GRAY
FLANNEL SU it (20th-Fox) 2nd week; THE
SWAN (MG M).

Jacksonville: THE LITTLEST OUTLAW (B.
V.); MIRACLE IN THE RAIN (W.B.);
ROCK AROUND THE CLOCK (Col.); THE
SWAN (MG M).

Kansas City: THE MAN IN THE GRAY
FLANNEL SU it (20th-Fox).

Memphis: ANYTHING GOES (Par.); THE
MAN IN THE GRAY FLANNEL SU it
(20th-Fox).

Miami: THE MAN IN THE GRAY FLANNEL
SU it (20th-Fox) 2nd week; OKLAHOMA!
(Magna) 8th week; THE SWAN (MG M).

Milwaukee: THE CONQUEROR (RKO) 3rd
week; THE MAN IN THE GRAY FLANNEL
SU it (20th-Fox) 2nd week.

Minneapolis: JUBAL (Col.); THE SWAN
(MG M).

New Orleans: COMANCHE (U.A.); DOCTOR
AT SEA (Rep.); FORBIDDEN PLANET
(MG M); THE MAN IN THE GRAY FLAN
NEL SU it (20th-Fox); PIC NIC (Col.) 3rd
week; TROUBLE WITH HARRY (Par.) 2nd
week.

Oklahoma City: CAROUSEL (20th-Fox) 4th
week; THE CONQUEROR (RKO) 2nd week;
THE MAN IN THE GRAY FLANNEL SU it
(20th-Fox) 2nd week; THE SWAN
(MG M); TRIBUTE TO A BAD MAN (MG M)
2nd week.

Philadelphia: CAROUSEL (20th-Fox) 6th
week; MEET ME IN LAS VEGAS (MG M)
2nd week; PIC NIC (Col.) 6th week;
SERENADE (W.B.) 2nd week; THE SWAN
(MG M).

Pittsburgh: CAROUSEL (20th-Fox) 5th week;
DIABOLIQUE (UMPO) 2nd week; THE
MAN IN THE GRAY FLANNEL SU it
(20th-Fox) 3rd week; NIGHT MY NUMBER
CAME UP (Cont. Dist.) 4th week; SERE
NADE (W.B.).

Portland: I’LL CRY TOMORROW (MG M) 4th
week; THE MAN IN THE GRAY FLANNEL
SU it (20th-Fox); ARTY (U.A.) (reis-
sue) 4th week; MEET ME IN LAS VEGAS
(MG M) 3rd week.

Providence: ROCK AROUND THE CLOCK
(Col.).

San Francisco: DIABOLIQUE (UMPO) 17th
week; DOCTOR AT SEA (Rep.) 4th week;
GUYS AND DOLLS (MG M) 23rd week;
THE MAN IN THE GRAY FLANNEL SU it
(20th-Fox) 2nd week; OKLAHOMA!
(Magna) 10th week; THE PRISONER
(Col.) 8th week.

Toronto: THE COURT JESTER (Par.); I’LL
CRY TOMORROW (MG M) 4th week; THE
LADYKILLERS (Cont.) 4th week; THE
MAN WITH THE GOLDEN ARM (U.A.)
2nd week; RICHARD III (Lopert) 8th week.

Vancouver: THE CONQUEROR (RKO); MEET
ME IN LAS VEGAS (MG M).

Washington: ALEXANDER THE GREAT
(U.A.) 3rd week; BLACKLASH (U-I); THE
MAN IN THE GRAY FLANNEL SU it
(20th-Fox) 3rd week; MIRACLE IN THE
RAIN (W.B.); PIC NIC (Col.) 5th week.

Drive-in at Miami

M IAMI: The new North Dade drive-in,
operated by Wometco Theatres, opened here
April 22. It is located only a short distance
from the Golden Glades drive-in, opened
last winter.
The National Spotlight

Baltimore
Herb Benmin, MGM branch manager, was in town visiting accounts... Jake Flax, Republic branch manager, has left Johns Hopkins Hospital and returned to his desk in Washington... Mr. and Mrs. Rapport of Town and Hippodrome theatres, have returned from White Sulphur Springs... Tom Baldridge, MGM representative, was in town arranging for loan of B & O RR equipment to be used in filming "Raithbury County"... George Browning, Stanley theatre publicist, week-ending in New York... Mike Weiss, Paramount exploiter, was in town... Hippodrome manager, was visiting in up-state New York... Dorothy Roberts, long time cashier at the Hippodrome, has taken a new position with Schwab's Cinema theatre.

Buffalo
The Buffalo Scholastic Legion of Decency has awarded a film citation to "Carousel," now in its fourth week at the Century theatre. The picture is being promoted in all Catholic schools of the diocese, according to a letter of commendation from Grace Dowling, legion secretary--much to the satisfaction of Century general manager, Robert T. Murphy... Dipson Theatres of Batavia have taken over the operation of the Hornell drive-in, on a lease, from the company headed by Harry Berksen of Buffalo... The Avenue Drive-In Theatre Corporation of Buffalo, of which Harry Berksen is the head, has acquired the Boulevard drive-in on the Niagara Falls boulevard in C. W. Wheatfield... Sam Slotnick is opening a new drive-in in the town of Liverpool, near Syracuse... James L. Russell has taken over the operation of the Kielo theatre in East Rochester. The Kielo, owned by Harold Dykert, was operated for several years by Schine Theatres... Following a run of 16 weeks of "Guys and Dolls," the Cinema theatre in downtown Buffalo has gone back to its regular policy of showing unusual pictures from this country and abroad. The current attraction is "Doctor At Sea."... Two firefights were called by smoke while battling a two-alarm fire in the Roxy theatre, Basil circuit community house, in Buffalo, early the other day. The fire caused $20,000 damage to the balcony projection booth and second floor.

Charlotte
Mrs. Pauline Griffith, who was confined to a hospital bed for some time because of a broken hip, has returned to her home. Mrs. Griffith, the daughter of the Theatre Owners Association of North and South Carolina... MGM publicist Tom Baldridge was here from Washington... Several members of the Charlotte WOMPI Club will give a party at which a young girl of Thompson Orphanage will be honor guest. The club will "adopt" the girl, buying her clothes and doing various other things for her. The club will elect new officers soon and there is considerable politicking on Film Row... "The Harder They Fall" did disappointing business at the Center and "I'll Cry Tomorrow" was not quite up to expectations at the Manor. "Man in the Gray Flannel Suit" opened fairly at the Carolina... Auditorium and Coliseum events have also had rough sledding here recently.

Chicago
Business throughout the city showed a slump in varying degrees. Managers say they expected it, as every income tax date takes a toll in the movie business. Loop business was helped by an unusual number of convention visitors, however... Jules Bernstein, who was stage manager and chief electrician for Balsham & Katz for over 30 years, died April 19... Faye Chazdon is a new addition to the Allied Artists office force... Herb Wheeler, of Stanley Warner Theatres, departed this week for a vacation on the east coast of Florida... Ed Wolk, head of Ed Wolk Supply Company, entered Columbus Memorial Hospital for a check-up... Whiteway Sign Company just completed a new $4,000 canopy for the Coronet theatre... Al Golden of Universal International is in the hospital following an automobile accident. He is getting along fine, but his car was completely demolished... Mary O'Leary of U-I was to be married to Joe Callahan April 28... Les Weinrott, who was CBS-TV production chief here, resigned to become executive vice-president at Kling Film Studios... Robert Mitchum arrived Sunday night for three days of advance publicity for "Foreign Intrigue."

Cleveland
"T. L. Irwin has resigned from Paramount after almost 30 years with the company in Cleveland, Columbus and Cincinnati as auditor, booker and salesman. He joins Buena Vista as auditor with headquarters in Cleveland. This necessitated the following Paramount changes: Irwin Sears promoted to head booker, Helen Thoma former branch manager's secretary to booker, and Lillian Ack, cashier, to double as cashier and office manager... Word comes from the Sarasota Hospital, Sarasota, Fla., that Nat L. Leiton, prominent local distributor until his retirement about 10 years ago, is critically ill. With him are his wife; daughter, Natalie Perhuney, and sons, Benton and Gilbert, all of Cleveland... H. F. MacManus will be tendered a farewell testimonial dinner May 14 in Rosso's Restaurant, prior to his leaving Co-operative Theatres of Ohio to take over the management of the Telegraph, Parkside and Starlite drive-ins, Toledo, Ohio. Rhoda Koret, Columbia booker who is active in little theatre dramatics, is playing her last role of the season in "Dark Tower," presented by Community Theatre. She plans to resign her position... Twenty-five Cleveland recent run theatres played "Picnic" the week of April 18-25 in one of the most comprehensive saturation bookings ever held here... Jerry Saron, Columbia booker, announces four Columbia first run local openings within a three-week period. They are "Cockleshell Heroes" at the Allen April 25; "Jubilant" at the Hippodrome April 27; "Hot Blood" at the Palace May 3 and "Autumn Leaves" May 9 at the Allen.

Columbus
Advertising rates of the Columbus Citizen will be raised two cents per line effective June 1. Present advertising rate for the announcement page is 26c, per inch. The new rates are: Half inch, $3.50; quarter inch, $2.50; eighth inch, $1.00; quarter column inch, $2.00; half column inch, $3.50; full column inch, $5.50. These rates take effect June 1. Mrs. Rockwell Colburn has resigned as advertising manager of the newspaper, and Charles B. Cochran has been appointed to fill the vacancy. Mrs. Colburn has been with the newspaper for 16 years.

Denver
Vern Austin, who has been manager of the Oriental, Denver, has gone to Rapid City, S. D., to manage the Rex, a Black Hills Amusement Co. house... Robert Hill, Columbia branch manager, went to Alberquerque, N. M., on a sales trip. There he will meet Wayne Bell, district manager... F. A. Bateman, Republic district manager, was in calling on the circuit and conferring with Gene Gerbash, branch manager... H. F. Taylor is building a 300-car drive-in at Taos, N. M., for a May 10 opening. Arch Boardman is doing the book- ing and buying for the new, new to the business, is the new bookkeeper at Service Theatre Supply, succeeding Otis Dunlap, former theatre manager, who has gone to Oklahoman... Ralph Bonar, Alexander Film Co. representative, has been placed on the jury that will hear the Graham murder trial. The trial concerns a bomb explosion of an airliner in which 44 persons were killed. Pauline Hall, secretary at Paramount Pictures, was an excuse from serving... Hal Fuller, Dimension Pictures exchanges owner, flew in from Salt Lake City headquarters. This after he had just bought a Cadillac Eldorado.

(Continued on following page)
DES MOINES

Firemen were called to the Hilland theatre in Des Moines when Mrs. Pearl Fort, the mistress of the theatre, and her children and assistants, Minnie and Walter, were in the building. The firemen said they believed an electric fan motor overheated. Patrons remained in the theater and there was no panic. . . . The Story theatre in Story City has installed two new Century sound projectors to go with their new projectors. Drive-in theatres around the state have been opening with the good weather. The Starlite at Algona, a converted barn house and run recently, Four cartoons were shown and the snack bar was open. Manager is Virgil Rohlf. . . . Children under 12 are admitted without charge to the opening of the Corral drive-in at Decorah. A Universal booker's secretary, went to Davenport to take part in a bowling tournament. . . . Lou Levy, Universal manager, visited the Muscatine-Moline-Davenport and Rock Island area. . . . The women's division of Variety Club held its regular monthly meeting at the Standard Club. Mabel Kuch of Youngkers gave a program on fashion. . . . The Lyric Company's co-founder, in association with Dwight Miller of Kansas City, owner of the Lyric theatre at Seymour, has made plans to operate the house on Saturday nights. The Lyric has been closed for months. When arrangements go through as planned, the club will lease the Lyric once a week with free admission to children and a 25-cent charge for adults. . . . Two youths in blue jeans, each carrying a sawed-off shotgun, held up the Algona drive-in theatre and fled with about $140. They drove off in a car which later was found abandoned near Algona. . . . Tom Ryan of Cairo, Neb., has been named manager of the Kings theatre at Oldham. He sold the theatre he had operated in Cairo, succeeds Robert Morton who has been transferred to Fremont, Neb., by the Central States circuit.

HARTFORD

Miss Marjorie Jacobson, daughter of Morris Jacobson, general manager, Strand Auditorium, and Mrs. Jacobson, has been accepted at the University of Pittsburgh's College of Medicine. She is now completing her pre-medical studies at the University of Michigan. . . . David Miller, assistant manager, Bijou theatre, Springfield, Mass., has been promoted to manager, Arch St. theatre, New Britain, Conn., by Ferakos Theatre Associates. The manager of the New Britain Herald, will be toastmaster for the New Britain Press Club Man of the Year Awards dinner honoring Peter G. Ferakos, Sr., president, Ferakos Theatre Associates. The dinner will be held May 10 at 7 P.M., at the Heddes Restaurant, Hartford-New Britain Road. . . . George LeWitt's plans to build a drive-in theatre at Berlin, Conn., continue to be thwarted by local opposition. A special town meeting approved an ordinance banning construction of drive-in theatres, by a close vote of 67 to 62, and it is presumed that LeWitt now will carry his case into a court appeal. Local residents opposing the project, have charged that a drive-in theatre will bring added traffic hazards and other nuisances.

INDIANAPOLIS

The wedding hullabaloo in Monaco evidently did not help "The Swan" here, as it opened rather quietly at Loew's Friday. Dick Frank, Paramount branch manager, and Dave Friedman, field representative, spoke before a meeting of the Indiana Council of Women Thursday. . . . Charles Hood has been named city manager of Syndicate and Head, formerly manager in Alexandria for Alliance circuit. . . . Jack Bornstein, who operates a jewelry store with his father, has taken over management of the Starlite at Tell City, Ind. He held a press-radio party to Dayton Wednesday for the premiere of "On the Threshold of Space." . . . Manny Marcus, head of Marcus Enterprises, has stepped into the drive-in field for the first time. Together, with David Newman, Richard Roach and Norman Stockmeyer, he has built a new plant, the Walake on Maple Rd. in Walled Lake. Opening is scheduled for Decoration Day. . . . Legality of office commission in the city of Livonia has confused the council of that city to the point of postponing indefinitely issuance of a permit to the Wayne Amusement Co. There is an ordinance on the books prohibiting drive-ins but whether the ordinance itself is legal is a question that still needs clarification. . . . Walter Norris, Butterfield ad man, is traveling the state roads; if all goes well, GTE has opened a Detroit office with Los Goldsmith at the head desk. . . . The Fox re-ran "Carmen Jones," cashing in part on the publicity Henry Belafonte has piled up during his stay at the Shubert in "Sing, Sing, Sing." . . . Mrs. Max Williams of Royal Oak, president of the Federation of Motion Pictures, Inc., went to St. Louis for the 100 council meeting. . . . Mrs. C. R. Bolz and Mrs. Frances L. Kuden were the delegates to the meeting.

KANSAS CITY

Preparatory meetings are being held in districts of the Fox Midwest circuit, for Roxy Week, in honor of Elmer Roden, head of National Theatres circuit, president and general manager of Fox Midwest. The Greater Kansas City district, No. 1, Leon Robertson, manager, held its meeting April 18. Roxy Week will be in the middle of June. The assistant manager for KRO theatres at Omaha, is at the RKQ Missouri this week while George (Russ) Stevens, the manager, is in Minneapolis. . . . Fine weather, mild and sunny has coincided with good weather for most motion picture theatres. Also, the Ice Capades, at the Auditorium, has not helped. . . . Most drive-ins show three features weekends. Three show only two features.

LARGE DRIVE-INS show a dramatic decline in attendance and newspaper advertising; in some cases, two are joining in display ads comparable with those of first runs.

LOS ANGELES

Fire caused damage to the interior of Mort Uecker's Linda Lee theatre on Main street but repair work is underway, and the Japanese language film house is scheduled to re-open soon. . . . After several years as manager of Fox West Coast's Uptown, Jerry Four has returned to concede his management of that circuit's UA downtown. He succeeds Danny Rochin, transferred to the United Artists in Pasadena. Taking over at the Uptown is Walt Reis. . . . The Earl Johnson office has re-opened at 431 N. Main. He is booking and booking duties for the Sombrero theatre in Phoenix, Ariz. House was formerly operated by Louis Leithold as an art theatre. . . . Lester Tobias of Manhattan Films headed for Chicago to join his boss, Robert Kronenberg at a TV conference dealing with the sale of old theatrical features to video. . . . Lou O'Brasky, booker for Azteca, checked out of the hospital after an operation. . . . Bill Zimmerman, booker and manager of the Arden in South Gate, departed on a vacation to the European Continent. . . . In town for a buying and booking stunt were Ernest Martini, Rancho theatre. . . . Levin and Jack Feder, Roxy theatre in Long Beach.

MEMPHIS

Memphis city officials have announced they are going to crack down on collection of Sunday assessments of theatres in effect since Sunday opening was permitted in the early '30s. Money goes to welfare department which has had unusually heavy calls lately. (Continued on page 36)
Allied Artists

proudly announces

that the long-run

VICTORIA THEATRE

NEW YORK

BORN YESTERDAY

THE MOON IS BLUE

THE MAN WITH THE GOLDEN ARM

has selected

Vincent M. Fennelly's production

CRIME IN THE STREETS

for

World Premiere Presentation

in May

Starring
JAMES WHITMORE • JOHN CASSAVETES • SAL MINEO

And Introducing
MARK RYDELL • DENISE ALEXANDER

Co-starring

A VINCENT M. FENNELLY PRODUCTION • Directed by DONALD SIEGEL • Story and Screenplay by REGINALD ROSE • Music by FRANZ WAXMAN
MIAMI

There were trial runs and previews on the two evenings preceding the official April 27th opening of the latest link in the Wometco chain, the N. Dade drive-in. The theatre offers “Eye-Fx” projection plus “Hi-Fy” sound with charcoal broiled burgers and real Italian pizzas, in its confection pavilion, an added bonus. An upward swing in foreign film viewing throughout the state is reported by Arthur Davis of Gold Coast Pictures with the Italian product “Too Bad She’s Bad” getting more playdates than any previous Italian film booked here. The George (Variety Club’s chief Barker) Hoovers are on a whirlwind tour of the state bringing their brand in time for barking at the national convention in New York early in May. An exploitation man’s dream came into fulfillment for Wometco’s Sonny Shepherd when he was guest columnist for a day and subbed for George Bourke, vacationing amusement editor of the Miami Herald. The Atlanta office of 20th Century-Fox was minus exploitation for several weeks. George Bourke spent some time planning promotion in this sector. The Miracle theatre started a new policy of opening at 11:45 A.M. instead of the usual 1:45 P.M., offering “early bird” screenings.

MILWAUKEE

Joseph Reynolds, Jr., son of Joe Reynolds, manager of the Towne theatre, who will have a tryout with the Milwaukee Braves this month, has also heard from two other ball clubs—the Chicago White Sox and the Philadelphia Phillies. His position is catcher. Due to the local transport strike, leaving Milwaukee without bus or streetcar service, the box office downtown has fallen off 30 to 35 percent. Neighborhood houses reported of sound business, however. Members and guests of the Better Films Council of Milwaukee County will be meeting in front of the Warner theatre May 7 at 8:00 p.m. Many are going to Chicago on a tour to see “Cimarron Holiday” and attend a luncheon. Three Greyhound buses will take the women down.

MINNEAPOLIS

Norm Levinson, MGM Minneapolis press representative, has been transferred to Jack-onville, Fla. Replacing him will be Bob Stone, who has been MGM exploiter for the Omaha and Des Moines territories with headquarters in Omaha. Russ McCarthy, formerly of the Paramount sales staff, is the new salesman for United Artists in North Dakota and South Dakota, replacing Ray Lehrman, who joined Independent Film Distributors. Funeral services were held in Minneapolis for Bill Sharton, 56, who was district manager for Favorite Films in Seattle. Mr. Sharton was killed by a car when he was crossing a street in downtown Seattle. At one time he was a salesman in Minneapolis for Universal and Warner Bros. and later was district manager for Warners in Chicago. Mrs. Florence Hopper, president of the Hollywood Theatre, 1291 W. Lake City, Minn., booked a new type of double feature—a film and a wrestling show which featured women wrestlers in the semi-finals. She had 40 ringside seats on the stage. Harold Wesor, salesman for Wometco Films, New York, was in calling on the circuits and buying combinations. Claire Higgins, bookkeeper at RKO, was hospitalized with severe body bruises she received in a car collision.

NEW ORLEANS

The WOMPI’s are busily engaged in booking trailers for the local Cancer Society of America to all theatres in the territory. Sammy Wright of Southern Theatre Service and his partner in theatre and Dixie Film Service are on a combined business and pleasure tour in Florida. The WOMPI’s also have two important events on tap for the month of May. One is the election of a new slate of officers for the coming term and the other is the annual “Bosse” luncheon which will be staged at the Variety Club quarters. Bill Holliday, manager, Paramount, and Mary Kell, Universal, were the lucky winners of Easter baskets raffled by the WOMPI’s which netted the club $52.55. In addition they also garnered a profit of $41.55 from sale of Easter eggs. Joy N. Houck and associate owners of the Panorama Theatre in New Orleans have launched a $100,000 promotion program for the improvement of the theatre. The program includes new carpets, seats, general redecoration and the installation of Todd-AO equipment.

OKLAHOMA CITY

High school seniors from all city schools were guests of the Air Force at a free movie showing Saturday. The motion picture tells the “scientific side” of Uncle Sam’s Air Force. The sneak preview of “On the Threshold of Space” at the Harber Hotel was arranged by the Oklahoma City recruiting office. Besides all 12th grade boys and girls in town, a number of high ranking Air Force officers were invited to attend. “Man With the Golden Arm” was shown at theubs at the theatres in Oklahoma City this week. Hi-Way 66 drive-in theatre, at Tulsa, Okla., will be temporarily closed, due to major construction of the highway which make it difficult to reach the theatre. The road will permit. The Airline drive-in theatre at Ponca City, Okla., has “buy nite” every Wednesday and Thursday nights.

PHILADELPHIA

A salute is set for Sam Diamond, 20th Century-Fox branch manager, for May 27 to June 30. Tri-State Buying and Booking Service is now handling the Orient, Dunmore, Pa., for Percy Carr. New Jersey Messenger, film delivery service, has remodeled its quarters at 305 No. 12th Street along film exchange row. Ted Schuler, zone head for the Stanley Warner Theatres here, was reelected to the board of directors of the Philadelphia chapter of the Multiple Sclerosis Society. Harold Ammer, district manager for the operators union Local 329, in Scranton, Pa., elected Sam Kessler as business agent, and Edward Pantale as president. Kessler served the local as business agent for 18 years prior to World War II, and succeeds Percy Carr who recently resigned. Although no election on the Sunday movie issue has been held or is scheduled for South Heidelberg Township near Reading, Pa., the Sinkland drive-in started its Sunday day operation. Charles R. Koerner, manager of the Colonial, Lancaster, Pa., announced that an $100,000 modernization program has been started during the three weeks that the house will be closed, reopening next month as the Boyd—the property having recently been purchased by the A. R. Boyd Enterprises here. The A. M. Ellis Theatres have set “Hill 24 Doesn’t Answer,” the Israeli feature in English, for an area first showing in six of their neighborhood houses.

PITTSBURGH

“Alexander the Great” has a definite Penn date now, May 25. . . . The Capitol theatre, a 1,575-seater in Braddock, closed down after 33 years of operation when the building was sold to a Pittsburgh investment company. The house was originally built by the Rowland and Clark interests. “Adorable Creatures” went first run into the Art Cinema. “Unberto D’ which started in the theatre in Bellefonte was replaced by another reissue of “Red Shoes.” “Seven Wonders of the World” received a gala premiere after a big press campaign by Arthur Manson, the United Artists manager of Pittsburgh sponsored the premiere. Dick Furvis, former assistant manager at the Ritz, is home for a few days after completing his basic training in Parris Island, S. C. . . . Consistent business at the Fulton resulted in a fifth week for “Carnival” and a fourth for “Man in the Gray Flannel Suit” in the J. P. Harris. . . . Milt and Tony Antonoplos, owners of several East Pittsburgh houses, are planning to build a new drive-in on Route 22.

PORTLAND

Barbara Nyberg, daughter of Everett Oregon district manager Oscar and Mrs. Nyberg, was praised by the critics for her role in “All My Sons” at the U. of Oregon Drama Theatre. . . . Bill Scholl, UA publicity executive from Los Angeles, heads back to the film Capitol after setting up a big campaign on “Alexander the Great” with Paramount theatre manager Dick Newton. . . . Mrs. J. J. Parker has given her ace Broadway theatre a facelifting . . .

(Continued on page 38)
Big openings and solid day-by-day business in every early date—Detroit and the entire Butterfield Circuit, Michigan...Watch the multi-theatre run in Los Angeles...the openings in San Francisco, Pittsburgh, and more and more key cities throughout the country soon!
SACRAMENTO

L. S. Hamm announced Wednesday that the newly formed Southern Alameda Theatres Corp. will build the first conventional theatre of the post war period in this area at Livermore. Designed by Gus Santeacoe, the $1,000 seat house will cost $25,000,000 and will be operating in a few months. The theatre will have six screens.

Because of the overwhelming opposition to a possible sale of the Warwick Tent Theatre, Bobonoff was forced to operate a cocktail lounge and bar in conjunction with its entertainment facilities. Burton Bonoff, impresario, recently withdrew his application for a liquor license.

ST. LOUIS

Manager Miller of the Hi-Way theatre at Crystal City, Mo., announced this week that the theatre will be closed temporarily because of the acute shortage of suitable first run pictures. Miller stated that the theatre will close temporarily and open at a later time to operate as usual. It was announced that the Wabash Railroad will run another excursion from Decatur, Ill., to St. Louis, May 3 (with pick-up stops at towns en route). Miller said that his theatre will operate during the excursion.

VANCOUVER

The Surrey drive-in, near White Rock in the Fraser Valley area, reopened for the season on a two-day schedule: Friday and Saturday. Two veteran projectionists, both of whom have served over 50 years in local booths, have retired from show business in June. They are Wally Woodrige of the Strand and Nippy Bowen of the International Cinema.

“Alexander” Set for May Saturation Dates

Following upon its 21 initial engagements around the country, Robert Rossen’s Cine-Scope production of “Alexander the Great” has been set for a saturation Decoration Day booking of 300 dates, it is announced by William J. Heineman, UA vice-president in charge of distribution.

WASHINGTON

Joseph Cherner, 58, prominent civic and philanthropic leader in Washington, and an influential member of the theater world, died April 17. ... Wade Pearson, district manager of Neighborhood Theatres, Inc., was general chairman of the Washington motion picture exchange convention, held at the Sheraton Harbor Hotel April 17-19. Virginia R. Collier, president of the D. C. Motion Picture and TV Council, will represent that group at the annual conference of the Federation of Motion Picture Councils in St. Louis. ... Mrs. Ben Coplan, 54, wife of the branch manager of Columbia Pictures, died April 10 at Sidney Hospital.

George Murphy Represents U.S. at Cannes Festival

Actor George Murphy will be official U.S. representative at the Ninth International Film Festival at Cannes, the U.S. Information Agency has announced. USA Director Theodore Steiblert said this was the first time an industry leader had been the chief U.S. representative at an international film festival and that it was “a fine example of how industry and government can and do cooperate in promoting U.S. culture abroad.” The Festival, at which 34 countries will participate, runs from April 23 to May 10. Among U.S. commercial films being entered at the Cannes event are: “I’ll Cry Tomorrow,” “The Man Who Knew Too Much,” “The Man in the Gray Flannel Suit,” “The Harder They Fall,” “The Face of Lincoln,” “Wonders of Manhattan,” and “Gerald McBoing-Boing on the Planet Moo.”

“Alexander” Set for May Saturation Dates

Following upon its 21 initial engagements around the country, Robert Rossen’s Cine-Scope production of “Alexander the Great” has been set for a saturation Decoration Day booking of 300 dates, it is announced by William J. Heineman, UA vice-president in charge of distribution. Key features of the film’s extensive promotion include: cruse-style exploitation, intensive TV-radio publicity, city-wide store support, school book releases, personal appearances, road show tours, saturation newspaper advertising and all-media publicity.
U-I Plans Foreign Unit Meet May 7

Universal - International has announced completion of plans for the 1956 Global Conference which gets under way in Hollywood May 7 with 72 delegates representing 55 countries. U-I foreign, domestic and studio executives. An extensive program has been arranged for the five-day Hollywood meeting, the first in U-I's history, which will familiarize the overseas delegates with all phases of company policy, operation and long range sales and promotion plans for the foreign field.

Alfred E. Daff, Universal Pictures Company executive vice-president and president of the foreign subsidiary, Universal International Films, will preside. The sales meetings will be conducted by foreign general manager Americo Aboaf.

Included in the "global policy in action" program arranged for the delegates will be the outlining of projected plans for further expansion in the overseas markets and the visual presentation of sales and promotion information at the general sessions, and tours of the studio to acquaint the delegates with actual production procedure. In addition to Mr. Daff and Mr. Aboaf, the U. S. contingent will be headed by Nate J. Blumberg, chairman of the board of Universal Pictures Company; Milton R. Rackmil, president; Edward Muhl, vice-president in charge of production; Charles J. Feldman, vice-president and U. S. general sales manager, and David Lipton, promotion vice-president.

THOMAS F. O'NEIL, president of RKO Teleradio Pictures, was in Hollywood this week for conferences with studio executives and Don Lee network executives.

PHILIP GERARD, Universal's eastern publicity manager, flew to Europe this week in connection with pre-production publicity plans on "Interlude" which will go into production in Munich in June. It will star June Allyson and Rossano Brazzi.

Milton Howe has been named assistant director of publicity and Phil Gersdorff's editorial assistant at RKO Studios in Hollywood.

LOUIS LIBER, general manager of United Artists' foreign department, flew to Bogota, Columbia, this week for the first stop in a tour of the company's offices in Central and South America.

WILLIAM ZIMMERMAN, former vice-president of Gregory-Goldman Productions, has been appointed vice-president of the Wolfson Management Corp.

RUDOLPH BACH has been named sales representative for I.F.E. Releasing Corp. in Buffalo and Pittsburgh, succeeding Lou Lieser, resigned.

CHARLES LEVY has been appointed eastern publicity representative for Bryna Productions.

Crescent Managers Meet

NASHVILLE: Mike Simons, MGM, New York, and Alfred Starr, TOA, Nashville, were featured speakers at the spring meeting of the 75 managers of Crescent Amusement Co. Also attending were a score of assistants from the larger houses of the circuit.

Allied Theatre Owners of New Jersey, Inc. is proud to announce its 37th ANNUAL CONVENTION at the Fabulous

CONCORD HOTEL
Kiamesha Lake, New York on

Sunday-Monday-Tuesday, May 27-28-29*

FULL SCHEDULE OF ACTIVITIES FOR YOU AND YOUR WIFE

*Bonus Attraction: Decoration Day, May 30th, at regular convention rates, if you wish to stay on.

LAST CALL FOR RESERVATIONS—Contact Allied Office, Lackawanna 4-2530
**FILM BUYERS RATING**

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 86 attractions, 2,894 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (‡) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

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<td>Indian Fighter (U.A.)</td>
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Lawless Street (Col.) — 1 6 14 4 1
Lieutenant Wore Skirts, The (20th-Fox) — 9 22 21 2
Littlest Outlaw (B.V.) — 5 9 9 3 19
Lone Ranger, The (W.B.) — 6 16 5 2
Lucy Gallant (Par.) — — 23 17 11

Man Alone, A (Rep.) — 9 23 10 11
Man Who Never Was (20th-Fox) — 1 7 — 8
Man With the Golden Arm (U.A.) — 2 12 13 11
Man with the Gun (U.A.) — 1 20 16 8 13

Naked Dawn (U-I) — — 3 5 3
Never Say Goodbye (U-I) — — 6 4 4 —

Our Miss Brooks (W.B.) — — 1 — 4

Picnic (Col.) — 11 9 1 —
Prisoner, The (Col.) — 1 — 2 — 3

Queen Bee (Col.) — — 12 9 10
Quentin Durward (MGM) — — 5 12 28

Rains of Ranchipur, The (20th-Fox) — 9 29 21 8
Ransom (MGM) — 1 — 18 17 10
Rebel Without a Cause (W.B.) — 10 54 20 6
Red Sundown (U-I) — 5 3 1 3
Return of Jack Slade (A.A.) — 2 11 3 —
Rose Tattoo, The (Par.) — 11 5 14 1
Running Wild (U-I) — 3 11 5 2 —

Second Greatest Sex (U-I) — 8 7 17 4
Shack Out on 101 (A.A.) — 3 6 — 2
Sincerely Yours (W.B.) — 1 8 17 16
Slightly Scarlet (RKO) — 2 — 1 3
Song of the South (B.V.) (Reissue) — 3 — 3 — 16
Splatters, The (U-I) — 9 13 14 2
Square Jungle (U-I) — 1 1 11 27

Tall Men, The (20th-Fox) — 7 44 19 5 2
Tarantula (U-I) — 2 13 3 4 —
Target Zero (W.B.) — 1 4 2 1
Teen Age Crime Wave (Col.) — 6 6 2 —
Tender Trap, The (MGM) — 9 30 28 13 2
Texas Lady (RKO) — 2 10 14 4
There's Always Tomorrow (U-I) — — 4 3 19
Three Stripes in the Sun (Col.) — 1 7 17 10 9
Treasure of Pancho Villa (RKO) — 1 13 14 20
Trial (MGM) — 11 41 19 4
Trouble with Harry (Par.) — 10 1 7 6 1
Twinkle in God's Eye, The (Rep.) — 2 8 2 —

*Ulysses (Par.) — 3 1 15 13 10
Unconquered (Par.) (Reissue) — — 1 3 1
World in My Corner (U-I) — — 2 7 19
"Personalized" Promotion is a Manager's Best Policy

Jack Braunagle, United Theatres Corp., Little Rock, Ark., addressing a convention of theatre men in the Washington, D. C. exchange area last week, used "promotion" as his theme, and accentuated approaches which has always had acclaim in these meetings. He said promotion must be "personalized"—and "Every manager should make this effort his personal enterprise—and by united endeavor, illuminate the entertainment advantages of the movies."

We have proclaimed this point of view over a period of years, beginning with the activity of that grand old showman, J. P. Harrison, in Denton, Texas, who has twice been a winner of the Quigley Grand Award, with his policy of "mechanize, dramatize, personalize" your promotions. Bob O'Donnell, and the Interstate circuit, think the world of "J. P."—who last year celebrated his fiftieth year in this business. And he knows whereof he speaks, when he urges managers to put their ingenuity and personality behind promotion.

Jack Braunagle spoke further of what he calls an accelerating lack of trained manpower in motion picture business. He contrasted the sometimes careless methods by which theatre owners build their management reserve with other lines of business who go out seeking likely candidates for advancement. He says our in-training program is sadly neglected, and there is little evidence of methodical processing of new talent in promotion and public relations. At the close of his talk, there was active interest in a question-and-answer period which extended for almost two hours, while the speaker was plying with questions ranging from the fundamental to the complex.

But the speaker also made another point, with which we can agree, from personal observation at many conventions, over a dozen years and thirty key cities. He said that, in his belief, more than 200 motion picture theatres within a one-hour drive of the Shoreham Hotel, where the convention was in session, were not represented by their managers, and he regarded this as an unconscionable failure to grasp opportunity when it was presented.

VARIETY VISITORS

Very soon, many good showmen who are members of this Round Table and the Variety Club in their own areas, will be visiting New York, to attend the annual convention of Variety Clubs International, at the Waldorf-Astoria, May 9th to 12th.

Since it is our constant habit to visit Variety Clubs out of town, we hope this influx of visitors to the Rockefeller Center area will bring old friends and new, to call on us. Martin Quigley, Jr., editor of the Herald, has expressed his desire that out-of-town showmen will drop in, at their convenience, to meet the various members of our editorial staff, and to have their pictures taken, by Floyd Stone. The Herald is the only motion picture trade paper with an official photographer on its editorial staff, and Floyd does the interviews.

We surely know that the Variety Club is our other office, and permanent address, when we are out of town. There are many cities in these United States where the Variety Club is an oasis, and the only place where you will meet showmen, ready and willing to talk show business. It's not only convenient, but almost compulsory, to be a member of Variety in a majority of key cities. We have just visited the newest, Tent No. 44, in Jacksonville, Fla., a young and thriving association of good showmen, and a home away from home.

There is a lack of showmanship, in some desolate areas where you see or hear little of "personalized" promotion, public or community relations, but the inertia persists, in the face of a growing crisis. The same ones are doing the good jobs—with not enough new names and faces in these meetings—not enough new progress across the board. There are many "complaints" that business is off—when it seems unlikely that it could be otherwise, without greater and more "personalized" effort.

We point with pride to important new sources of independent production, coming into this market for the benefit of every theatre manager. Notably, the new C. V. Whitney Pictures, announced in the trade press but recently, and described in basic interviews with Mr. Whitney and his colleagues. This is production on a lasting basis—and more important, on a completely professional basis, away from amateurism.

What we particularly like is Mr. Whitney's remark in an interview with Tom Pryor, of the New York Times. He said, "We may not always succeed in our aims, but I will promise you that no C. V. Whitney picture will ever misrepresent or paint a false picture of the United States and its people." You can take that message, and its meaning, right back to your home grounds. When your theatre program, and your management in local affairs, is truly representative of family life in America, as we live it and know it, then you and the entertainment you offer will be a lasting credit to your community. Anything less will diminish the movies in the public interest—and against your future in this business.

Ernie Emerling is excited about the presentation of a new series of awards of merit to be designated by the Lambs Club—by long odds, the best theatrical club in New York, and the only one of its kind. But the Lambs are primarily, and quite exclusively devoted to what is laughingly called "the legitimate theatre"—and so, we can hardly recognize any of the names mentioned, except Ernie, as being identified with film industry. For a long time we've felt that if there were an "Oscar" for showmanship, for newspaper relations, and for publicity in line with our objectives, it might be called an "Ernie"—after a very real person who stands for all these things, in an outstanding way. Anything that would bring the movies in closer contact, with less criticism from either side, would be an advantage to our industry. The enlightening sign is that the future may recognize more in common.

—Walter Brooks
They had a world premiere for MGM's "The Swan" in Philadelphia—Grace Kelly's home town, and before she became "Her Serene Highness"—so naturally, Gimbel's had a window display for the bride and her wedding gown, properly befitting the love story of a princess.

Alfred Loewenthal, diligent showman and manager of the Skouras Ward theatre in the Bronx, New York—promoted 200 copies of "The Bride's Magazine" as a giveaway, with "Forever Darling." June is also a month for brides, especially after the current headlines.

Dan Dailey autographs his recording from "Meet Me in Las Vegas" for a visiting rabbit, prior to the run of the picture at the Paramount theatre in Los Angeles. The songs were "Gal With Yeller Shoes" and "My Lucky Charm." — an MGM Record.

Clayton Pruitt, manager, and Pat Grosso, publicist, at the RKO-Albee theatre in Brooklyn, had this "Br'er Rabbit" birthday party for "Song of the South"—with free Tinkerbell Toiletries, for little Glamour Girls.

Robby the Robot appeared on five TV shows, for the eleven theatre opening of "Forbidden Planet" in Los Angeles, and here he shakes hands with Jack Bailey, and the TV "Queen" for the day.

The Goldwyn Girls are going around the world—and here they are greeted and interviewed by Australian radio star Jack Davey, after their successful appearance on his "Ampol Show"—over 41 stations of the Macquarie network, which originates in Sydney. These are a new crop of G. G.'s for "Guys and Dolls"—and they seem to get better and better.
Showmen in Action

ADD—Selling Approach: Fox West Coast Forward, "from one showman to another" prints a warning, which is a very important "must" to every Fox manager yet to play "The Man in the Gray Flannel Suit." They must use the new style ad mats, now available from National Screen Service, and which are sketched in the bulletin. The difference is that the new ad incorporates the action-atmosphere and love scenes instead of the more dignified gray flannel silhouette featured in the initial campaign.

Cultural note from Rockefeller Center: The barber shop directly across the street from this building now features the new "Flat top" haircut for teen-agers, and if you see something that you can scarcely believe—that will be it!

More news from Monty Salmon. Mrs. Wilma Totten, of the Round Table, has just returned from her Florida vacation, and she saw Monty, at the Cedars Hospital in Gulfport, last week. She says he is much improved and looking forward to his return to New York, right after the first of May. We expect to see him here, soon.

Julia Smith, manager of the Stanley Warner State theatre, Waterbury, Conn., arranged a lobby display of scale models through a tieup with local Naval Reserve units when she played "Victory at Sea."

George E. Landers, Hartford division manager of E. M. Loew's theatres ran teaser ads in advance of his "Julia" advertising and also played up the Academy Award winner, Ernest Borgnine. A three-column newspaper story helped his box office.

CONTRACT: The Krim theatre in Detroit, offering Orson Welles' "3 Cases of Murder," essayed this novel advertising and exploitation approach, by printing these "Articles of Agreement:" "With the purchase of a ticket I do hereby agree that I, the party of the first part, in consideration of the full enjoyment of this film, will by my own free will or under duress, directly or indirectly, reveal the mysterious plots and surprise endings of '3 Cases of Murder' to my friends, relatives, or even enemies."

MGM is offering something new, not previously described in Selling Approach, but included in a special release: Two 60 x 40 full color murals, on "Meet Me in Las Vegas" for just $3 for both. They are mailed in a tube, printed on one side only, and you could use many uses for them, in theatre displays or commercial tieups.

Robert H. Thill, assistant manager at the Radio City theatre, Minneapolis, where John McCashin is the manager, sends us pictures of the small carousels—two of them which he used for the opening of the 20th Century-Fox picture—one sponsored by Coca-Cola and the other by Wonder Bread, both catering to the children's interest in musical merry-go-rounds, at street level.

Doug Amos, general manager, Lockwood & Gordon Theatres, and Harry Sullivan, manager of the circuit's East Windsor Drive-In, East Windsor, Conn., have been using head and shoulder photos of stars in newspaper ads—something a little different from the usual star portraits that are published in the papers.

Vern Huntsinger, manager of the Gopher theatre, in Minneapolis, turned in the best action pictures of his "Rock Around the Clock" promotion—which, incidentally, swept the country, with "Rock 'n Roll" addicts doing teen-age tapdancing, and liking it. In the first picture above, they've gathered in front of the theatre—and those big blobs that look like golf balls are really snow flakes, as caught by the camera in Minnesota. At right, the same youngsters are dancing in the theatre lobby—and they not only would, but could, dance indefinitely to such swing music. High school student councils and newspaper editors were appreciative of the harmless quality of this youthful exuberance, as natural publicity for a motion picture. We'll see you later, alligator! After a while, crocodile!
“Good-bye, My Lady” Saturation Premiere

This Round Table is very partial to small-town premieres, and we mean away from the big towns, where they have everything, and get most of that. Albany, Georgia, has a population of slightly more than 30,000, but it is also the Turner Air Force Base, which makes a difference in their favor. Warners decided to have the world premiere of “Good-bye, My Lady” at the Albany theatre, and we applaud the result of that decision, because it helps our industry at the grass roots to do a better job—and do it often. There'll always be praise from this corner for a small-city premiere; where folks are folks.

In Albany, Walter Brennan, Phil Harris, Brandon de Wilde and other Hollywood personalities sparked a 370-theatre saturation engagement of the picture throughout Georgia, Tennessee, South Carolina and Florida. Above, the Brandon de Wilde fan club—and nice youngsters, all of them—greet their favorite at the airport. Next, you see the youthful star with one of those rare “Basenji” beagles, the dog-star of the picture, and Walter Brennan.

Then, below, Peggy Hallock, of the cast, congratulates 12-year-old Freeland Brown, of Colquitt, Ga., when his entry wins the championship in the annual Georgia Fat Cattle Show, while Brandon looks on, with proper admiration; and at right, patrons with beards and sideburns, in costume, at the Terrell County Centennial, which was part of this celebration. “Good-bye My Lady” is a one-boy-dog, one-dog-boy, one-kind-of-a-picture that we should be thankful for, in small situation.

The Ogilvies Are Good

Bruce A. Ogilvie, manager of the Palms-theatre, Phoenix, Arizona, writes us in April in answer to a letter we wrote him last October—as he says, approximately 1,000,000,001 popcorn-pops later, but we're glad that he is still popping—with news of his good showmanship. Bruce had orchestra ticups for “The Benny Goodman Story”—and he gets good returns from cooperative music dealers. We found a picture of another Bruce Ogilvie in a Canadian newspaper, but it was no kidfolk.

So Are the Lew Brays

Lew Bray, Jr., distributed small envelopes containing an imitation pearl, and an invitation to obtain a pass to see a real “Pearl of the South Pacific” at the Queen theatre, McAllen, Texas, if you were that lucky. The whole promotion job was done without any particular expense, with the envelopes typed in the manager's office. He also had two 3-sheet posters and a 24-sheet on display. The Chief of Police wouldn't let him paste down the 2-sheet on the sidewalk—although they do this in other towns.

“Mohawk” Is On the Trail—Upstate!

20th Century-Fox followed historic precedent with the world premiere of “Mohawk,” new color film starring Scott Brady, Rita Gam and Neville Brand, opening April 23rd at the Mohawk theatre, in Amsterdam, N. Y., and launching a 100-theatre saturation premiere along the Mohawk Trail. A special traveling unit from Hollywood is hitting the trail in a 20-city tour of the Mohawk Valley.

The full-blooded Mohawk Indian, White Cloud, one of Hollywood’s best known stunt men, whose specialty is knife throwing, and an Iroquois Indian girl, Lili, will participate with the unit in a round of promotional activities culminating in personal appearances at the theatres. The unit will appear on radio and television shows, moving on to Albany, Gloversville, Little Falls, Herkimer, Ilion and Utica, to round out the second week of a 3-week tour.

That celebrated chief, Seymour Morris, and his tribesmen from the Schine reservation, have much to do with this uprising of publicity and promotion on historic grounds. It’s an old Mohawk Valley legend that Schine showmen bring home the bacon in the exploitation of key-city premieres along the river trail.

The Ken Finlays—and the Round Table—Have a Baby

We don’t often mention new babies in this department—it’s against Round Table policy to devote our limited space to such personal matters, but the Ken Finlays, and the Round Table, have just had a new arrival, more or less jointly. Ken is an old member, who deserted us for other lines, and is now coming back to film industry—of course, after the baby was born, so we’ve been working on this project. For the past several months, we’ve been interested in his possible new assignment as a theatre manager—and now, perhaps, he’ll go back to work.

The only reason we devote this much time and space to Dorothea Violet Finlay, of Newburgh, N. Y., is the announcement which comes in the mail. It says, modestly (the Violet is after Ken) that Cecil B. DeMille should postpone his all-time greatest, for the Finlays have done it. They proudly present “the greatest production of all time.” And the announcement is in showmanship style, with art work and copy by Ken Finlay. Again, we wouldn't mention this very personal matter, other than just happen that this announcement was done with back-cover advertising, by Lucky Strike, Ford Motor and Coca-Cola!

There isn’t much doubt, now that paternal obligations have been completed, and he has nothing else to do but manage a theatre for somebody—that this good publicist could sell productions at the box office, with the same creative flair for getting attention.
Selling Approach

GOOD-BYE, MY LADY—Warner Brothers.
A one-boy dog and a one-boy dog, in a one-of-a-kind picture, to touch your heart.
Walter Brennan, Phil Harris and Brandon de Wilde, in one of the few films for all the family that will please every loyal theatre audience. The saturation premiere of this picture in 370 situations throughout the South is a new story in this week's Round Table. It is only once in a while that showmen have such an opportunity. A story filmed in the South, that the whole nation will take to its heart. A southern boy, a southern man, a runaway Basenji dog, all living deep in the bayou country, just a heat break away from you! No posters larger than the 6-sheet, but we have all have appealing pictorial art for lobby and marquee display. Newspaper ad mats, with some especially selected for southern situations are all good, and with plenty of choice for size and shape. The combination ad and publicity mat has five ad mats and a star, plus three publicity mats, adequate for small theatres, and all for $35c at National Screen. We urge Round Table members to take advantage of a fine audience picture for the family trade. Such attractions are increasingly hard to get.

Tribute to a Bad Man—MGM.
CinemaScope, in Eastman Color, starring James Cagney, in a performance you'll never forget. The tough! The weak! The beautiful! The wicked! Cagney at his best—which is enough to guarantee a picture. Two-color heralds from Cato Show Print has all the best selling approach. 24-sheet and all posters have strong pictorial art for lobby and marquee display. Newspaper advertising features Cagney in strong poses that show him in a new light for his old fans. There are enough ads in all sizes and styles for a majority of uses. While the special campaign runs thru to heavy, it still remains the best bargain along Film Row, with an assortment for small theatres, selling at $35c for the whole selection. A set of 8x10 color prints will sell color with color in special lobby display. A special standee is low priced for so much advertising value.

The Kettles in the Ozarks—Universal-International.
The family that fun made famous, and a brand-new "Kettle" in the pot-lovable, lazy "Uncle Sedge." They've got a house full of city slickers and a secret in the old red barn. When the shootin' starts, they howl with joy! No posters larger than the 6-sheet, but these will serve your purpose. There is also a good herald, and we believe in the use of a herald to sell. The Kettles!—and their style of humor is quickly identified and remembered for past performances.

Mohawk — 20th Century-Fox.
Widevision, in Eastman Color. A flaming saga torn from the exciting pages of upstate New York history. The legend of primitive love that spoke louder than war drums. Frontier drama as it was originally played along the Mohawk Trail. 24-sheet and all posters calculated to put showmanship behind saturation campaigns. Herald has cover and spread in style to set your advertising for this attraction, and room for a cooperative sponsor to buy part of the back page. Newspaper ad mats are sufficient, and well assorted for size, but closely follow the original theme, for there's little variation possible. The complete campaign mat is made to order for small situations, and has six good ad mats and slugs, plus three publicity mats, which will get editorial attention. This frontier film has music tieups also, with the title song, "Love Plays the Strings of My Banjo!"

The Scarlet Hour—Paramount.
VistaVision. The most provocative dramas in years. Michael Curtiz, Academy Award winner and discoverer of stars, presents three exciting new personalities—Carol Ohmatt, Tom Tryon, Judy Lawrence, in a thrill-packed, love-murder story, Pressbook says, "Sensualize your selling"—and you can use that as advice, or as a warning, depending on your patronage, 24-sheet poster and all accessories carry out this advertising theme. There is a herald, not illustrated, but it probably has the same approach.

Hot Blood—Columbia Pictures.
Jane Russell and Cornel Wilde, in CinemaScope and color by Technicolor. It's a picture with plenty of advertising possibilities and the billing has been great. Posters for sale—for $2000 cash, she's yours, if you can catch her! Unkissed, untamed, unashamed! No poster larger than the 6-sheet, but all accessories, including the herald have the selling approach necessary to sell this picture. Newspaper ad mats are interesting and carried for size and shape, with the complete campaign mat giving you seven ad mats and slugs, two publicity mats, for 35c.

Pepsi-Cola Plant in Bogota

The opening of a new Pepsi-Cola bottling plant in Bogota, Columbia—the third of 21 new overseas plants scheduled to be opened during 1956—has been announced by William B. Forsythe, president of Pepsi-Cola International. The new plant is the company's fourth in Colombia.

Better Refreshment Merchandising

Plans Set for PCA Show

The Popcorn and Concessions Association (formerly the International Popcorn Association) will hold its 1956 convention and exhibition at the Coliseum and Hotel Statler in New York City September 20th through 24th. These events will be held simultaneously and in conjunction with the combined conventions and trade shows of the Theatre Owners of America, the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association.

The PCA's plans were announced following a recent meeting of the officers and board of directors in New York. According to PCA president Bert Nathan, of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y.: "We conservatively anticipate a combined attendance of at least 8,000 buyers from the popcorn, theatre, concession and vending industries during the four-day show."

The combined convention and trade show will be designed to develop the theme—"sell more at a profit"—according to PCA board chairman J. J. Fitzgibbons, Jr. of Theatre Confections Limited, Toronto.

Named as general convention chairman was Lee Koken, RKO Theatres; and Lester Green, Confectioners, in Chicago, was appointed exhibit chairman. Headed the entertainment committee is Melville B. Rapp, Apco, Inc., New York, assisted by Kenneth H. Wells, Theatre Confections Limited.

Appointed Nestle Chairman

Clive C. Day, formerly vice-chairman, has been elected chairman of the Nestle Company, Inc., White Plains, N. Y. He succeeds the late Daniel F. Norton. Mr. Day has been with the Nestle company for a period of 35 years.
THEATRES

WANTED TO LEASE DRIVE-IN THEATRE.

Can manage and supply projection equipment. Must be Eastern Pennsylvania or New Jersey. Give complete information. BOX 2914, MOTION PICTURE HERALD.

WANTED: CONNECTICUT THEATRE ALL RIGHTS.


LOST LEASE! CLOSING OUT COMPLETE equipment conventional theatre—10 ton Carrier air-conditioning, Simplex mechanisms, Altec sound, American seats. Will sell all or separately. JOHN WILLIAMS, State Theatre, Jackson, Miss.

STUDIO EQUIPMENT

CINEFLEX 3MM CAMERA W/3 LENSES: motor, 300$; magazines; filter holders and cases, $5.500 value, $605; Akeley Gyro Tripod, $500 value, $953; Bridgman Jr. 12mm Automatic Process, $5,500 value, $695; Mauer 16 Camera, lens, 2 magazines, synchronizer, 12V motor w/battery, all cases, complete, $5,991; 2000W Background Projector, recordedsound, $950; Bardwell McAlister studio floodlites, 3 heads on rolling stand hold 12 bulbs, $180 value, $25.50; Quadlite Heads only, $4.95; Stands only $19.95; Movietone 3mm composite sound/picture, $495.00. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPCORN. Popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

BOOKS

NEW—FOR THEATRE MANAGERS—"THE MASTER GUIDE on Theatrical Maintenance," compiled from authority, handy for reference with hard covers and index. Published by Aaron Nadell. Price $1 postpaid. Send remittance to QUIGLEY BOOKSHOP, 1570 Sixth Ave., New York 26, N. Y.

RICHARDSON'S BLUE BOOK OF PROJECTION, New 4th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and to emphasize facility study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1931, 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1250 Sixth Avenue, New York 26, N. Y.

NEW EQUIPMENT


INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $69.50; Devry $95.50; Holmes $28.50. Automatic enclosed rewind $49.50. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THE BUY OF A LIFETIME! BRAND NEW Holmes Projectors, high serial numbers, with Magazines, Lenses, Holders, late Amplifier and Speaker (rebuilt like new) all for only $69.50! Don't pass this up! STAR CINEMA SUPPLY, 621 West 15th St., New York 19.

DRIVE-IN EQUIPMENT

IN CAR SPEAKERS $425! YEAR WARRANTY. 4" unit, steel case, jointed bullet-white, Price per set 2 speakers, function box, $12.25. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

THOROUGHLY EXPERIENCED MANAGER FOR drive-in theatre. Must be sober, honest and energetic. References required. Contact JESSE WELLONS, Fayetteville, N. C.

WANTED: EXPERIENCED FILM EDITOR to relocate in Washington, D. C. Experience in sound work helpful but not necessary. Send complete resume, salary wanted, etc. BOX 2907, MOTION PICTURE HERALD.

THEATRE EQUIPMENT AND SUPPLY INFORMATION SERVICE

I would like the latest information concerning the equipment and supplies indicated by number below or as otherwise specified:

<table>
<thead>
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THEATRE OWNERS AND MANAGERS may procure the latest information concerning theatre equipment and supplies by writing Motion Picture Herald, indicating their interests. Merely fill out the adjoining coupon and mail in business envelope. For further convenience various classifications are listed below with numbers for indicating them conveniently in the coupon. Mail the coupon to Motion Picture Herald, Theatre Service Department, 1270 Sixth Avenue, New York 20, N. Y.
Try to buy a copy of the 1956 edition from any of its subscribers
(before the 1957 edition is available)

Best way to judge subscribers' opinions of a reference book is to try to buy a copy when the edition is a sell-out (we've been sold out of Motion Picture Almanac since February). People coming to our offices to find their facts in our file-copies have related their attempts to buy a copy from acquaintances who have it on their desks.

THE ALMANAC is the ONLY reference book in this field that is organized in 15 thumb-indexed sections—and one of those sections is the ONLY real "Who's Who" of the industry (over 11,000 concise biographies). THE ALMANAC is the finest compendium of live and factual information and industry listings of all kinds—literally at your finger-tips.

Many reservations for the 1957 edition have already been received.

Order either volume, or both
Either volume is $5, postpaid—or $8.50 for the companion pair.

QUIGLEY PUBLICATIONS, 1270 Sixth Ave., New York 20, N. Y.
Please reserve for me a copy of the 1957 edition of:
☐ MOTION PICTURE ALMANAC ($5)
☐ TELEVISION ALMANAC ($5)
☐ COMPANION SET OF THE TWO ALMANACS ($8.50)
☐ Payment herewith
☐ Bill me when shipped

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EVERYTHING ABOUT IT IS BIG!

Murderous Mau-Mau!
Maddened beasts!
Actual lion hunts, rhino charges, elephant stampedes unmatched for motion picture realism and impact!

"SHEER ENTERTAINMENT! SHOULD BE SUCCESSFUL BOXOFFICE EVERYWHERE!"

The Hollywood Reporter

COLUMBIA PICTURES presents A WARWICK Production

VICTOR MATURE • JANET LEIGH

SAFARI

with

JOHN JUSTIN • ROLAND CULVER

LIAM REDMOND • EARL CAMERON • ORLANDO MARTINS

Screenplay by ANTHONY VEILLER • Directed by TERENCE YOUNG • Produced by IRVING ALLEN and ALBERT R. BROCCOLI

CINEMASCOPE Color by TECHNICOLOR

WATCH FOR THE BIG EXPLOITATION...FROM Columbia!

GO-ON-SAFARI CONTEST! Huge 50-city promotion! Local prizes galore! One Grand Prize: Two week, all-expenses paid African safari for the winner, via Air France. Watch for details!
Allied-TOA leaders to map further joint strategy;
Senator Humphrey calls for Justice Department report

SMPTE convention hails marriage of screen and TV

REVIEWS
WHILE THE INDUSTRY IS STILL TALKING ABOUT THESE PREVIEWS—

"BHOWANI" BOMBSHELL!

"BHOWANI JUNCTION" is a showman's dream. The Preview revealed AVA GARDNER in her most seductive role as the half-caste girl of many loves. STEWART GRANGER co-stars in a cast of thousands. 2 years in production. Filmed in CinemaScope and Color in Pakistan. It's a real BIG one!

BOXOFFICE "AFFAIR"!

"THE CATERED AFFAIR" is the talk of every Film Row following its sensational nationwide audience Previews in all exchange cities. A great cast: BETTE DAVIS, ERNEST BORGnine, DEBBIE REYNOLDS, BARRY FITZGERALD. Fine performances including another great job by the star of "Marty." It's a BIG "AFFAIR"!
“Sing out the news about M-G-M’s ‘HIGH SOCIETY’!”

HERE’S ANOTHER BIG ONE JUST PREVIEWED!

"HIGH" AS THE SKY!

M-G-M’s “HIGH SOCIETY” had its first screening last week. Another blockbuster joins Leo the Lion’s arsenal of hits! Imagine BING CROSBY, GRACE KELLY, FRANK SINATRA and Louis Armstrong and his Band and the first original COLE PORTER score for films in 10 years. The BIG ONES are coming one after another from M-G-M’s HIT HEADQUARTERS and here’s one of the BIGGEST! You’ll be HIGH on M-G-M’s “HIGH SOCIETY.”

ACT FAST!
Top Showmen have booked it!
“THE WEDDING IN MONACO”
The Only Exclusive, Complete, Official CinemaScope and Color Featurette of this historic occasion. By arrangement with Prince Rainier III.
Call M-G-M Immediately For This Hot Booking!

M-G-M, HOTTEST COMPANY!
Irwin Allen, who wrote, directed and produced this Windsor production for Warners, has taken on the job here of telling the story of "The Animal World" on this planet, exclusive of man, from the beginning of creation to the present time. It is a really gigantic effort and obviously no pains have been spared to make it factual and impressive. If there are any flaws in the presentation, any faults an individual might find, they are sins of omission rather than commission and they are venial. If anyone doubts this, let audiences judge this sort of science-fact endlessly intriguing, he has only to consult this week's Life magazine where one of the most popular picture magazines of our time is pursuing somewhat the same sort of anthropological-historical study with gratifying circulation results. And the Technicolor screen is capable of far greater excitement than any magazine page.

The story begins with the creation of the earth, with the first appearance of single-cell animal life and follows it from the sea to the land. There it records the development of prehistoric beasts and records too, their death throes in stunning pictorial terms. It goes on to show how all members and species of the animal world, from the ant to the elephant, came into being in the era of man and how each continues to this day.

This brief summary does no justice to "The Animal World," because this is a major work, in conception and in execution, and the achievement is correspondingly great. One sequence, indicative of the magnitude of the film and one that is certain to be widely commented upon, is that of the age of dinosaurs. These great animals have never before been so realistically created as they are here and the violent scenes of their battles and final extinction have a terrifying grandeur about them and even—and here is the touch of genius—a kind of pathos. It may seem incongruous to shed a tear for a brontosaurus, but even these 60-foot reptiles are dwarfed and made pitiful by the cataclysms that Allen has devised to show their last days.

If there is pathos and tragedy, there is also humor. It is no discredit to Allen's originality and creative ability to say that there is the same sort of humor here that Walt Disney achieves so well in his much smaller-scaled animal pictures. This is the kind of anthropomorphic humor that the critics invariably denounce and that audiences invariably take to enthusiastically. It is good pacing, because it gives "The Animal World" needed variety to contrast the fierceness and brutality that is so much a part of any depiction of animals, in any age or time.

There isn't a TV screen in existence or conception that could do justice to the magnum opus of "The Animal World," Irwin Allen, who received an Academy Award for his previous film, "The Sea Around Us," will certainly be mentioned for similar honors with "The Animal World." Put this one down as a blue chip product with extraordinary values for the exhibitor providing it is presented to the customers for what it is: a unique film on a subject never before covered in anything like the scope and splendor it receives here.
"A bigger and better picture than Academy Award winning 'Sea Around Us'!"

M. P. HERALD

"Fantastic revelations! Startling photography! Combines scientific fact with top showmanship!"

VARIETY

"Should not be missed by anyone! Most unusual in drama, suspense and excitement!"

SHOWMEN'S TRADE REVIEW

"Should attract audiences of all ages!"

FILM DAILY

"A bigger and better picture than Academy Award winning 'Sea Around Us'!"

M. P. DAILY

OR PRODUCTION • WRITTEN, PRODUCED AND DIRECTED BY IRWIN ALLEN • PRESENTED BY WARNER BROS.
20th’s Greetings to SMPTE and 20th’s Gratitude to FAME MAGAZINE

The editors of FAME award to the research and technical staff of 20th Century-Fox this achievement award in recognition of their notable contribution to the art and industry of motion pictures by the development of 55mm Cinemascope technique for the enhancement of the entertainment power of the motion picture screen.

The editors of FAME MAGAZINE

presented during the convention of the Society of Motion Picture and Television Engineers this week at the Hotel Statler, New York

Soon in the complete grandeur of Cinemascope 55
Darryl F. Zanuck presents Rodgers and Hammerstein's The King and I
Color by De Luxe
The wonder entertainment of the world!
What? — No Snake Oil!

All through history it has been a characteristic of human nature to seek panaceas, cure-alls and nostrums. In another era in this country the medicine man and his snake oil were offered to heal the ills of mind and body, real and imagined. However, all ages have had their snake oil. Our own times are peculiarly apt for pitch men with the statistical brands of snake oil.

The motion picture industry has gone through several cycles of romance with statistics. More than a decade ago Hollywood was bitten hard by the research, statistics and fact-and-fancy finders. In one period Dr. George Gallup was looked upon as an oracle. Little was then done in the film capital without the advice and consent of pollsters. Many thought that a magic formula had been found for determining such inevitable indeterminates as the perfect film title, the ideal story and the best lures for both the ardent and the cool potential patron. Eventually the excitement subsided.

Now there is another interest wave in statistics. This time the fire is directed principally at exhibition and distribution rather than production. With the passage of time the wonder and complexity of the figures and the areas in which attempts are made to measure sentiment have been magnified. One of the principal exponents of this new activity is Sindingler and Company. Alfred Sindingler and his organization rendered competent and useful statistical research service to COMPO in connection with the admission tax repeal campaigns. The organization has broadened its activities and covers many film topics, plus television.

When pollsters leave the business of fact-finding and venture to weigh and assess opinion, they invite criticism. For example, it is one thing to inquire whether an individual plans to vote for Eisenhower or Stevenson and something quite different to ask if he believes that the Government should concentrate on a 5,000-mile guided missile rather than on one of a range of 1,000 to 2,000 miles. In the former case, the individual has direct control over the action. If the poll is based on a representative sample, the results will closely parallel actual voting. On the other hand, in the second case most individuals polled would not have the knowledge necessary to form a responsible opinion or have any influence on the action to be taken.

There is nothing wrong with many forms of so-called audience research. Dangers are that some may misunderstand and misinterpret the results. There is also the related problem that some may take the so-called conclusions furnished by research organizations as substitutes for their own thinking, or even worse, as substitutes for action. When figures are flying around in-

discriminately one may always recall the saying of Mark Twain—"There are lies, damned lies and statistics."

At present the Sindingler organization is circulating to clients, and to the press for publicity purposes, a flow of statistics in bewildering array. Mr. Sindingler and his staff, among other things, specialize in what people are talking about, measurements of "know-how," "appeal" and "intensity of appeal." They also have advice on how pictures should be sold to the public.

Some of the conclusions reached are obvious and require no so-called research. Others are debatable. Others are simply unprovable. One example of the latter category may be cited. Television promotion of "Carousel" is estimated to have "cost" the exhibitors of the nation 2,843,260 lost admissions, and more than $3,513,500 in box office receipts. A debatable comment is, "Its audience will be of 'drop-in-from-the-street' nature" ("Tribute to a Bad Man"). In the obvious category are references to Disney's "Song of the South," "let the kids know when you play it" and "The appeal and intensity of this attraction is exclusively the teenagers" ("Rock Around the Clock").

Research is important. Compilation and study of statistics are important. But these potentially effective tools should confine themselves to their proper field of fact-finding. They should not attempt to invade the province of judgment and experience—for which they are no substitute.

The motion picture industry now has an opportunity to establish a $300,000 medical project in the new Albert Einstein College of Medicine of Yeshiva University in New York City. Samuel Rosen, executive vice-president of Stanley Warner Theatres, and a director of the College, is spearheading the drive. This is the first medical school established in New York State in a century. Despite the tremendous needs for more doctors, there are fewer than four score medical colleges in the whole country. The campaign for this important medical project deserves fullest support.

Despite expressions to the contrary, Hollywood is still making pictures for the family trade. Some companies have always tried to have a number of such attractions on each year’s production program. A particularly happy example of a good family picture is Universal's "Toy Tiger," starring Jeff Chandler, Laraine Day and Tim Hovey. Thousands of theatres need more films suitable for parents and children.

—Martin Quigley, Jr.
The Quigley Awards Judging

The twenty-second annual judging for the Quigley Awards for Showmanship will be held next Monday in New York. The judges, as always, will comprise the top advertising, publicity and exploitation executives of the distributing companies and major circuits. They will examine the campaigns submitted during the last year to the Managers' Round Table and select three winners, one each for large and small situations and the foreign market. Below are comments of some judges who have been invited.

"The Quigley Showmanship Awards have become an important event in our industry and deserve every support. I wish you continuing success at your forthcoming event on May 7."—Barney Balaban, President, Paramount Pictures Corp.

"Congratulations... for instigating and maintaining these awards for Good Showmanship. The success of this project is clearly indicated to me by the many Skouras Theatres managers who compete for and so proudly display their Quigley Awards emblems."—Spyros S. Skouras, President, Skouras Theatres Corp.

"The Showmanship Awards serve a very constructive purpose in our industry, and if there is any chance of changing my schedule... I will certainly be with you."—F. H. Rickenton, Jr., President, Fox-Inter-Mountain Amusement Corp., Denver, Colo.

"...I have no notions about anything being wrong with film advertising. In my opinion, the fellows by and large do a swell job, considering the material they work with and the conditions under which the ads are produced."—Harry Goldberg, Stanley Warner Mgmt. Corp.

"It strikes me that your Twenty-second Judging should be the best of all of the previous Quigley Showmanship Awards that have helped to shape our industry."—Dave A. Bader, Vice-president, Astor Pictures Corp.

"Over the years this annual affair of the Quigley Publications has assumed greater importance in focusing the attention of motion picture people on sound showmanship methods."—Charles E. McCarthy, Information Director, Council of Motion Picture Organizations.

"...the panel discussion, which is to deal with the question of 'What's Right and What's Wrong With Film Advertising' is a topic which is mighty close to me."—George F. Dembow, President, National Screen Service Corp.

"Although they do not appear on your balance sheet, the Quigley Awards represent one of the greatest assets of your internationally read publication because of the vital role they have played for more than two decades in promoting and establishing high standards of showmanship throughout the world."—Samuel Cohen, Foreign Publicity Director, United Artists Corp.

"Count me in. No Quigley Award winner can, with good conscience, turn his back on an opportunity to contribute to the health of the showmanship awards."—J. Raymond Bell, Columbia Pictures Corp.

Bad Housekeeping

To the Editor:

Just a few lines to point up a discussion I've heard here lately, one I'm sure is nation-wide and not purely local.

It's the old cry: "They're just not coming in." Well, I'm sorry to say but the boys have no one to blame but themselves.

Twenty years ago you went into a beautifully kept theatre with good service, saw a lavish program and came out satisfied. Today you go into a dirty theatre and are greeted by indifferent help, see a single or double feature and pay twice the amount that a neighborhood theatre charges to see the picture 14 days sooner—if you're that interested.

Downtown theatres are just as dirty, just as badly staffed as the one around the corner. The only thing that they put out in the way of customer service is a more highly specialized effort to get any small change you might have for the concession stand.

If a retail merchant in any other line of business was as poor a merchant as, and as indifferent to his clientele as a theatre manager, he would have been in the poor-house years ago. I've been in the theatrical business thirty years, nine of which I spent managing downtown theatres, and I know what I'm talking about.

I hope you wake the boys up before it's too late.—FRANK M. PAUL, Indianapolis, Ind.

MOTION PICTURE HERALD

May 5, 1956

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**On the Horizon**

**BIDDING FOR WARNERS?**

High level and high finance negotiations were reported this week involving the controlling interest in Warner Brothers Pictures, now owned by Robert H. Jack and Albert Warner and their families. Reports at midweek were that Elliot Hyman, president of Associated Artists, for himself and for a syndicate of Canadian financiers including Louis Chesler, had offered the equivalent of $25 a share for all the assets of the corporation, a deal similar to that under which Howard Hughes several years ago bought outright all the assets of RKO Pictures Corp. The cash would amount to more than $10,000,000. Mr. Hyman and Mr. Chesler were the principals who bought the Warner backlog of pictures for TV recently. Late Wednesday Jack L. Warner in Hollywood and a Chesler spokesman in New York denied a deal with the Chesler group was in negotiation.

**NATURAMA EXHIBITED**

Republic Pictures recently screened its new Naturama process for the trade press in New York. The process, an anamorphic one compatible with similar processes, has an aspect ratio of 2:35 to 1, requiring no additional equipment for most of the theaters that are now equipped with anamorphic lenses. "The Maverick Queen," the first Republic picture utilizing the process, is reviewed in the Product Digest in this issue. With the new system, Republic will release an optical sound track only.

**STEPPING UP**

In 1955 Bel-Air Productions, the Aubrey Schenck-Howard W. Koch producing company, made nine pictures, the largest number of features turned out by an independent. To maintain this rate of production the company added story and casting to their organization and broadened its promotional activities. This year, with four pictures completed and a fifth in preparation, Bel-Air has set out to make an even dozen in 1956. The Bel-Air example could turn out to be the pattern of the production future of the film industry.

**12 SUITS DISMISSED**

A total of 12 anti-trust suits, involving more than $18,000,000, were dismissed with prejudice in New York Federal Court this week. The defendants included the major companies and the Skouras and Metropolitan Playhouse circuits. Among the plaintiffs were East Islip Theatre, Inc.; South Shore Theatres; Leff-Myers Corp.; Phoenix Theatre, Inc.; Tower Amusement Corp.

**20TH-FOX MEXICAN FILMS**

20th Century-Fox will spend $8,000,000 in the production of six pictures in Mexico this year, most of them in Cinemascope and Technicolor, the company announces. Durango State will be the principal locale because of desirable terrain and special facilities provided by the Mexican government. At least half of the $8,000,000 outlay will remain in Mexico, it is expected.

**NICOLE TOURS QUEBEC**

Nicole Maurey, bi-lingual French actress who appears in the Irving H. Levin production, "The Bold and the Brave" for RKO, took the Province of Quebec, including Montreal, by storm on her recent publicity junket for the film, according to Joe Longo, RKO field man and Alan Bader, RKO publicity man, who accompanied her. Interviews with the press, publicity appearances, a greeting from Montreal mayor Jean Drapeau, radio and TV appearances, all were part and parcel of Miss Maurey's successful promotion barrage.

**FOR POP**

Milton LeRoy, enterprising operator of the Blue Hills Drive-In Theatre, Bloomfield, Conn., has promoted use of a TV set in his concession building on Wednesday nights, in return for a card display, plugging the co-operative TV dealer. Wednesdaynight is featured boxing night on metropolitan Hartford TV channels.

William R. Weaver—Vincent Canby—Floyd Stone

**WHEN AND WHERE**

May 8: Annual convention of Allied Independent Theatre Owners of Kansas-Missouri, Aladdin Hotel, Kansas City, Mo.

May 8-9: Spring meeting of the Montana Theatre Association, Northern Hotel, Billings, Montana.

May 8-9: Annual convention of Allied Independent Theatre Owners of Iowa-Nebraska, Fontano Hotel, Omaha.


May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

May 29-31: Annual convention of the Motion Picture Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.


June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, Shaker Ridge Country Club, Albany, N.Y.

September 19-25: Annual convention of the Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.


October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 24-28: Allied States Association, Fall board meeting and annual convention, Steller Hotel, Dallas, Texas.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N.C.
NOW IT'S ALL PAID FOR. IATSE president Richard Walsh, Cleveland Local 160 business manager Perry Carter, and IATSE secretary-treasurer Harland Holmden burn the local's mortgage, in a ceremony the climax of dinner and dancing the other midnight at the Hollenden Hotel. The mortgage was on headquarters built in 1949.

IT'S A NEW OFFICE, and a new promotion. Byron Adams, left, who has been managing United Artist's office at Atlanta since 1951, will head its new exchange at Jacksonville when it opens this summer. Bill Hames, formerly Dallas branch manager, will go to Atlanta.

THIS IS ACTRESS ANN GRIFFITH, conferring with Bill Elliott on the lot of Allied Artists' "Night Target." We bring her to your attention because she is an exhibitor's daughter. Henry J. Griffith, of Dallas, president of Frontier Theatres, Inc., is her father. Miss Griffith is making her debut in a supporting role in the new, dramatic film.

ALLIED ARTISTS' youngest star (and youngest stockholder), 10 year old Richard Ever, gets some tips on the market from Edward T. McCormick, president of the American Stock Exchange, which incidentally lists AA. Master Richard was in New York last week helping to promote William Wyler's "Friendly Persuasion."

THE HIT OF THE SHOW—New York Variety's luncheon preparatory to its sponsorship of the international convention—master dialectician Myron Cohen illustrates a point. With him, convention chairman Martin Levine, actress Cleo Moore, and tent 35 chief Barker Harold Klein, who appealed for convention support.
ON TOUR, Gil Wilson, artist, painter of "Moby Dick" scenes. At the right, he is being interviewed in New Bedford by WBSM's Hal Peterson. With him are Harry, Mort Fisher, and Robert Zeitz of the Zeitz Theatres. The Warners release will have its world premiere in New Bedford June 27.

ON TOUR, Nicole Maurey, actress, of France, and of RKO's, "The Bold and the Brave." Below, she is the guest at a reception in Montreal, and her new friends are John Speradkos, United Amusements advertising director; George De Stounis, film buyer; John Ganatakos, president; Jack Labow, RKO district manager; and Allan Spencer, United Amusements publicity manager.

OPENING SHELLY FILMS, LTD., new service studio at Toronto. In array are Peter Meyers, 20th Fox; N. A. Taylor, International Film Distributors; Leon C. Shelly; O. S. Silverthorn, Ontario censor chairman; Haskell Masters, Warners; Frank Fisher, Odeon Theatres general manager.

A LITTLE LUNCHEON for James Velde, new UA general sales manager, and Al Fitter, who came from Paramount to be western division manager. At the St. Francis Hotel, San Francisco, in usual order, are Mike Naify, United California Theatres; Mr. Velde; George Mann, Mann Theatres; Mr. Fitter; August Panero, Panero Theatres; John C. Bowles, Bowles Theatres; and Ralph Clark, UA west coast manager.

IT'S JAMES STEWART with a knife which of course he doesn't really know how to use (merely having found it in that body). To find out more about this strange circumstance, please turn to page 881, this week's Product Digest, for Paramount's new Hitchcock thriller, "The Man Who Knew Too Much."

PHIANTHROPY, below. The appeal, at luncheon in New York last week, was for Yeshiva University's Einstein College of Medicine. The speaker is Stanley Warner vice-president Samuel Rosen. With him, William Brandt, Nathaniel Goldstein, Dr. Arthur Abramson, and Michael M. Nisselson. Mr. Rosen is on the University board and was luncheon chairman.
Present FAME Achievement Award to 20th-Fox Engineers

D R. JOHN G. FRAYNE, president of the Society of Motion Picture and Television Engineers, presented the 1956 FAME Achievement Award Wednesday at the opening of the organization's annual convention devoted to motion picture equipment.

Earl I. Sponable, director of the research and development division of 20th Century-Fox, accepted the award from Dr. Frayne on behalf of the entire research and technical staff of the company. The FAME Award cites the notable contribution to the art and industry of motion pictures made by the development of the CinemaScope 55 technique for the enhancement of the entertainment power of the motion picture screen.

"Since this is the first year that this award has been given to engineers," Dr. Frayne said, "it is fitting that it be presented as a part of the SMPTE convention."

Accepting the award, Mr. Sponable told the delegates, "Doing a job of this kind is strictly a team job. The 20th Century-Fox team works together well. My job is largely to explain to Spyros Skouras why it all costs so much and why we can't do it sooner."

Mr. Sponable introduced members of the 20th-Fox technical staff present including H. E. Bragg, assistant director of the research division, hailed as "the father of the 55mm process;" Otto Wantuch, specialist in processing; Alex Alden, printer; Ralph Whitmore; Yorick Hurd, screens. Not present was Fred Leslie, projection, who was in Germany. Mr. Sponable also cited the important contribution to the process made by Lorin Grignon, sound development engineer at the studio; Sol Halprin, head of the camera department; Jimmy Gordon, Henry Goldard, and between 50 and 60 other engineers and technicians in California.

Martin Quigley, Jr., represented FAME magazine and the other Quigley Publications at the presentation ceremony. The SMPTE equipment session was under the chairmanship of Fred J. Kolb, Jr., who also expressed thanks that such an award was given to engineers and congratulated Mr. Sponable and his associates.

Owners Are Angered by Cafe Shows

The Federal Bureau of Investigation has been asked by Columbia Pictures to determine how a 10mm print of its "Three Stripes in the Sun" was shown at a Springfield, Mass., cafe. Columbia said no regular 16mm release of the film was planned for at least two years and that the only legitimate 16mm prints in existence were made for Armed Service use.

It was reported from Springfield last week that one of the cafes, Miller's, played the film one week before it played day-and-date at E. M. Loew's Riverside Drive-in and Nicholas Zoo's Parkway drive-in, North Wilbraham. Springfield drive-in operators and owners of regular theatres were reported angered at the cafe situation, with a few local cafes showing 16mm films free of charge twice a week, and Miller's playing them nightly.

Other Films Shown

Other films shown in the cafes were "The Outlaw," "A Prize of Gold," "Magnificent Obsession," "The Glenn Miller Story" and a double bill of "War Arrow" and "Dead Reckoning." Shorts are added to round out a program similar to that in a theatre.

There are eight drive-ins in the area and 13 regular theatres. As cafes need no license to show 16mm films because they are free of charge, some of the drive-in owners are organizing to remedy the situation by appealing directly to the film companies.

Chicago Welcome Mat Out for George Golbe

CHICAGO: George Golbe's home town saluted the TV comedian and star of Paramount's "The Birds and the Bees" during his visit here May 1-2. Features included an invitational homecoming premiere of "The Birds and the Bees," at the State-Lake theatre, an interview appearance on TV, luncheon with Chicago film critics, and radio taping. On May 3 Mr. Golbe departed for Boston and other cities on the second leg of his "Birds and Bees" key cities promotion tour.

Glometer Corporation Is Declared Bankrupt

BUFFALO: The Glometer Corporation of North Tonawanda, N. Y., manufacturer of motion picture theatre screens, has been adjudged bankrupt in an order signed by Federal Judge Justin C. Morgan. The order was signed after attorneys for stockholders, certificate holders, wage claimants and creditors appeared before Judge Morgan. Radiant Manufacturing Co, of Chicago, a creditor of Glometer, for $546,809, made the original motion for the order.
ALLIED AND TOA TO MAP
NEW JOINT STRATEGY

Leaders will meet after committee hears testimony of distributors May 21; Justice Department asked for report

Preparations were going ahead on all fronts this week in anticipation of D-day, May 21, the day the distributors will take the stand in Washington before the Senate Small Business subcommittee studying motion picture industry trade practices. Included in those preparations were:

The appointment by distribution of a committee of four men to represent the film companies in testifying, answering exhibition complaints;

The subcommittee’s request that the Department submit by May 20 written replies to the charges made against the Department by exhibitor witnesses in the first phase of the subcommittee’s hearings;

The appointment by Theatre Owners of America of a committee of four to sit in, as observers, along with Allied States Association leaders, on the distribution testimony, and;

An invitation from Allied to TOA leaders asking the latter “to sit in and listen in” to the meeting of Allied’s Emergency Defense Committee, which will be convening in Washington the day after distribution testimony and which kicks off with the Allied board meeting.

The four-man committee which will represent the film companies at the May 21 hearings is comprised of Charles Reagan, general manager of sales and distribution for Loew’s, Inc.; Charles J. Feldman, vice-president and general sales manager of Universal Pictures; Adolph Schimel, vice-president and general counsel of Universal Pictures; and Louis Phillips, vice-president and general counsel of Paramount Pictures. It had been expected earlier that sales managers from all the companies would testify, but because distribution testimony must be completed in one day, a committee was named. A number of distribution sales executives are expected to attend anyhow.

In its written testimony to the committee, the Justice Department is expected to answer exhibitor charges that the department has been lax in policing the Paramount consent decree and has done a generally poor job of enforcing anti-trust laws in the motion picture industry. Subcommittee chairman Hubert Humphrey (D., Minn.) of the subcommittee said he wanted the Justice Department’s answers by May 20 so that the subcommittee could close its record and prepare a report on the hearings soon after the May 21 session. A subcommittee spokesman said further that since the department’s comments would deal solely with exhibitor testimony, it was decided to ask for those comments now to save time.

Comprising the TOA committee of observers at the May 21 hearings will be Alfred M. Pickus, vice-president; Alfred Starr, chairman of the executive committee; Herman Levy, general counsel; and George Kerastos, assistant to the TOA president, Myron Blank. The latter, currently in Europe, may return in time to attend.

Television Monopoly Charge by Bricker Brings a Quick and Vigorous Denial

WASHINGTON: The Columbia Broadcasting System and the National Broadcasting Company “exercise a stranglehold” over the entire television industry, Senator John W. Bricker (R., Ohio) said last week. In a report on networks, prepared for the Senate Commerce Committee, of which he is a member, Mr. Bricker recommended that Congress initiate legislation to empower the Federal Communications Commission to regulate the networks.

He has been a long-time decryer of the networks’ activities and was instrumental in bringing about hearings on the television industry currently conducted by the Senate Commerce Committee.

Sharp and emphatic exception to Mr. Bricker’s statement was taken by Frank Stanton, president of CBS. He said that “by no accepted standards does CBS have anything even approaching a monopoly in the television broadcasting business.”

Mr. Bricker also recommended that either Congress or the FCC reduce service areas of VHF stations in heavily populated sections of the country, in order to build up smaller television stations; and eliminate the five-station ownership rule, substituting “a more realistic population criterion . . . opening the door to the establishment of competing network organizations.” He said he was introducing a bill to implement his recommendations.

Mr. Bricker said that CBS and NBC, together with their eight wholly owned stations, had a net income before taxes in 1954 which equalled 46 per cent of the entire television industry’s income. Both the American Broadcasting Company and the DuMont network reported a loss for the year, he said.

He maintained that the large market stations “preempted service areas extending far beyond any limits imposed by economic necessity” and said the effect was to “abnormally depress the economic potential of the smaller market.”

The Senator believes that not only a network affiliation but also actual access to substantial numbers of network programs “is nearly 100 per cent essential to profitable operation of the individual station.” The smaller station is barred from network affiliations in many instances, he said, because it reaches a narrow market and the continuance of this practice can bring about two results: “many such stations will be forced off the air; television broadcasting will be vested in the hands of a few superpower stations serving vast areas.”

Mr. Stanton said Senator Bricker’s charges are “utterly without foundation. While CBS does not apologize for its success, the Senator has ignored those basic and easily ascertainable facts which demonstrate how far short of monopoly CBS television falls.”

CBS television owns less than one per cent of all TV stations in the country; CBS television division receives only 3.2 per cent of the national advertising dollar, and about 20 per cent of the TV advertising dollar; all network programs occupy less than 17 per cent of all broadcasting hours of all stations in the U.S. and the most intense competition prevails in TV operations and other national ad media.”

Allied’s intention to invite TOA leaders to sit in on the EDC meeting was revealed by Rube Shor, national Allied president. Mr. Shor, in New York last week, said the agenda for the Allied board meeting was still being formulated but that a new drive for complete elimination of the Federal admissions tax “might be discussed.”

Two days later, in Minneapolis, Benjamin Berger, president of North Central Allied and leading spirit in the EDC, repeated the call for an all-industry conference and added that he believed that a one-year trial of “all-inclusive” arbitration was the “best and most peaceful method” of settling differences.
You’ll be one

THE PRO

In the tradition of
Wyatt Earp...Wild
Bill Hickok...Bat
Masterson...Billy the
Kid...Jesse James!

PLAY IT WITH PRIDE, PLEASURE AND PRO
when you play this epic saga of the gun-fighting marshals of frontier America!

20th Century-Fox presents

THE PROUD ONES

starring

ROBERT RYAN • VIRGINIA MAYO • JEFFREY HUNTER

also starring

ROBERT MIDDLETON with WALTER BRENnan • RODOLFO ACOSTA • ARTHUR O'CONNELL

Produced by ROBERT L. JACKS • Directed by ROBERT D. WEBB • Screenplay by EDMUND NORTH and JOSEPH PETRACCA • From the Novel by VERNE ATHANAS

CINEMA SCOPE® COLOR by DE LUXE
TO LEW TV ST ILL A QUESTION MARK

... Senate Commerce Committee completes hearing, but shows no sign of action now, especially in election year

by J. A. OTTEN

WASHINGTON: The Senate Commerce Committee, having concluded a week of hearings on subscription television, seemed in no rush to do anything about the subject, one way or the other.

Friends and foes of toll TV rehashed the old arguments during the hearings. When it was all over, the general feeling among observers was that the committee wanted to think the matter over for a long time—especially in an election year—before making any recommendation on the subject.

In fact, only a small minority of the committee attended the hearings. Ten of the 15 committee members never appeared at any point, and an eleventh member for only a few minutes on one day. Rarely were there more than one or two Senators present in the hearing room, indicating some lack of committee enthusiasm for the very hot and controversial subject.

Proponents of toll television testified first, arguing that the new service would improve the quality of television fare with fine new films, theatre attractions, ballet and other cultural events. The backers included witnesses for the three firms proposing subscription television—Zenith, Skiatron and Telemeter—and various "public" witnesses rounded up by Zenith.

Then the opponents had their innings, centering their attack on the claim that toll television would ultimately destroy free television. These witnesses included spokesmen for the Committee Against Pay-to-See-TV, the National Association of Radio and Television Broadcasters, the New York City Council, Columbia Broadcasting System, the AFL-CIO, the National Appliance and Radio-TV Dealers Association, the American Federation of Television and Radio Artists, and other private groups. Finally, a witness for Jerrold Electronics put in a plug for his firm's TV cable system.

Take No Stand

The few committee members who attended the hearings were careful not to indicate any stand one way or the other, trying to question both sides critically so as to develop all the facts.

Some time this month the committee will turn to the next phase of its television industry study—a look at TV network practices. The committee will hear this month the complaints of independent station operators, and next month will get rebuttal testimony from the networks. The committee staff has sent out to the networks and stations a detailed questionnaire on network practices, with a May 7 deadline for replies.

Here's what some of the closing witnesses in the toll television hearings had to say:

Marcus Cohn, counsel for the Committee Against Pay-to-See-TV: The Communications Act does not authorize subscription television systems, and Congress must determine the question itself. He warned that if the consuming public ever were told it had to pay to see television programs, "the Boston Tea Party will fade into an insignificant skirmish."

Harold Fellows, president of the NABTB: Free television will bring better and better programs to the public. If subscription television were authorized, "the sources of programming for free television would quickly wither." He argued that if toll TV came along and were successful, the free broadcasters would have to jump on the bandwagon whether they liked it or not.

Ahe Star of New York City Council president: Pay-as-you-see TV would give the public nothing new except a bill at the end of the month. He attacked the FCC Commissioner Robert E. Lee, who wrote a magazine article defending toll-TV, as having "prejudged the case."

Richard Salant, CBS vice-president: There is "a reasonable chance that pay TV will never get off the ground," but if by any chance it does, it would "gravely hurt, if not destroy, free television."

Owners Would Protest

Former Rep. Andrew Biebiler, legislative representative of the AFL-CIO: Toll TV would transfer the cost of television programs from the commercial advertisers to the viewing public. The 35,000,000 TV set owners "would not accept this drastic shift without protest."

Mort F. Farr, president of the Radio-TV dealers group: TV dealers feel an obligation to set owners who bought their sets "on the assumption that the service would be free and full."

Milton J. Shapp, president of Jerrold Electronics, urged motion picture exhibitors to join his company in the development of the Jerrold Cable Theatre—a coaxial cable system for the distribution of subscription television programs. He said the exhibitor has been intimidated by the apparent efforts of Zenith, Skiatron and Telemeter to dominate the new medium by controlling both the transmission facility and the entertainment merchandising of subscription programs. He said he has been tested and then the companies' proposals "will fall of their own weight."

Loew's Plans
New Houses Overseas

Loew's International plans to have one exhibition outlet in every key city of Western Germany, under its theatre expansion program, it has been announced by Arthur M. Loew, president of Loew's, Inc., in a report to stockholders.

The report, consisting for the most part of an account of the stockholder meeting last February 23, also contained a brief letter in which Mr. Loew outlined company plans. With regard to theatre expansion abroad, Mr. Loew said the German program was inaugurated with Loew's International's operation of the Waelderhaus theatre in Hamburg, and that the company has acquired its first foreign drive-in in Salisbury, the largest city and capital of Southern Rhodesia, Africa. Mr. Loew added that this also represented the initial move in a long-range plan to lease, buy or construct drive-in theatres in areas particularly suited to this type of operation. He said that in Buenos Aires, Argentina, the company will open its new, 2,500-seat Metro theatre sometime this spring.

Regarding TV, Mr. Loew said the company "continues to explore various arrangements looking toward the presentation of MGM pictures on TV. A revised format of the "MGM Parade" is considered for Fall presentation, he added.

Under the option agreement previously approved by stockholders, the following exercised their options: Mr. Loew, 33,000 shares; Doré Schary, vice-president in charge of production of Tol-Tol, president, 18,332; Benjamin Thau, vice-president, 22,000, and Joseph R. Vogel, president of Loew's Theatres, 22,500.

Referring to current operations, Mr. Loew said "The Swan," starring Grace Kelly, has opened in more than 250 theatres since its Philadelphia opening April 11.

Plan Short Story Series
In Cinemiracle Process

A series of short stories, both factual and fictional, on the order of what would be a 1956 "March of Time," is one of the plans contemplated for the first production in the Cinemiracle process, according to producer Louis de Rochemont.

Mr. de Rochemont, who is currently planning a series of Cinemiracle productions, conferred in New York recently with Elmer Ethden, president of National Theatres, which developed the process.

Mr. de Rochemont also maintained that "wonderful refinements" on the system have been recently made on the Coast. He said he may go to the Coast shortly for further work on the system and production plans. Currently, he said, he is assembling his technical crew and will get into production as soon as possible.

MOTION PICTURE HERALD, MAY 5, 1956
TWO MEDIA “COLD WAR” AT END, SMPTE TOLD

... Frayne, president, says the society aided in bridging gap; equipment exhibit and technical papers occupy delegates

This week’s 79th semi-annual convention of the Society of Motion Picture and Television Engineers—Monday through Friday at the Statler Hotel in New York—drew near-record attendance of 1,000 delegates as the spotlight was focused with equal brightness on both motion pictures and television.

At least half of the convention’s 20 sessions and approximately the same percentage of technical papers read at the meeting were devoted to matters relating to television, a factor which prompted Dr. John G. Frayne, SMPTE president, to point out in his initial luncheon address that the “cold war” between the two media is at an end.

Equipment Exhibit

Another feature of the convention was the equipment exhibit, with more than 40 companies participating in displays of film processing and editing machines, motion picture and high speed cameras, lenses, sound and animation equipment, and TV color cameras and projectors. Preceding the Wednesday afternoon session, Dr. Frayne presented the “Fame” Award for 1956 to 20th Century-Fox technicians in recognition of the development of CinemaScope 55.

It was at the get-together luncheon Monday that a capacity audience heard Dr. Frayne welcome the recent end of “the cold war” between motion pictures and television on the commercial side. At the same time the SMPTE president noted that the engineer there has long been a close alliance between the two media. The Society, said Dr. Frayne, has been responsible to some degree for bridging the technological gap “by offering to technical specialists in both areas a common technical forum of long standing and experience.”

First TV Paper in 1923

Interest in television on the part of SMPTE members existed for many years before the SMPTE became the SMPTE in 1950, he said. In 1923, the first paper on television was presented before the Society by C. Francis Jenkins, its founder. At the 13 conventions since the 1950 change, 50 of the 173 technical sessions have been devoted to television subjects. At the present convention, he continued, 10 of the 20 sessions related to TV.

“On the commercial side of the film industry, however,” Dr. Frayne said, “the development of television on a large scale was less gracefully received.” He declared that the evolution of compatible business relations “has followed by 10 to 15 years the meeting of the technical minds.”

For the future Dr. Frayne predicted the introduction—in TV film production—of electronic techniques and other cost-cutting devices and methods developed by the TV industry for their live programming. These will be necessary, he said, “in order to make films for television of a high artistic quality . . . at a cost the television industry can afford.”

Guest speaker at the Monday luncheon was Dr. Albert W. Trueman, chairman of the National Film Board of Canada, who discussed the documentary film and its role in maintaining the stability of a democratic society and in helping to solve great national and international problems.

With distance losing its former significance, he declared, the necessity of greater sympathy and understanding among far-flung peoples grows greater. “The documentary film, capable of treating an enormous variety of subjects, of conveying accurate information in interesting pictorial form,” is a potent instrument for extending and enriching individual experience, he said.

Broadens Knowledge

Applying his remarks to the influence of feature films, Dr. Trueman said that the recent Academy Award winner, “Marty,” has increased “the measure of sympathy, kindness and understanding of the world.” It represents people authentically and the United States authentically, he said, and thus broadens the knowledge and experience of those who see it.

Dr. Trueman also reported that motion picture production, technical developments and facilities have been steadily increasing. Last year, he said, the National Film Board produced 467 reels, all of which were documentary films or parts of documentary films.

Monday’s morning, afternoon and evening sessions had to do primarily with laboratory practices, although there also was a concurrent session on television studio lighting. Among the subjects tackled in the laboratory practices sessions were the use of stainless steel bearings in film processing machines, the use of plastics in film processing machines, an experimental machine for cleaning motion picture film, scene change cueing in motion picture printing, and the improvement of contact motion picture printers through the use of internally directed air.

Tuesday morning the delegates attended a special screening at the Rivoli theatre of Magna Corporation’s “Oklahoma!” the first motion picture filmed in the 65mm Todd-AO process. Dr. Walter Zigmond, of the American Optical Company, was on hand to describe the process and introduce the film, during the showing of which the projection booth was open for inspection by the delegates.

Discuss Commercials

The entire Tuesday afternoon session was turned over to the subject of television film commercials, featuring, among others, Robert Klaeger, of Transfilm, Inc., who discussed what the television film commercial producer expects from the cooperating advertising agency. The importance of the television film commercial to film producers (Continued on page 20).
...a NATIONAL ADVERTISING campaign that will reach millions... TV selling on two of the nation's top programs, "Disneyland" and the "Mickey Mouse Club," as well as other TV and radio shows... a NATIONAL 24-SHEET posting campaign coast-to-coast... NATIONAL PROMOTION in 400,000 stores, with 15 million pieces of merchandise...

Plus
The star-studded ATLANTA PREMIERE (June 8) complete with nation-wide newspaper, magazine, radio and television coverage of two full days of festivities!

...CONTACT YOUR BUENA VISTA
LOCOMOTIVE CHASE

ABLE TRUE SPY STORY
IN THE GREAT
DISNEY TRADITION!

ACROSS THE NATION
ABOARD A GREAT
CAMPAIGN!

OFFICE NOW!...
HOLLYWOOD’S TALENT TRAINING PAYING OFF

ESTIMATED EDITOR:

Last week’s several announcements of intention to set up talent-training courses for young players, for the purpose of grooming replacements for waning stars and of expanding beyond the present short supply the number of players whose names on a marquee mean money in the exhibitor’s cash drawer, are more firmly grounded on going precedent than most people—even most Hollywood people—realize.

The going precedent is the Universal-International talent-training school, now in its sixth year of operation and showing a decidedly rewarding profit on a substantial investment.

IN NEW BUILDING

The U-I talent school, recently moved from adapted housing into its own new $30,000 building on the studio grounds, costs about $1,000,000 a year to maintain. That is a bulky and comprehensive figure, including in its total the salaries of all the players—usually about 25—attending the classes. All of these are U-I contract players, under pact to the studio for seven years from date of signing, subject to the usual option provisions.

These players attend training classes as regularly as employees in any category report for work at their places of employment. On occasion, depending on their progress, they are withdrawn from their studies and cast in U-I pictures in roles suited to them and to the display of their personalities and talents. When they have completed their roles, they return to school.

A complete list of the players who have learned their profession at the U-I training school would have to contain, to be sure, the names of a good many who didn’t move on to stellar billing. Ditto Harvard, Yale, Columbia. But here are 10 who did.

Jeff Chandler, Rock Hudson, Tony Curtis, Audie Murphy and George Nader are U-I school graduates; Piper Laurie, Julie Adams, Mamie Van Doren, Leigh Snowden and Mara Corday are five more. The 10, paired in he-and-she starrings, can carry five pictures, at a pairing to each, to highly successful grosses. It is extremely doubtful that any other studio in Hollywood can star-cast five features at one time without going outside of its own talent roster. If all studios could—or if only all 10 of the major studios that are members of the Association of Motion Picture Producers could—be paired in an attempt to plague producers, and therefore, presumably, no product shortage to plague exhibitors.

The pro-Hollywood people who have been contending for 30 or 40 years that a properly-disposed and journalistically skilled columnist can cover the production community revealingly and interestingly for his readers without resorting to rumor, gossip, innuendo or outright slander, are having it proved for them, most pleasantly indeed, by E. T. Buck (real name) Harris, long-time public relations director of the Screen Actors Guild, official spokesman for the AFL Film Council, and since the first of the year the Hollywood columnist of the nationally-distributed AFL-CIO News.

At the close of his fourth month in newspaper Mr. Harris is reaching an estimated 1,000,000 readers. As his column is not contractually restricted to publication in the newspaper of its birth, his potential readership is unlimited.

Publicist Harris, who writes his “Hollywood Observer” column under the pseudonym Paul Patrick, is a graduate of ranking newspapers in his native San Francisco, Alaska, Salt Lake City, Seattle and Minneapolis, and got a solid grounding in public relations theory and practice as chief of the publicity division of the San Francisco World’s Fair in those blind years before world war made world’s fairs obsolete.

WITH COORDINATOR

When wartime circumstances brought about the creation of the Office of the Coordinator of Inter-American Affairs he devoted himself to the San Francisco branch of that instrumentality, and came to Los Angeles in the final months of the conflict to take up his present SAG post.

In a dozen years of intimate participation in the affairs of a guild whose membership consists of some 10,000 actors, together with weekly attendance at the meetings of the 24,000-member AFL Film Council, a public relations man can be expected to learn about all there is to know about the uses and misuses of newspaper in reporting the personal and professional doings of entertainment personalities. This is the knowledge, thorough, deep, seasoned, first-hand, that he brings to the writing of his “Hollywood Observer.” It shines through his writing, gives the stamp of accuracy to his statements, authenticates his commentary.

Whether his “Hollywood Observer” overflows its present single channel and spreads by syndication into lay publications of all varieties, or doesn’t, it is performing a vital service in proving a point of trade-wide importance and in providing an example that newspaper publishers disposed to give the motion picture an even break with its sister arts, column-wise, can follow as a pattern.

WILLIAM R. WEAVER

Stanley Warner Dividend

The board of directors of Stanley Warner Corporation has declared a dividend of 25 cents per share on the common stock, payable May 25, 1956 to stockholders May 4.

SMpte meet

(Continued from page 17)

was pointed out by Mr. Klaeger, who noted that the TV film commercial industry has increased in dollar volume more than 1,000 times in nine years to become a $30,000,000-a-year industry.

Also participating in this session were Frank Arlinghaus, president of Modern Talking Picture Service; Ben Bloom, production manager of Movielab Film Laboratories; William Nemeth, president of Movieoptics, Inc., and William Gibbs, film supervisor at Young & Rubicam. Chairman was William Morris, production manager of Wilding Productions, Inc.

Much of Wednesday was devoted to various lighting problems as they relate to black and white television and color television, both for live and film production. A concurrent session Wednesday morning was devoted to a report of the activities of the magnetic sound subcommittee of the sound committee. Ellis W. Darcy was chairman of the session which included an open forum for debate on the question of the number of frames by which the sound leads the picture on a 16mm film with a magnetic track.

Another concurrent session Wednesday afternoon heard papers on film inspection, a dual-purpose sound synchronizer, and a 35mm projector for color television. C. R. Daily, of Paramount Pictures, Hollywood, discussed a new type of high efficiency rear-projection screen which permits a projected color picture to be photographed on standard Eastman color negative film. Jasper H. Chandler, of Eastman Kodak, read a paper on film projection with large reeds. In addition, there were two film showings; one a 2,000-foot 35mm film on the history of projection, and another a series of early film clips (1893-1915) to illustrate a talk by Paul Killiam of the “Movie Museum,” New York, on famous “firsts” in newsreel reporting. Wednesday evening was devoted to manner and uses of underwater television.

Sound Recording Sessions

Thursday’s sessions were divided about equally between papers on high-speed photography and sound recording. In the latter category was a paper by Ellis W. Darcy, EDL Company, Gary, Ind., describing a magnetic-sound camera conversion and a sync-shifting apparatus; and another by C. Robert Fine and Elmer O. Wilschke, of Fine Sound, New York, describing the versatility of combined magnetic-optical film. In the afternoon Mr. Darcy was moderator of a panel discussion on the use of pre-striped magnetic film.

Thursday evening was highlighted by the formal banquet, while the concluding sessions Friday were devoted to television, including papers on the development of a new “zoom” lens for commercial and industrial telecasting, closed circuit TV, color kinescope recording on embossed film and television as a military intelligence and communications medium.
“Packs a Terrific Wallop!”
—M. P. Daily

“Highest Rating! Impact and suspense!”
—N. Y. Daily News

“A-1 movie! Absorbing! Fascinating! Powerful!”
—N. Y. Daily Mirror

“Powerful stuff! Highly dramatic!”
—Boxoffice

“Tightly knit! Tensely and sharply played drama!”
—Film Bulletin

“Fine picture making! Intensely gripping!”
—Variety

“Superior!”
—N. Y. Post

“Excellent! Emotionally powerful!”
—Showmen’s T. R.

GREAT REVIEWS
SET THE PATTERN
FOR GREAT BOX OFFICE!

van heflin in
“Patterns”
...of Power!

and featuring
Everett Sloane • Ed Begley • Beatrice Straight • Elizabeth Wilson

Original & Screenplay by Rod Serling • Director of Photography Boris Kaufman, A.S.C. • Directed by Fielder Cook
Produced by Michael Myerberg • A Jud Harris & Michael Myerberg Presentation

“Powerful drama!”
—N. Y. Times

“Should be a top boxoffice grosser!”
—Harrison’s Reports

Thru UA
STILL HOPE FOR BRITISH TAX AID

... Industry leaders, despite rejection by Chancellor, offer facts in effort to win relief in late stage of measure

by PETER BURNUP

LODON: In a comparative calm following the storm of indignation at the Chancellor of the Exchequer's bland turndown of their tax relief claims, industry leaders here have turned to the question of ways and means of gathering some crumbs of comfort.

The all-industry tax committee set out against particulars of the original claim for relief in the hope of some body of M.P.'s continuing their campaign on the committee stage of the Government's Finance Bills, but more likely with the intention of keeping the Commons aware of the industry's plight when the fight is resumed next year.

Equity Is Conceded

Supported by impressive facts and figures, the all-industry committee called for an over-all concession of £20,000,000 out of the total of £35.9 million which now passes annually to the Exchequer as cinema entertainment tax. The equity of the claim is conceded, but the Chancellor has settled for austerity as the only means of defeating the peril of inflation.

CEA strategists have decided on unilateral action to help the small exhibitor only. They have arranged to have a new clause moved for in the committee stage, introducing a new principle of tax relief to exhibitors with weekly gross up to £350 as follows:

<table>
<thead>
<tr>
<th>Weekly Gross</th>
<th>Tax Rebate</th>
</tr>
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<tbody>
<tr>
<td>Up to £125</td>
<td>£22. 10. 0</td>
</tr>
<tr>
<td>£125 to £200</td>
<td>£17. 10. 0</td>
</tr>
<tr>
<td>£200 to £250</td>
<td>£12. 10. 0</td>
</tr>
<tr>
<td>£250 to £300</td>
<td>£7. 10. 0</td>
</tr>
<tr>
<td>£300 to £350</td>
<td>£5. 0. 0</td>
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<tr>
<td>£325 to £350</td>
<td>£2. 10. 0</td>
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</tbody>
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It is calculated that those exceedingly modest amounts of Governmental benevolence would about suffice to keep several hundreds of little theatres in business. It is reasoned also that Chancellor Macmillian, having got his major and grim financial proposal through the Commons, may well be in a mood of sympathy with a body of hard-pressed business men and at the cost to the country of a mere £2 million. That stage of the bill will not be reached until early June but lobbying of M.P.'s shows that many of them are prepared to challenge the Government on the issue. The little exhibitors are keeping their fingers crossed.

CEA preseence, it is generally felt, was revealed also in the submission now made by the Association to the National Film Finance Corporation in regard to the future policy of the industry.

Entertainment naturally looms large in the course of the association's lengthy and closely reasoned document. "So far as it is shown that there is an absence of a state of health in either British film production or exhibition," runs the document, "exhibitors would point to one major reason for this state of affairs, i.e., the excessively heavy rate of entertainment tax."

But significantly the document goes on to argue that a healthy production industry is essential "to the extent that it provides a healthy balance against what would otherwise be the need to show 100 per cent imported product." It concedes also the necessity of providing a secure home market for producers based on quota and "subject to certain qualifications, direct financial assistance."

Those qualifications relate mainly to exhibitor arguments that tax relief is an essential prerequisite to the continuance of the Eady Levy and also that quota percentages be fixed more flexibly and have regard to local conditions, the size of theatres and such things. CEA also demands that, although the levy be continued on a so-called voluntary basis, the industry should have power to deal with Eady defaulters.

WANT NO DIVORCE

But more importantly the association's submission throws down proposals discriminating against Americans as, for example, the suggestion that tax relief be granted when a British film is shown or that the renters' quota be reimposed. CEA also doesn't want "divorce" introduced here. They consider," says the document, "that the danger of divorce being followed, as in America, by shrinking output from British studios is considerable and consequently they do not favour it."

CEA JOURNAL ADS CAUSE CONCERN

Trade journals here view with a degree of concern CEA's recently announced decision to permit advertising announcements in its fortnightly Films Report, which is issued to all members of the Association and carries assessments of films on current offer.

It is generally admitted that CEA "markings" in the Report carry considerable weight, at least with independent theatre men.

Approached on the matter by CEA's officers, the Renters' Society held to the position that it could not advise its members to add to their advertising budgets, by taking space in the Report. CEA countered by registering its dissatisfaction at the decision; adding that it felt what it called a blanket decision was "unreasonable and a retrograde step in regard to the hopes for greater unity in the industry and a set back to the recent progress towards individual trading."

CEA sets great store by that tendency toward individual trading between distributor and exhibitor. It has now engaged an advertising contractor to sell space in its Report, which admittedly has a guaranteed and closely-read circulation among virtually every exhibitor in the country.

Teaser announcements have begun to appear in advertisement trade journals emphasizing the virtue of space in the Exhibitors' Report. They are directed, momentarily, at the vendors of confectionery, cigarettes, soft drinks and the like. But underground approaches are being made also to individual film distributors. It is felt that if one distributor defies the KRS bar a deluge of advertisements will follow from his competitors.

Reports from West Germany indicate that the executors of the late Sir Alexander Korda's will are negotiating the sale of the Korda interests in Deutsche London Film G.m.b.H. Sir Alexander, it is known, had considerable holdings in distribution concerns not only in Germany but other countries through which his London Film product proceeded.

Deutsche London Film, specialising in the local exploitation of British films, has moved up into the top echelon of West German distributors. Its current offering is comprised of 12 German features, five British, and two others. It already has been announced that prominent in the company's offerings for the 1956-57 season will be London Films' "Richard III" and it is surmised here that close trading relations will continue between the West German concern and the British company.

Officials of London Films who had been appointed also executors of Sir Alexander's will decline currently to comment on the West German reports.

Taylor, Taylor and Hobson, Ltd.—a member company of the Rank Precision Industries Group—celebrated its 70th anniversary April 12. Trade press representatives were bidden to an exhibition of the company's products and factory on that day.

The band-mark of Taylor-Hobson is associated throughout the world with high quality lenses. The company is equally famous in industry for its high-precision measuring instruments and machine tools. Each year its factory sells £75,000 worth of goods.

The Board of Trade announces that Mr. A. R. Mingay, film-studio organizer for the National Association of Theatrical and Kine Employees, has been appointed a member of the Government's Cinematograph Films Council as a representative of employees in the film industry.
AN OPEN LETTER TO OUR CUSTOMERS:

There is one more machine needed in this electronic age business world—a practical device by which a man, in behalf of his Company, could personally convey thanks and appreciation to his customers for co-operation and consideration beyond the call of duty.

Lacking such a machine, I must take this means to salute the many good friends of Universal who really extended themselves to help make the 6th Annual Charles J. Feldman Drive an outstanding success.

The true measure of our appreciation will be reflected in the boxoffice quality of our forthcoming product and the maximum merchandising effort we shall put behind each picture.

Best wishes for summer-long good business.

Sincerely,

Vice President and General Sales Manager
Fox Closes $15,000,000 Credit Deal

Twentieth Century-Fox has entered into a new credit agreement with a group of banks for $15,000,000, it was disclosed in the company’s recent annual report to stockholders, issued by Spyros P. Skouras, president. Thus far, the report stated, the company has borrowed a total of $8,000,000 under the new agreement, of which $2,000,000 was obtained during the month of April. The agreement, dated September 9, 1955, calls for a loan of $15,000,000, “all or any part of which can be borrowed from time to time until December 31, 1957,” and thereafter the debt consists of serial notes which become due quarterly in increasing amounts from March 31, 1958, to and including December 31, 1962.

During the year, it was stated, $5,125,000 was paid to redeem a like amount of notes outstanding under a former loan agreement which originated June 13, 1952. Reporting on the projected takeover of African Theatres, Ltd., in South Africa, the company stated that its offer to purchase 100 per cent of the circuit’s stock “will be accepted” according to “present indications.”

The report stated that $1,026,000 has been spent in converting the old Western Avenue studio into a completely modern plant for the making of TV films. The total cost of the entire conversion will be $2,250,000.

Other Announcements

Other announcements: Investments and other assets were increased by $1,564,000, reflecting the purchase of the remaining 25 per cent minority interest in the theatre circuit in New Zealand, and a deposit in escrow of $1,406,550 in South Africa to facilitate the expected acquisition of the African theatre circuit in June.

Referring to the company’s projected program to develop new personalities, the report stated that a similar program will be carried out for the purpose of developing writing talent. The writing phase of the program will be under the supervision of Joseph Moskowitz, head of the company’s literary department, who will collaborate with Budd Adler, acting studio head.

Referring to TV, Mr. Skouras said, “We have received offers to sell such films produced up to and including the year 1948 for television purposes, and we believe that it is to the interest of our stockholders and the corporation not to entertain any such offers unless the price offered is more commensurate with the true value of the films.

“Management at this time can give no indication as to whether we may in the immediate or distant future sell these assets for cash, or distribute our library to television stations throughout our own distribution organization, or spin off these assets, as well as other specific assets.”

Expect 1,000 at Variety Club Annual Convention in New York May 9-12

At least 1,000 members of Variety Clubs from all over the world are expected to attend the 20th annual convention at the Waldorf-Astoria Hotel, New York, May 9-12, it was announced by Martin Levine, convention chairman, at the New York Variety Club Tent No. 35 luncheon last week. He said that more than 600 registrations have been received thus far.

Besides the regular convention sessions, which will be held all four days, there will be several special events for the ladies and many social activities, including a visit to the United Nations, a cruise around Manhattan, “Mardi Gras Nite” and the Humanitarian Award dinner.

At the luncheon, Harold J. Klein, chief Barker, appealed to the local tent’s membership for more support of the organization’s activities and announced the launching of a campaign on behalf of the Variety Club Foundation to Combat Epilepsy. He also announced that the CinemaScope short subject, produced by 20th Century-Fox, dealing with epilepsy is completed and will be available for distribution shortly. The guests of honor at the luncheon, held at Toots Shor’s Restaurant, were Cleo Moore, Myron Cohen and Martin Starr, Mutual broadcaster and “Mr. Showman” for the forthcoming international convention.

Council Lifts Boycott On “Daniel Boone”

HOLLYWOOD: The AFL Film Council has announced the lifting of the nationwide boycott against the Ganaway-Ver Halen production, “Daniel Boone,” following consummation of new contracts with council-member guilds and unions and a promise to consult with the council before again undertaking production outside the United States. The council imposed the boycott several weeks ago, claiming that Ganaway-Ver Halen had produced “Daniel Boone” in Mexico without using Hollywood production crews, in violation of the council’s rule against “runaway production” by Hollywood producing companies.

Big Magazine Promotion For UA’s “Trapeze”

United Artists will inaugurate a national magazine advertising program budgeted at $333,000 for the film “Trapeze,” which stars Burt Lancaster, Tony Curtis and Gina Lollobrigida, the company announces. Features of the drive, which will be triggered in late May and carry through July, will be multi-page and full-page insertions in publications with a combined readership of 175,000,000. The Hecht-Lancaster production was filmed in CinemaScope and color by DeLuxe on location in Paris.

Disney Releases in July

The national release date for two new Walt Disney theatrical features, “Davy Crockett and the River Pirates” and “Man in Space,” has been set for July 17, it is announced by Leo F. Samuels, president and general sales manager of Buena Vista, Disney film distributors.

IFE Has Six For Release

I.F.E. Releasing Corporation has acquired six new films for distribution in 1956, it was announced last week by Seymour Poe, executive vice-president. The new films include three in color, one in CinemaScope and five spoken in English. The addition of these films makes a total of 13 currently on I.F.E.’s schedule for this year. The new films are:

“Roman Tales” (tentative title) in color and CinemaScope, starring Silvana Pampanini, Vittorio De Sica and Toto and based on stories by Alberto Moravia.

“Symphony of Love,” a musical dramatization of the life of Franz Shubert in color, starring Marina Vlady, Lucia Bose and Claude Laydu and spoken in English.

Film with Fernandel

“Forbidden Fruit,” the company’s first French-produced film, starring Fernandel and Francoise Arnould.

“Torpedo Zone,” an American language film starring Lois Maxwell and Renato Baldini.


“Fabulous India,” a Titanus production, narrated in English and photographed in color by Claude Renoir.

Other films on the company’s schedule include “Riviera,” “The Return of Don Camillo,” “Lease of Life,” “Maddalena,” “Madame Butterfly,” “Lost Continent” and “Neapolitan Carousel.” The last two are scheduled for release shortly.
What goes on

WHILE THE CITY SLEEPS

TEN TOP STARS! TEN PEAK PERFORMANCE! starring:
DANA ANDREWS • RHONDA FLEMING • GEORGE SANDERS • HOWARD DUFF • THOMAS MITCHELL
VINCENT PRICE • SALLY FORREST • JOHN BARRYMORE, Jr. • JAMES CRAIG and IDA LUPINO

Directed by FRITZ LANG  Produced by Bert Friedlob
Screen Play by Casey Robinson  Music by Herschel Burke Gilbert

The most talked-about movies are coming from the NEW RKO
Paramount's '55 Revenue At New Peak

Paramount Pictures' operating revenue last year was $114,000,000, reportedly the highest since the new company began operations in 1950, Barney Balaban, president, told stockholders this week in the company's annual report. The report is a 33-page document, illustrated with scenes from forthcoming Paramount product, including Cecil B. DeMille’s “The Ten Commandments” and the Ponti-Del Laurentiis production of “War and Peace.”

Mr. Balaban also pointed out that the company's 1955 net profit of $9,700,000, recently announced, was the highest since 1950, and more than maintained the percentage of revenue improvement over the net of the preceding year. The operating revenue for last year was an increase of almost five per cent over 1954.

"In 1955," Mr. Balaban stated, "the box office response to more appealing pictures produced for the industry as a whole was generally good, and Paramount with its smash box office hits made its full contribution not only to its own improved results but to its exhibitor customers as well."

He added that following two relatively slow quarters—the final for 1955 and the first of 1956—he anticipates "a marked improvement in film rentals in the second quarter and progressively during the balance of the present year as the momentum of releases accelerates and Paramount begins to feel the benefit of its important pictures with higher revenue potentials, culminating with the showing of "War and Peace" and "The Ten Commandments."

Esther Williams, NBC In "Spectacle" Pact

Actress Esther Williams and the National Broadcasting Co. have entered into an agreement for the production of "The Aquatic Spectacle of 1957," which will have its world television premiere in a 50-minute version as an NBC color spectacular during the early Fall of this year, it is announced. The first of the four spectacles, all to be produced during a two-year period, is expected to take place some time during October, and the second in the Spring of 1957. The announcement added that the points of origin will be the NBC-TV studios in Brooklyn, N. Y., and Burbank, Calif.

Schlesinger to ATP

LONDON: John Schlesinger and A. E. Harrel, directors of the Schlesinger Organization, South African motion picture company and financiers, have joined the board of Associated Talking Pictures and its subsidiary Ealing Studios, Barry Wieland, the Schlesinger United Kingdom representative, will be alternate director.

Box Office Champions For April

The box office champions for the month of April, listed alphabetically below, are selected on the basis of reports from key city first-run theatres throughout the country.

Alexander the Great
(United Artists)

CinemaScope

Carousel
(20th-Century-Fox)

CinemaScope 55

I’ll Cry Tomorrow
(Metro-Goldwyn-Mayer)

CinemaScope
Produced by Lawrence Weingarten. Directed by Daniel Mann. Written by Helen Deutsch and Ray Richard Kennedy (based on the book by Lillian Roth, Mike Connolly and Gerald Frank). Cast: Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton, Margo. (Champion for the second month.)

20th-Fox Has Five Releases for May

Hitting an accelerated distribution pace going into the important summer exhibition season, 20th Century-Fox has announced that five major productions, four in CinemaScope and one in standard dimension, will be in simultaneous release during May. All five are in color. The five-picture slate, keyed for diversified exhibitor programming, numbers two May and three late April releases which will be in key first-run situations during the next four weeks domestically and in Canada. Listed for May are "23 Paces to Baker Street" and "The Proud Ones." The three late April offerings are "The Revolt of Mamie Stover," "Hilda Crane" and "Mohawk."

The Man in the Gray Flannel Suit
(20th-Century-Fox)

CinemaScope

Meet Me in Las Vegas
(Metro-Goldwyn-Mayer)

CinemaScope

Picnic
(Columbia)

CinemaScope

New York Theatres Asked To Join Summer Festival

New York theatres will be asked to join the city's 1956 Summer Festival program again this year, Thomas W. MacLeod, president and chairman of the New York Convention and Visitors Bureau, has announced. Mr. MacLeod said theatres will be asked to herald the festival in their advertisements. The city's many summer events will be emphasized this year by the bureau to make New York "the most popular vacation spot in the world," Mr. MacLeod said. Royal W. Ryan, executive vice-president of the bureau, said it still is planning to put on a film festival in New York. He said such a festival, if it comes off, will not be an international one, but an American one.
THIS WEEK IN PRODUCTION:

HOLLYWOOD BUREAU

Nine picture properties reached camera stage during the week, and eight others were turned over to film editors on completion of the photography, for a gain of one production, over-all, to a total of 35. The new ventures are of wide variety as to subject matter, budget, processes and personnel.

Possibly most notable in a number of somewhat special respects is the Warner production of "The Old Man and the Sea," the richly awarded and artistically distinguished Ernest Hemingway story which, most people agree, is going to take extraordinary handling to hold mass audiences for a feature length of time.

So it is receiving the attention of extraordinary talent as producer, Fred Zinnemann as director—and there is assurance in the presence of Spencer Tracy in the role of the old man. Actor Tracy played a comparable role in another story of the sea back in 1937 and won an Academy Award for it. That role was played in "Captains Courageous." The present picture is being shot in Cuba and in Warner Color.

Gordon MacRae, Dan Dailey, Ernest Borgnine and Sheree North are the highly exploitable personalities playing the top roles in "The Best Things in Life Are Free," a 20th-Fox production in CinemaScope with color by Technicolor which looks mighty promising. Production is by Henry Ephron, who provided exhibitors with "Carousel," and direction is by Michael Curtiz, whose contributions to the commercial welfare of the American box office (and usually to the artistic welfare of the medium) are far too numerous and well recognized to require naming.

Robert Taylor Starred

MG M's Robert Taylor, a box office powerhouse, who cast as hero or heel, has Elizabeth Mueller, Charles Coburn, Burt Ives, Mary Astor and Sir Cedric Hardwicke as cast companions on "The Power and the Prize," which Nicholas Nayfack is producing, with Henry Koster directing.

MG M is also represented in the list of new undertakings by "A Man Is Ten Feet Tall," a film that's been some while in the making in New York by Jonathan Productions, for MGM release. This is a former television production, converted now to theatrical use, and it has TV's John Cassavetes, Sidney Poitier of "Blackboard Jungle," Jack Padden and a good many other players, largely from television, whose names are yet to acquire boxoffice meaning. David Sankind, who produced this and many other television shows, is producing the film, and Martin Ritt, a Broadway actor and director, is directing the production as his first endeavor in the motion picture medium.

Universal launched two films, one of which is "Tammy" in CinemaScope and in color by Technicolor, with Debbie Reynolds and Leslie Nielsen in principal roles. Ross Hunter is the producer, and Joseph Levine is directing.

"I've Been Here Before" is the first of the many projected "reincarnation pictures" to go before the cameras. It has Jack Mahoney and Leigh Snowden, two of U-P's outstanding younger stars, in the lead roles, and is produced by Howard Christie, directed by Richard Bartlett.

Red Skelton went to work in RKO's "Public Ficcn Number One," produced by Harry Tugend and directed by Norman MacLeod. Others in the cast are Vivian Blaine, Janet Blair, Allyn Joslyn, J. C. Flippin and Benny Baker. The pictures to go to the cameras without Leo Gorcey in who-can-remember-how-many years, but Huntz Hall is still on hand and Stanley Clements is back in the cast, along with other regulars and with Adele Jergens. Ben Schwartz is the producer and George Blair is directing.

O'Shea, Dozier Plan

RKO Film Schedule

Daniel T. O'Shea, president of RKO Radio Pictures, and William Dozier, RKO vice-president in charge of production, are conferring in New York on the next group of films to be put into production by RKO in the near future. Among the projected films to be discussed are: "Bundle of Joy," starring Eddie Fisher and Debbie Reynolds; "Run of the Arrow," to be produced by Stanley Rubin; "Strike a Blow" starring James MacArthur, and "The Day They Gave Babies Away," to be produced by Sam Wiesenthal.

" Duchin Story" Set

For CBS Promotion

Columbia Pictures announces it will sponsor 25 segments of eight top CBS radio network programs to promote its forthcoming release, "The Eddy Duchin Story," starring Tyrone Power. The company's sponsorship of the programs got under way June 24 and will continue over a three-week period. Included are the following shows: "Edgar Bergen Hour," "Bing Crosby Show," "Amos 'n Andy Music Hall," "Jack Carson Show," "Galen Drake Show," Peter Potter's "Jake Box Jury," the "Mitch Miller Show" and the "Robert Q. Lewis Show."
Fitzgibbons TV special 1956 approximately Silver Schwartz, increased overseas MOTION Israel reduce Pa.

In the company's 36th annual financial report, for the year ending December 31, 1955, the consolidated net profits of the company were down to $2,933,112 as compared with $3,384,825 the year previous.

Earnings from operations were $4,823,285, as compared with 1954's $6,241,121. The statement shows $1.69 per share earned in 1955 as compared with $1.95 the previous year.

Mr. Fitzgibbons' statement to the shareholders said substantial progress was made in reducing costs, however, "it was not possible to reduce these costs sufficiently to offset entirely the drop in business."

The company's policy, he said, "has been to divest itself of unprofitable or marginal operations. During the past year it has disposed of several theatres, including one drive-in theatre."

Improved Financial Condition

Sales of the theatre properties which were disposed of within the year were "carried on the books at $195,087 and were sold for a total consideration of $74,085," said the statement.

An improvement in the company's financial position was shown in the balance sheet, with net current assets of $9,202,147, an increase of $489,311.

During 1955, the company paid dividends of $1.50 per share, but the 10 cent per share bonus dividend paid during the previous two years was not paid "in order to maintain the strong financial position which your company has always enjoyed."

A total of $8,781,000 in taxes was paid by the company and all of its subsidiary and affiliated companies, of which $4,598,000 was paid in amusement taxes. These were described by Mr. Fitzgibbons' statement as being "unfair and discriminatory," but that the company in association with other theatre interests throughout the country, is continuing to make representations on this tax to the various Provincial and Municipal governments concerned.

William Goldman Acquires Theatres in Reading, Pa.

READING, Pa.: William Goldman, president of William Goldman Theatres, Inc., has announced the acquisition of two major theatres here. The houses, the Astor and the Strand, were acquired from Harry J. Schal of Schal Theatres. The Goldman firm assumes actual operation May 30. Extensive renovations are now in progress at both.

UJA Drive To Open in N.Y. May 23

Industry leaders, corporation executives and independent theatre operators throughout the New York entertainment field have accepted membership on the Motion Picture and Amusement Division's executive committee for the United Jewish Appeal, according to Leon Goldberg, 1956 chairman of the industry's drive and vice-president of United Artists.

This year's annual luncheon, which will be held as a testimonial to Adolph Schinzel, general counsel and vice-president of Universal Pictures, will be held May 23 at the Park Lane Hotel.

Mr. Goldberg, in a special statement to the industry, said: "The regular New York UJA campaign, in keeping with the high budgetary needs of its six major beneficiary agencies, is seeking $109,230,000 nationally for the conduct of worldwide humanitarian programs. In addition, all-out contributions are being solicited for the Special Survival Fund, set up by the national United Jewish Appeal, to finance absorption in Israel of 45,000 refugees expected from North Africa this year. It is estimated that at least $45,000,000 will be required for this purpose alone, in addition to $50,000,000 required to meet emergency needs unanticipated at the time of the Fund's establishment."


Telecasting Starts Soon In Australia

SYDNEY: In introducing a new broadcasting and television bill into the Australian Parliament recently, Postmaster General C. W. Davidson announced that national television stations in Sydney and Melbourne would start with a service of 15 hours a week in November and that the service would be increased to approximately 25 hours a week by the middle of 1957.

The Postmaster General told the House that the four commercial companies were well advanced with preparations to start telecasting this year. Directly or indirectly, some 34,000 Australians are shareholders in the four companies. The broadcasting-television bill provides for the following:

1. Ownership or control of the TV stations by any person would be limited to one in any capital city and two in the Commonwealth;

2. Licenses would be granted to stations initially for five years instead of three, as at present, and would be renewable annually;

3. No less than 80 per cent of issued capital of a TV company must be owned by Australian residents; overseas shareholders are limited to 15 per cent.

Mr. Davidson said also that the principle of self-regulation by stations to keep undesirable material off the air would be encouraged. The Australian Broadcasting Control Board at present has absolute control over radio and TV censorship, but Mr. Davidson said this power would only be used where it had reason to believe that matter about to be telecast would be objectionable.

In another bill, the Postmaster General announced an increase in the price for radio and TV licenses, because of the heavy increase in radio profits, he said. It is expected that the listener's license fee for a TV set will be £5 (about $11.25) annually.

Ireland Film Festival To Be Held May 21-27

Arrangements are now well advanced for the International Film Festival, one of the highlights of Cork's An Tostal program, which will open in the Savoy Cinema, Cork, May 21 to May 27. The festival is to be held with the approval of the Federation Internationale Des Associations de Producteurs de Films. Among the countries sending entries are Britain, Egypt, Japan, France, Malaya, India, the U.S., Ireland and New Zealand. Italy and Western Germany will also be represented. A feature of the program will be morning lectures by outstanding figures in the film world, including Thorold Dickinson of Britain, who directed "Hill 24 Doesn't Answer."

MOTION PICTURE HERALD, MAY 5, 1956
Film Import Rule Eased In Germany

WASHINGTON: The West German Government has agreed not to institute any licensing system or other restrictions on film imports for two or three years, it was announced here by the State Department. This was among the main provisions of a modification announced for the German tariff concessions on motion picture films under the general agreement on trade and tariffs. The modifications were signed at Bonn.

In return, the Germans were given the right to go as high as they wish in fixing screen quotas for domestic films. There was no indication whether they would set such quotas or how high they would go. Motion Picture Export Association officials indicated they were satisfied with the changes which they said would guarantee them the right to send an unlimited number of films to Germany in the coming few years.

Old Clause Never Used

A clause in the old tariff agreement provided that if the German Government wanted to establish a screen quota for domestic films, it couldn't go higher than 27 per cent. The Government never used this provision, but objected bitterly to the low figure. Some months ago, the German Government indicated it wanted to set up an import licensing system, release tax or other restriction on foreign films. Negotiations have been going on since then, culminating in the recent announcement. Under the new agreement, the State Department agreed to receive the ceiling on the screen quota that could be set for German films. In return, the Germans agreed not to impose restrictions on the films coming into Germany through December 31, 1957, with extension of this provision for another year after that unless one Government serves notice in advance that it does not want the extension.

The Germans also agreed that if at the end of the period a screen quota should be necessary, and if the German foreign exchange positions should demand further restrictions on foreign films, those restrictions could only take the form of a limit on convertibility and transfer of earnings.

'Boats' Pre-release Openings in July

"Away All Boats," Universal-International's VistaVision and Technicolor production based on the book by Kenneth Dodson, will be given a series of key city pre-release openings during the month of July with the cooperation of the U.S. Navy, which has endorsed the film, it is announced by Charles J. Feldman, U-I vice-president and general sales manager. The film is an August release.

Youngstein in Europe For Top Conferences

Max E. Youngstein, vice-president of United Artists, has flown to Europe to conduct a series of conferences in Paris, Rome and Madrid on U.A.'s new program of global production and promotion. In Paris, on the first leg of a three-week tour, he will meet with Charles Smadja, vice-president of United Artists International Corp., in charge of European production; Francis M. Winikus, executive assistant to Mr. Youngstein, and Ben Halpern, manager of advertising, publicity and exploitation for Europe and the Middle East. In Spain he will confer with Stanley Kramer on production and advance promotion of "The Pride and the Passion," VistaVision production in color by Technicolor now before the cameras there, and in Rome he will meet with local U.A. officials and producers preparing films for release by the company.

Allied Artists Arranges Netherlands Distribution

Allied Artists International Corp. announces consummation of a long-term agreement with City Film, the Hague, Netherlands, for the exclusive distribution of Allied Artists product in that territory. The deal was negotiated by Edwin J. Smith, AA International Corp., vice-president in charge of European operations, and H. P. Juten of City Film. Mr. Smith has been touring Europe for the past few months.

Set Formula For Import Permits Split

Eric Johnston, president of the Motion Picture Export Association, announced last week that the MPEA member companies, after lengthy negotiations, had reached a final decision on a worldwide formula for the division of foreign import licenses.

Eight nations—Japan, France, Italy, Belgium, Spain, Indonesia, Formosa and Bolivia—are covered in the formula, since they are the only countries in which there are official restrictions on the number of film imports from the United States. Division of permits in each of the countries involved is based on the following:

1. Thirty-six per cent of the permits to be divided equally among the 10 member companies.
2. Thirty-two per cent of the permits to be based on the billings of each company's American pictures in the country covered.
3. Thirty-two per cent to be based on the combined billings of each member company in the group of seven representative countries, including the United States.

Japan, when MPEA member companies have a total of 102.09 import permits, will be the first country where the new formula will be applied, Mr. Johnston said.

When this man walks into your theatre...

...your service worries are over. In thousands of theatres throughout the United States, exhibitors and projectionists welcome the appearance of an ALTEC field engineer.

Why?

Because ALTEC SERVICE is always one step ahead of the industry's continuing technical parade.

Whether your sound is optical, magnetic, optical-magnetic, single or multiple channel, ALTEC field engineers have the right answer for every problem.

Get in step with ALTEC. Join 6,000 ALTEC customers in the march to better sound.

SPECIALISTS IN MOTION PICTURE SOUND
161 Sixth Avenue • New York 13, New York
Savini Dies
At Age of 71

MIAMI: Robert Madison Savini, 71, an early motion picture distributor and head of Astor Pictures Corporation of New York, died April 29 at his winter home on the Florida Keys near here. Born in New Orleans, he entered film distribution with the Dixie Film Company in New Orleans, then a Warner exchange.

Afterwards he organized Savini Films, Inc., with offices in New Orleans, Atlanta, Charlotte and Memphis. After 1925 he operated theatre enterprises in Florida, and financed many films. In 1933 he formed Astor Pictures Corp. He also was president of Yucca Pictures, Ajax Pictures, Charbob Pictures, Astor Export Corp., and Atlantic Television Pictures Corp.

In recent years, his 26 companies, of which the Astor concern is the parent organization, reissued films for television and educational purposes. Mr. Savini at one time held a near-exclusive franchise to distribute early motion pictures in many southern states. He was a member of the Motion Picture Pioneers and Variety Clubs International and is survived by two brothers and two sisters.

Edward Arnold, 66,
Veteran Actor

HOLLYWOOD: Edward Arnold, 66, veteran screen character actor who entered films in 1915, died here April 26 of a cerebro spinal hemorrhage. Born Gouthier Schneider in New York February 18, 1890, he made his stage debut in 1907, later winning prominence in films. Among the many pictures in which he appeared were “Diamond Jim,” “Sutter’s Gold,” “Come and Get It,” “Dear Ruth,” “Three Daring Daughters,” “City that Never Sleeps” and “Man of Conflict.” He is survived by his widow and three children by a previous marriage.

Edward Weiss

CUYAHOGA FALLS, OHIO: Edward Weiss, manager of the State theatre here, died April 24 in Mariemont Hospital of a heart condition. A wife and daughter survive.

Reissue “Divorcement”


THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended April 28 were:

Albany: The Ladykillers (Cont.) 2nd week; Meet Me in Las Vegas (MGM).
Atlanta: Body Snatchers (A.A.); Indestructible Man (A.A.); The Man With the Golden Arm (U.A.) 3rd week; Meet Me in Las Vegas (MGM); Miracle in the Rain (W.B.).
Boston: I'll Cry Tomorrow (MGM); The Ladykillers (Cont.); The Swan (MGM); Touch and Go (U-I).
Buffalo: Forbidden Planet (MGM); Jurul (Col.) 2nd week; The Man in the Gray Flannel Suit (20th-Fox) 5th week; Mohawk (20th-Fox).
Chicago: Alexander the Great (U.A.) 4th week; Comanche (U.A.) 2nd week; Come Next Spring (Rep.) 2nd week; Diabolique (UMPO) 19th week; Forbidden Planet (MGM) 3rd week; The Harder They Fall (Col.) 3rd week; The Man in the Gray Flannel Suit (20th-Fox) 4th week; Meet Me in Las Vegas (MGM) 2nd week; The Swan (MGM) 2nd week.
Cleveland: Cockleshell Heroes (Col.); Jurul (Col.).
Columbus: On the Threshold of Space (20th-Fox); The Swan (MGM).
Denver: Ballet of Romeo and Juliet (Tohahn); The Creature Walks Among Us (U-I); Heartbreak Ridge (Tudor); Jurul (Col.) 2nd week; The Ladykillers (Cont.) 5th week; The Swan (MGM).
Des Moines: The Man in the Gray Flannel Suit (20th-Fox) 3rd week.
Detroit: I'll Cry Tomorrow (MGM) 7th week; Oklahoma! (Magna) 10th week; The Swan (MGM).
Hartford: Carousel (20th-Fox) 3rd week; Comanche (U.A.); Diabolique (UMPO); Jurul (Col.) 2nd week; Littlest Outlaw (B.V.) 2nd week; The Man in the Gray Flannel Suit (20th-Fox) 2nd week; On the Threshold of Space (20th-Fox).
Indianapolis: Forbidden Planet (MGM); The Man in the Gray Flannel Suit (20th-Fox) 3rd week; Rock Around the Clock (Col.).
Jacksonville: Littlest Outlaw (B.V.); The Man in the Gray Flannel Suit (20th-Fox); Serenade (W.B.).
Kansas City: The Man in the Gray Flannel Suit (20th-Fox) 2nd week; The Swan (MGM).
Memphis: The Swan (MGM).
Miami: The Man in the Gray Flannel Suit (20th-Fox) 3rd week; Oklahoma! (Magna) 9th week; The Swan (MGM) 2nd week.
Milwaukee: Forbidden Planet (MGM) 2nd week; The Man in the Gray Flannel Suit (20th-Fox) 3rd week; The Man With the Golden Arm (U.A.); The Swan (MGM) 3rd week.
Minneapolis: Diabolique (UMPO) 2nd week; The Swan (MGM).
New Orleans: Forbidden Planet (MGM) 2nd week; Jurul (Col.); The Man in the Gray Flannel Suit (20th-Fox) 2nd week; The Swan (MGM).
Oklahoma City: Jurul (Col.) 2nd week; The Man in the Gray Flannel Suit (20th-Fox) 3rd week; On the Threshold of Space (20th-Fox) 2nd week; Serenade (W.B.); The Swan (MGM) 2nd week.
Philadelphia: Carousel (20th-Fox) 7th week; The Man in the Gray Flannel Suit (20th-Fox); Meet Me in Las Vegas (MGM) 3rd week; Picnic (Col.) 9th week; Serenade (W.B.) 4th week; The Swan (MGM) 2nd week.
Pittsburgh: Backlash (U-I); Diabolique (UMPO) 3rd week; The Man in the Gray Flannel Suit (20th-Fox) 3rd week; Night My Number Came Up (Cont. Dist.) 4th week; The Swan (MGM).
Portland: The Man in the Gray Flannel Suit (20th-Fox) 2nd week.
Providence: The Swan (MGM).
San Francisco: Diabolique (UMPO) 18th week; Doctor at Sea (Rep.) 5th week; The Man in the Gray Flannel Suit (20th-Fox) 3rd week; Oklahoma! (Magna) 11th week; The Sea Shall Not Have Them (U.A.) 2nd week; The Swan (MGM) 2nd week.
Toronto: The Birds and the Bees (Par.); The Court Jester (Par.) 2nd week; Forbidden Planet (MGM) 2nd week; I'll Cry Tomorrow (MGM) 6th week; The Ladykillers (Cont.) 5th week; The Man With the Golden Arm (U.A.) 3rd week; Serenade (W.B.).
Vancouver: The Swan (MGM).
Washington: The Harder They Fall (Col.); Picnic (Col.) 10th week; The Man in the Gray Flannel Suit (20th-Fox) 4th week; The Swan (MGM).

Two New York Houses Sold

Two theatres in New York City have been sold by Samuel Friedman, it is announced by Berk & Krumgold, theatrical real estate specialists. Assessed for a total of $300,000, they are the 1,500-seat Palestine theatre and the 1,000-seat Charles theatre. Buyer was an investing client of Gainsburg, Gottlieb, Lavitan & Cole.
ALBANY
A sizable portion of the territory's spring business drop-off can be attributed to drive-ins forced first to postpone openings—because of heavy snowfalls—and then to operate under handicaps of cold and wet weather, according to many Film Row observers.... Total of drive-ins serviced has not yet approach 60, when Joseph Warren opens one under construction near Ballston Spa. Owner of the Greater Pittsburgh drive-in and of the Super 30 drive-in (McKeesport), Warren hopes to have the 1,000-car business operating by July 1. He is said to plan bidding for the first run in Saratoga area.... Catholics employed in motion picture industry are eligible for membership in the new Communications Art Guild of Diocese of Albany, which will be addressed by Bishop William A. Scully at a May dinner meeting. .... Marriages: Adam Minarick, Columbia head shipper and Local B-43 president, and Louise Cavota, in Mechanicville.... Sarah Torre, 20th-Fox biller, to Ronald Houghtaling, in Albany.

BUFFALO
Elmer F. Lux, chief banker, Variety Club of Buffalo and past president of the Common Stockholders of the recently organized Greater Buffalo Film and TV Council the other day in the Katharine Pratt Horton Chapter of the DAR and told the members they should become interested in learning details of its people and that their energies should be directed along the lines of constructive criticism. ... Rudolph Bach, former sales representative for Allied Artists in the Buffalo and Albany territories, has been named to the same position for I.F.E. Releasing Corp., in the Buffalo and Pittsburgh areas, with headquarters in Buffalo.... John R. Zimmer- man, 68, Williamsville, for almost 20 years the owner of the Candy Vending Machine Company, is dead. Surviving is his wife, Mrs. Maryane Haas Zimmerman. .... The Teck theatre's international attendance in April has moved the first April of Cinerama in Buffalo, a year ago, by 30 per cent, according to Boris Bernardi, managing director of the house. "Cinerama Holiday" is in its third month on Main Street, and Bernardi considers its steady advance beyond marks set early last year by "This Is Cinerama."

CHARLOTTE
Bob Sandbach, United Artists exploitation man, was here to publicize "Alexander the Great." .... "Man in the Gray Flannel Suit" went into its second week at the Carolina as "I'll Cry Tomorrow" began its fourth at the Manor.... "The Swan" opened at the Plaza just one day before the first ceremony of the Prince Rainier-Grace Kelly wedding. .... "Goodbye My Lady" had a good opening at the Imperial.... Cy Dillon, Republic branch manager, and Jimmy Greenleaf, Universal-International exchange chief, went to Florida for a fishing trip.... Everett Olsen, South Carolina Beach drive-in operator, was here to book and buy pictures for his theaters.... Gene Dyer, manager of Allied Artists exchange, just can't seem to get away from the former location of his office on Poplar St. Gene parked his car in a small space next to the exchange and after leaving it the emergency brake suddenly popped loose. Gene heard it rolling and looked around just in time to see the car, which had backed into the street, smash through the plate glass window of the old building.

CHICAGO
Big news for the week was George Gobel's return to the Windy City. Gobel will make a trip to the Midwest with searchlights and celebrities, introduced Gobel's first film, "The Birds and the Bees," May 1 at the State Lake theatre. .... Eleven outdoor theatres, all in full swing, "swipe their hips and down" as far as the weather is concerned, but a rundown report shows a profit at the various box offices. Several managers feel the "suburbanites" on whom they largely depend for patronage may be welcoming first-run films out of the loop after a winter of TV.... The Essexian Halsted Outdoor has designated Friday evening as "College Night." It's especially for young people who want to meet with friends from school and enjoy top filml fare and popular-priced food at the Essexian Halsted Outdoor. Mr. and Mrs. John Bal- lan celebrated their 40th wedding anniversary this week.

CLEVELAND
Continued cold and rainy weather has worked a hardship on drive-in theatres in this area but has failed to reduce them to the benefit of indoor theatres as expected. Cleveland Cinema Club with president Sally Swisher presiding, celebrated its 40th anniversary April 25 with a luncheon in the Heights Lounge. Main speaker was Miss Bertelle Lyton, one of its founders, who recalled some of the club's accomplishments such as coining the phrase "better films," urging a film delivery service to supplement the then current managers' pick-up of films, organizing junior cinema clubs in High Schools to study the various arts in motion pictures for better evaluation and the establishment of selected films for children's matinees. John Dugan is here from St. Louis to join Co-operative Theatres of Ohio, filling the gap created by the resignation of H. E. MacManus. .... Variety Club members at a forthcoming meeting will vote on a new club location. Present location is in the Hollenden Hotel. Chief banker Marshall Fine announces July 27 as the date of the annual golf tournament to be held at the Lake Forest Country Club.

COLUMBUS
The New Lexington theatre at New Lexington, Ohio, has been acquired by the Epifano Corporation of New Lexington from Paul Russell, who will continue to operate the Russell theatre at nearby Som- erset, Ohio. Manager Robert Sokol of Loew's Broad and Ralph G. Pollock of United Artists persuaded Mayor M. E. Sensenbrenner to sign a petition addressed to the U. S. Treasury, asking the reimbursement of Indian head pennies. The suits, which landed in local newspapers, was arranged in advance of the opening of the Carl Krueger Western, "Comanche." The Treasury discontinued the minting of Indian head coins some 20 years ago.... Free drive-in operated by the Inter-denominational Chris- tian Theatre on West Mount Street opened for the summer season on April 28. The theatre, which is supported by free-will donations, operates Saturday nights only. James Rea is manager.

DENVER
Park-In Theatres Inc., Camden, N. J., which claims to own patent rights on drive-in theatres, won a judgment of $6,330 from the United Drive-In Theatres Corporation, which is operating the North, East, West and South drive-ins here. The judgment was entered in U. S. district court. The suit was filed (Continued on following page)
because of a contract that called for $1,000 down, and 3½ per cent of net boxoffice receipts. ... Don Beers, owner of the Santa Fe, Santa Fe, N. M. went to California on a two-week vacation. ... The office force at Metro gave Mike Craner, sales manager, a party in celebration of his 25 years with the company. They gave him a pen and pencil set. ... Sam Langwith, owner of Western Service & Supply, is on the mend after a stay in St. Luke’s hospital. ... Beverly McAdams, booking secretary at Columbia, and Robert Bisner were married at Vencugo, Neb., ... C. U. Yaeger, Atlas Theatres president, has returned from a lengthy stay in Florida, and he and Dave Davis, general manager, are making a tour of the company theatres in Lamar, Salida, Gunnison, Monte Vista, Golden and Denver, all in Colorado.

**DES MOINES**

John Houseman of MGM was speaker at a three-day regional convention of the Catholic Theatre Conference at Dubuque recently. Delegates from Illinois, Wisconsin, Michigan, Nebraska and Iowa attended. ... A premiere showing of Alec Guinness in "The Prisoner" added about $500 to the treasury of the Scott County Association for Mental Health. The showing was held at the Coronet theatre in Davenport and tickets were sold for $1.50 each. ... I. C. Jensen, 56, manager of the Met theatre at Iowa Falls, since 1944, died at Ellsworth Municipal hospital there. He had been ill for three months. Before moving to Iowa Falls, Mr. Jensen had managed a theatre in Fort Dodge and had been in the banking business in Grundy Lake and Mason City. ... WOMPI chapter has been organized in Des Moines by a group of about 35 women. Dorothy Pohl of United Artists was named president of the newly-formed chapter. First vice-president is Thelma Washburn of RKO; Alice Weaver of Reart Pictures is second vice-president; Joleen Callahan, Paramount, recording secretary; Betty Heinstock, NSS, corresponding secretary, and Eva Cloas, RKO, treasurer. Board members include Florence Work and Mary Jane Jones, Central States Theatre Corp.; Gladys Cran dall and Nan Bishop, Iowa Film Delivery; Kaye Hansen, RKO; Pearl Fort, Tri-State Theatre Corp., and Mable Magnusson, Universal.

**DETROIT**

Oldtime and well-known circus publicist Frank Braden was in for "Trappee" Braden, who has passed out Ringling tickets over the years, knows a lot of newsmen usually untouchable through regular channels. ... Censors looked at 457,000 feet of film without a cut. One theatre front out of a possible 31 was objectionable. ... Jack Krass’s Main in Royal Oak will offer new seats. Service Seating Co. doing the job. ... Harry Balk moves up to supervisor at Korman Enterprises. ... Bernard Samuels takes over management of the Jolly Roger drive-in. ... Injunction against Highland Park’s no overhanging sign ordinance has been extended another six months.

**HARTFORD**

John O’Connell has been named manager of the Manchester drive-in theatre, Bolton Notch, Conn., by Bercal Theatres Inc. of Hartford. ... Gregory Stewart has been named assistant manager, Brandt’s Portland drive-in, Portland, Conn. ... Four circuit suburban theatres have increased adult admissions by ten cents. The Hartford Theatre Circuit has boosted adult charge from 60 to 70 cents at the Lennox, Hartford. ... Same situation went from 25 to 30 cents on children’s admissions. Perakos Theatre Associates increased adult charge from 60 to 70 cents at the Eastwood, East Hartford, and Elm, West Hartford, and children’s price from 25 to 30 cents at the Elm. The Eastwood had been charging 30 cents for children for sometime. ... The Plaza, Windsor, Lockwood & Gordon house, has gone from 60 to 70 cents on adult admissions.

**INDIANAPOLIS**

The Variety Club will hold its annual golf tournament and outing at the Indianapolis Country Club Thursday, Aug. 9. ... Dick Frank, Paramount branch manager, and Dave Friedman, field representative, spoke before the Indiana Council of Women here Thursday. ... William H. McNabb, retired theatre owner, died at Mooresville April 18. He was 81. ... Jerry Haugk of Mooresville has been named manager of the Wheel-In there. ... Mike Make has installed a new 78-by-40 screen at the Airline drive-in, Winchester. ... Dick Hand also has installed a new wide screen at the Melody drive-in, Culver. ... Ben Misenheimer, former Monticello hardware store owner, has bought the DeLux drive-in at LaPorte. ... Jerry Allan, ex-field representative for MGM here, has started an independent agency to help with theatre or circuit promotions. ... Mrs. Ed Spiers, president of the Variety Club’s ladies auxiliary, will attend the Variety International convention in New York.

**JACKSONVILLE**

Jack Wiener, MGM press representative for Florida, resigned his post and left for New York City. ... Evelyn Carmichael is Tom Sawyer’s new secretary at FST. ... Veteran film salesman and booker Abner Camp has been appointed branch manager of the local Howco Exchange. ... The United Artists organization is in the process of setting up a full-fledged branch office here (Continued on opposite page)

**FRIENDS PAY TRIBUTE TO VOLLENDORF ON HIS RETIREMENT FROM MILWAUKEE FILM POST**

Among the guests who got up to sing his praises were such as Jack Lorentz, branch manager of 20th Century-Fox, who said Eddie’s “cards were always face up”; Mr. Perlewitz of Theatre Service, who said Eddie’s word was law. He always wound up on top. We never had a picture go wrong, and there never was a time he couldn’t take care of his work. I never worked with a squarer person than him.” Harold Fitzgerald, known as the “dean of Wisconsin Showmen,” said: “If it wasn’t for the Eddie Vollendorf there wouldn’t be any big producers. The booker is the heart of the business.” Eddie’s friends presented him an inscribed watch, indicative of the high esteem in which he is held.
with Byron Adams moving in from Atlanta to serve as manager. Salesman "Buck" Robuck has maintained an office here for a long time. Leonard Allen, Paramount publicity chief, came in from Atlanta to promote bookins of "The Birds and the Bees."

Thomas P. Tidwell, 20th-Fox branch manager, spent several days in South Florida.

Leon D. Netter Sr., retired FST and FST honest, and Mrs. Netter have moved from Ponte Vedra Beach to Browxville, N. Y.

Dick Beck came in from Kissimmee to visit his son Bill Beck, manager of the Five Points and Tommy Belo, Capital Releasing Corp., Atlanta, was a caller at circuit and booking offices.

J. R. McCracken has acquired the Cedar theatre, Cedar Key, from R. C. Mullins.

**KANSAS CITY**

The program for the meeting May 8, at Kansas City, the Allied unit of Kansas and Missouri, will include presentation of the Federal tax situation, by Senn Lawer, general manager of Fox Midwest. Mr. Lawer is chairman of the tax committee for the Allied unit. Mrs. Bill Shanklin, of The Cowtown drive-in at St. Joseph, Mo., operated by Beverly Miller, has a new and spectacular sign—an animated neon portraying a cowboy lassoing a cowgirl. Mr. and Mrs. Herbert Miller, exhibitors of Johnson Drive-in, have purchased Edson's car to Ft. Collins, Colorado, for delivery to him at Camp Carson. The board of directors of the Kansas-Missouri Theatre Association met recently under the chairmanship of Don Burnett, president, and discussed plans for the next general meeting.

**LOS ANGELES**

Leah Rosenbaum has resigned her position at Columbia to join the Favorite Film office as secretary. The Loma theatre in Burbank, which was closed due to damage by fire, will re-open May 9, owner Chuck reports.

Fredric Stein has appointed George Walscott, formerly of the United Artists circuit, manager of his recently acquired Nortown drive-in. Since he was with the company was N. P. Jacobs, president of Favorite Films of Calif.

Resigning as salesmen from Republic was Ken Maag, who has joined an organization producing prestige pictures, "100,000 Women." The company has acquired the home of Connie Baker, who handles the theatre directory for the Los Angeles Herald Express, and delivered a baby girl. Saul Goldman has been transferred from Chicago to the sales department of RKO here. In from Las Vegas to line up some new product for the Nevada Theatres was Lloyd Katz. Hugh Braly of Distributors Corp. of America's division office for Portland and Seattle. Seymour Borde and Harry Novak, manager and booker respectively at RKO, are chairman for Film Row of the May United Cerebral Palsy drive.

**MEMPHIS**

Sale of Houla theatre, Houla, Miss., to L. L. LaFour by Alfred Bishop has been announced. . . Dixie theatre, Reiple, Miss., has been sold by Strand Enterprises, Inc., to Gradon Farrow and Wesley McGar. . . Malco Theatres, Inc., Memphis, is increasing its drive-ins to five. Two new 68-car drive-ins are being built in Memphis, one near Jackson Avenue where it reaches the Raleigh Community and one on Highway 61, South, at Rains Avenue, M. A. Lighthman, Jr., announced. Both will be finished during May and opened right away for the 1956 season. This new construction will give Memphis 10 drive-ins with more than 5,000 parking spaces in all. Mr. Bishop has opened his Cardinal drive-in, Mayfield, Ky., for the summer.

W. T. Ellis, owner, has closed the Ellis theatre, Philadelphia, Miss., temporarily for remodeling.

The Missouri theatre, Parsons, Kan., which has been closed, has reopened for weekend operations.

**MIAMI**

Hank Meyer, publicity chief for Miami Beach Theatre, was exuberant over the fact that 11 national network shows were originated from Miami last week. "Big Payoff" had five-daytime shows and Arthur Godfrey contributed the remainder. Hollywood hoopla christened the recent opening of North Dade drive-in, according to managing director George Wilby. This 750-car operation, latest in the Wometco chain, had all the VIP's of the circuit and its company affiliate, WTVJ, together with the station's TV personalities in a grand turnout to meet the opening crowd.

Arthur Davis of Gold Coast Pictures reports the Sunset in South Miami has gone first run, on an independent picture basis. FST reports some personalities concerned with Margolesky, managing the Beach, Allan Johnson managing the Gables and Lynn Godfrey coming down from Daytona to manage the Warner in Ft. Lauderdale, Fla.

**MILWAUKEE**

Wisconsin Victory Club, Tent 14, held an eventful farewell luncheon for Lewis Elman, former branch manager at the RKO exchange, who is returning to the West Coast. The luncheon, attended by about 100, was held at the Jewish Center. A watch was presented to Mr. Elman. Joe Reynolds, manager of the Tovnie theatre, ran a successful contest promoting "Forbidden Planet" which has done very well there. The contest had to write on a post card as many times as they could "Robbie the Robot." Two Robots were given to the ones who wrote the three words the most on the post cards. The story of the manager of the Epic, Al Fitter, will make his first visit to Milwaukee since his appointment with Mike Lee, district manager. Mr. Fitter is from Minneapolis.

Gerry Schobro, contract clerk at United Artists, is vacationing in New Orleans. . . . Nina Stewart, stenographer at United Artists, was married last Saturday to Douglas Knowlton.

**MINNEAPOLIS**

The town board and the zoning board of suburban Eden Prairie have voted not to recommend an application for the proposed Flying Cloud drive-in from agricultural to commercial. Otto W. Kolos, operator of the Oxboro theatre in suburban Oxboro, had planned to erect an outdoor stand on the property. . . . Don Swartz Independent Film Distributors has been given the franchise for distribution of product of Associated Film Releasing Corp. of Beverly Hills, Calif., in the Minneapolis area. Five pictures are being put into immediate release.

Don Urquhart, salesman at Warner Bros., is the father of a baby girl, Mary Kay. . . . C. J. (Fay) Dressell, branch manager of RKO, is back at work after being hospitalized.

**NEW ORLEANS**

The secretary of the state of Mississippi in Jackson issued a charter to the Beverly Drive-in Theatre Corp., headed by local capital stock was listed as $20,000. Herb and Sue Hargroder are the chief owners of the drive-in. Mr. and Mrs. Billie Bray opened the 82 drive-in, Stamps, Ark. The drive-in has been closed since the middle of the summer last year.

Arthur C. Bromberg, president of Allied Artists Southern, returned to his home in Bayou La Batre, Ala, after a week's stay in a hospital here for a check-up. Mr. Bromberg is president of the Southern Theatre Service, and his partner, Frank Lais, Jr. in theatre and Dixie Film Exchange operation, accompanied their families on an early vacation jaunt to Florida.

The Royal was temporarily closed for the reopening of the Meridian drive-in, Meridian, Miss., was delayed to May 4. . . . WOMPI members, Augusta Wool-er of MGM, and the Oriental, Denver, eastern Theatre Equipment Co., attended the district convention of the Pilot Club at the Buena Vista Hotel, Biloxi, Miss., April 21-23.

Cecil Kennedy reopened the Cil in Stamps, Ark. Kelly also operates the Fox, Plain Dealing, La.

**OKLAHOMA CITY**

Work has been started on Barton's new Hillcrest drive-in theatre in the Hillcrest Addition. The theatre will have a twin screen, 150 by 75 feet and the tower will be about 100 feet tall. Completion is scheduled for early Fall. . . . The Astra, a new cafe, a twin cafeteria, is now completed at the 77 drive-in theatre.

The Warner theatre is now being converted to handle Cinerama for Kulsman. Manager Ed Peets reports it is a "Cinerama." "Gyps and Dals" was being shown for the first time at two suburban theatres this week: Barton's Redskin theatre and the Will Rogers theatre. . . . "The Life of Verri" is at the Plaza theatre this week.

Jack Benny was in Oklahoma City April 28 at the Municipal Auditorium. Proceeds from the show went to the Oklahoma City Symphony and the Oklahoma County Council for Mentally Retarded Children.

**PHILADELPHIA**

Frank Wolf, veteran Stanley Warner Theatres manager, leaves the circuit to become steward-manager of the local Variety Club; and Charlotte Zeglin leaves Berlo Vending Company to replace Molly Ross as club secretary. . . . The Orient, Dunmore, Pa., has been reopened and is now under the management of Percy Carr, former busines manager of Local 329, Motion Picture Projectionists Union in Scranton, Pa. The post of business agent is now held by Sam Keesler.
of the Comerford Theatres there. ... George Resnick has sold his Dell, neighborhood house here, to Sam Shapiro; and William Fishman has transferred the operation of his Vogue, also a neighborhood house, to Sam Shapiro, who operates the Uptown. ... Jack Jaslow, independent distributor, is handling the area distribution for "The Shepherd Has Five Legs" and "Dialogue." ... George FPC, the Manhattan Goldman Theatres executive, was hospitalized and is now in Florida recuperating from ulcer trouble. ... Tom Walker, Comerford Theatres executive, was named to serve on the Sustaining Fund executive in the current Chamber of Commerce membership drive in Scranton, Pa. ... Management of the Manor, Wilming- 

PITTSBURGH

"Hilda Crane" has been added to the weekly box chart following "The Harried They Fall." ... Shortage of top product is driving the Stanley back into the double bill policy again. ... "Slightly Scarlet" and "Glory," both from RKO, are set for the high spot this week. ... "The Bhownai Junction" and "Last for Life" booked into the Pitten after the May 25th date of "Alexander the Great." ... "Seven Wonders of the World" is going great guns in the Warner, with show trains from Aljon, Canton and Cleveland helping a lot. ... The local critics have been invited to New York May 15 by United Artists for "Trapeze" screenings. ... The Fulton snagged "The Revolt of Manne Stover" to follow "Backlash." ...Business in the neighborhood art houses is still potent, with "The Night My Number Came Up" staying a fifth week and "Dialboque" going for a fourth. ... Clara Smith, hospitalized Stanley Warner switchboard operator, returned to her job. ... John Wood, Harris utility manager, temporarily filling in at the Pitten, which the Harris interests operate for George Skouras.

PORTLAND

Marty Foster, managing director of the Guild theatre, has returned to his office in San Francisco. ... Liberee will be in town on night for a concert at the Auditorium and Foster has set the pianist to cut the ribbon on opening night of the redecorated Guild, May 17. ... Colleen McKay in town for a week on a personal appearance tour. ... She has returned home after appearing in several C-U films. ... Herb Royster, manager of Broadway theatres, reports that the deluxe first run is nearing completion of its big overhaul job. Mrs. J. J. Parker has just returned from a brief trip to Los Angeles.

PROVIDENCE

At Siner, Strand manager, recently returned to this city following an emergency plane trip to California, to the bedside of his ailing father. Happily enough, his father's condition sufficiently improved for Al to continue his stay in the climactic stages. ... The New England première of "Serenade," starring Mario Lanza, took place at the Majestic. ... The Rhode Island première of "The Bed" was screened at the Avon Cinema.

ST. LOUIS

Among the drive-in theatres that have opened for the season in this area are the following: Harrisburg drive-in at Harrisburg, Ill.; the Skyway, Forrest City, Ark.; Haven, Wynne, Ark.; Starlite, Brinkley, Ark.; Pine Hill, Piedmont, Mo.; Midway, New Madrid, Mo.; Strand, Lancaster, Mo.; Starlight, Boonville, Mo.; Hilltop, Ste. Genevieve, Mo.; drive-in, Ellington, Mo.; Rolla, Rolla, Mo.; East St. Louis, East St. Louis, Ill.; Covington, Davenport, Iowa; Davenport, Iowa. ... The Autovue drive-in theatre, Mahten, Mo., has provided a new playground and merrymake- 
ground for the children. ... Police arrested a 20-year-old youth who assaulted Louis Spero, manager of the Marquette theatre, while Spero was carrying the box office receipts to the projection room. As Spero went down he dropped the cash box, which flew open and scattered the money, causing the youth to flee. ... MGM will film part of "Raintree County" at Reelfoot Lake in Arkansas this month.

SAN FRANCISCO

Stan LeFcourt, first assistant chief Barker of Tent 32, announced the following new members of Variety, inducted at the April 24 meeting in Atzins, John Bakhurst, James Chisholm, Joseph Emerson, Martin Foster, Richard Ivy, Sidney Klein, Elwood Sire, Paul Spiegel, Henry Stark and Jack Svetov. Walter Fisher and Charles Smalley operate the Valley theatre, Anderson. The owner is Louis Blair. ... The Lucky drive-in, Turlock, was sold by Bob Clark to the Affiliated Theatres, effective April 29. ... Jesse Levin, General Theatrical Co., is the agent for the booking and buying for the Mountain View drive-in, Mount Shasta. ... Sam Goldwyn arrived here last Thursday aboard the President Cleveland following the Tokyo premiere of "Guys and Dolls."

TORONTO

Named to succeed Emerson S. (Torely) Coatsworth as film procurement officer of the Canadian Broadcasting Corp., was William K. Moyer. Coatsworth resigned recently to become assistant general manager for Pictures for Television (Canada) Limited, an Empire-Universal subsidiary headed by T. A. Metcalfe. ... James R. Nairn, publicity and advertising head of the Playhouse Corporation, was the recipient of the year's Variety Club Tent No. 28 annual Award. He was the 11th person to be honored with such an award. He was given the award for his work in connection with the various charity events conducted by the club. ... The 11th Anniversary of the Variety Club was held recently in Toronto, with the first chief Barker, J. J. Fitzgibbons, being given a new lifetime rank by the club. ... Turning in a perfect paper of 60 correct answers in a tiebreaker, Mrs. Billie Hatson, 25-year-old switchboard operator, won an Oldsmobile automobile, the top prize in the recent Academy Awards contest sponsored by 83 theatres in Metropolitan Toronto and The Telegram.

VANCOUVER

Peter Barnes, a Texas rancher who also operates six theatres in Washington State on the British Columbia border and three in British Columbia, has expanded his holdings with the purchase of nine theatres in the Columbia Basin circuit in eastern Washington. His 15 theatres now comprise the largest independent chain in the area. ... Frank Fisher, vice-president of Odeon Theatres, is here from Toronto on an inspection trip of Pacific coast theatres. ... Pioneer theatre operator, Mrs. Annie Graham, 87, died after a brief illness. From 1914 to 1926 she operated the Star theatre on Main Street. It was torn down recently to make way for the new police building. Her son Guy is a vettetarion. ... Mickey Stevenson, office-manager-salesman at Paramount Pictures here, was promoted to branch manager in Toronto. He was replace- by Mel Hayter, former shipper; Marvin Proudflock moves from Warner Bros. to succeed Hayter. ... Richard Walsh, president of IATSE, was here on his way to Toronto to attend the labor convention. ... The FPC Capitol in Victoria is closing May 15 for a facelift. The theatre includes a new marquee and new sound equipment. The theatre is expected to be closed three to six months.

WASHINGTON

Mrs. Earl Warren, wife of Chief Justice Earl Warren, will be the Variety Club's "Mother of the Year" and will be honored at a Mother's Day Luncheon in the Statler Hotel May 14. ... The Metropolitan Opera at Los Angeles, which is booked for a February and April run, will open a special 25th annual during the month of April. "The Marriage of Figaro" was presented. ... George Gobel is expected in Washington on May 9, for a personal appearance at the Ontario theatre, for "The Birds and the Bees." ... The Vari- ety Club Board of Governors will meet on May 7. ... More than 100 youngsters attended the Variety Club Teen Age Juke Box Contest in the club theatre. Disk jockeys and record artists were present. ... "Cinerama Holiday" is attracting hundreds of the nation's capital sightseeing visitors.

"Gaby" Opens May 9

The gala opening of "Gaby," starring Leslie Caron, will be held at the Trans-Lux theatre, New York, May 9. The proceeds will go to the French Hospital. The French consul general and his staff will attend. Curtis Bernhardt directed "Gaby," which was produced by Edwin H. Knopf for MGM in CinemaScope and Eastman Color.
"What the Picture Did for Me"

**Columbia**

CREATURE WITH THE ATOM BRAIN: Richard Denning, Angela Stevens—This type of picture always brings in extra business. Played it late which did not hurt too much. Small town and rural patronage. Played Friday, Saturday, February 17, 19—James Hardy, Shoals Theatre, Shoblins, Ind.

IRON GLOVE, THE: Robert Stack, Ursula Thiess—A good 'Altman of the Round Table.' Robert Stack leads two other girls in a trip to the 13th Century, and makes them into the bravest. Ran with three curiosities to a house full of kids, so it didn't do any worse than usual. Played Sunday, Monday, February 12, 13.—Lew Br tỷ, Jr., Queen Theatre, McAllen, Texas.

**THREE HOURS TO KILL:** Dana Andrews, Donna Reed—A good Technicolor western that did very well at this theatre. Played Thursday, January 15, 16, 17, 18, 19.—Agha Ruksh Amaid, New Majestic Theatre, Hyderabad, Sind, Pakistan.

**THREE HOURS TO KILL:** Dana Andrews, Donna Reed—Good Technicolor western with Dana Andrews as a misfit poems coming from a horse's mouth. No one expected. Doubled with "Fire Over Africa," but didn't make it. Played Thursday, March 15, 16, 17.—Lew Br tỷ, Jr., Queen Theatre, McAllen, Texas.

**IFE**

OUTLAND GIRL: Silvana Mangano—An English talking picture that's all right for the art fans but not for family fare. Had a few of our young adult ticket buyers who are Saturday afternoon fans come down and mistake the one-sheets for something of a political nature, so when the snow was over, they were on the disappointed side. From comments made by art fans we learn there is a good deal of confusion between the title and plot, but other than this, comments were favorable. Excellent, and business was better the second night than the first. Played Tuesday, Wednesday, Thursday, March 13, 14.—Lew Br tỷ, Jr., Queen Theatre, McAllen, Texas.

**THEODORA, SLAVE EMPRESS:** Gianna Maria Canale—Interesting to the kids and families on both ends of the week and art fans mid-week. Played most of the time. Not making any money—just not losing as much. This Technicolor Roman Empire affair was a patron pleaser, and Miss Canale is quite a looker. Played Tuesday, Wednesday, March 20, 21.—Lew Br tỷ, Jr., Queen Theatre, McAllen, Texas.

**Metro-Goldwyn-Mayer**

ESCAPE FROM PORT BRAVO: William Holden, Eleanor Parker—This makes the second time in two years I've seen this, and about the fifth time I've seen it, and I still think it's the best Technicolor "bailiff" and "injuns" I've ever seen. Business was average on Sunday and nothing on Monday, but if I ever see California, Bill Holden is the first person I'll see. Played Sunday, Monday, February 15, 16.—Lew Br tỷ, Jr., Queen Theatre, McAllen, Texas.

**RIVERS OF CROSS:** Robert Taylor, Edmund Purdom—Here is a good picture—a very good one to put on your weekend billing. At least, that's what it is. If I turn over O.K. for the excellent picture, comments good. Play it if you can. Comments favorable. Small town and rural patronage. Played Saturday, January 19.—James Hardy, Shoals Theatre, Shoblins, Ind.

**STUDENT PRINCE, THE:** Ann Rhymer, Edmund Purdom—Here is the last of all our serious pictures. Small town and rural patronage. Played Saturday, January 19.—James Hardy, Shoals Theatre, Shoblins, Ind.

**Paramount**

TO CATCH A THIEF: Cary Grant, Grace Kelly—Had small crowds for this, but we did get several who had seen it before. Color and scenery beautiful. Since it isn't out of date, it should be a long run. Again, as in "North By Northwest," a fine story of the leading mountain people. Played Thursday, February 9—C. B. Sullivan, Crown Theatre, Camp Hill, Ala.

**THE LONESOME PINE**:

FRED MCMURRAY, HENRY FONDA—We had small crowds for this, but we did get several who had seen it before. Color and scenery beautiful. Since it isn't out of date, it should be a long run. Again, as in "North By Northwest," a fine story of the leading mountain people. Played Thursday, February 9—C. B. Sullivan, Crown Theatre, Camp Hill, Ala.


**Republic**

DIVIDED HEART, THE: Cornell Borchers, Yvonne Mitchell—This was beautifully handled—never a sob story, but intensely human interest. Business held to the end and many came out saying the decision wasn't our sympathy was first with one mother, then the other. Both mothers well played. Played Sunday, Monday, February 3, 4—C. B. Sullivan, Crown Theatre, McAllen, Texas.

**HEADLINE HUNTERS:** Rod Cameron, Julie Bishop—Doubled this cops and robbers in a ace re- express with "The Walking Man" (Col.) for a fair weekend date. Played Thursday, Friday, Saturday, March 22, 23, 24.—Lew Br tỷ, Jr., Queen Theatre, McAllen, Texas.

**Twentieth Century-Fox**

BLACK WIDOW: Gene Tierney, Van Heflin—One of the best thrillers seen for a long time and doubly enjoyable due to Cinemascope. Performances excellent, with enough suspense, humor and action to make this suitable for all types of houses. With this title and the impressive cast, together with the catchline not to reveal the ending, this ought to do business for most of your run. Played Thursday, Friday, Saturday, February 15, 17, 18.—David S. Kehl, Majestic Theatre, Kiteville/Nkana, Northern Rho- desia, Africa.

**GIRL IN THE RED VELVET SWING, THE:** Ray Milland, Joan Collins—Just finished this to one of our best grossers of the season. Did well with our fan-mail. Played Friday, Saturday, February 10, 11—Bill Brooks, Liberty Theatre, Hailey, Idaho.

**TALL MEN, THE:** Clark Gable, Jane Russell—Best grosser in more than a year—a natural for here. It was partly filmed here of west. Played Saturday, Sunday, Monday, Tuesday, January 21, 22, 23, 24—Bill Brooks, Liberty Theatre, Hailey, Idaho.

**TALL MEN, THE:** Clark Gable, Jane Russell—This is old and had played all around us, but drew above average business on Sunday, Monday, January 19, 20.—Hugh G. Martin, Princess Theatre, Mt. Dora, Fla.

**Universal**

ABRETT AND COSTELLO MEET THE MUMMY: Bud Abbott, Lou Costello—No creeps for Abbott and Costello when they meet the mummy. But they had good business. Played Thursday, Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, February 10, 11, 12, 13, 14, 15—Agha Ruksh Ahmad, New Majestic Theatre, Hyderabad, Sind, Pakistan.

**AIN'T MISBEHAVIN':** Roy Calhoun, Piper Laurie—This picture sure surprised me—a cute picture with a good plot, also swell songs. Pleased all who came out to see it, good color, good cast. Play it. Small town and rural patronage. Played Wednesday, February 20—James Hardy, Shoals Theatre, Shoblins, Ind.

**FEMALE ON THE BEACH:** Joan Crawford, Jeff Chandler—I never fail with Chandler. This one is a little lightweight for small towns, but I think it will give you extra on mid-week killing, as it did me. I have several Chandler fans here. Played Monday, Tuesday, Wednesday, February 14, 15—James Hardy, Shoals Theatre, Shoblins, Ind.

**TARANTULA:** John Agar, Mara Corday—Excellent business which broke house record. Topped all early counter income for a Sunday. Had SRO out for first time in three years. Percentage O.K. Played Sunday, Monday, Tuesday, January 16, 17, 18—Rodd Harvey, Jr., Grove Theatre, Lindsay, Calif.

**TOO WELL AND BACK:** Audie Murphy, Marshall Thompson—I can say one thing on this picture—it sure brought back some of my lost patrons. A swell picture, play it. This is the first time I have turned patrons away on account of a full house in three years. This is the kind of picture that puts a smile on your face and looks like old times. Terms are a little steep, which is the only thing wrong with this picture. If I could get three pictures a month like this, my worries would be over. Small town and rural patronage. Played Sunday, Monday, Tuesday, Wednesday, February 25, 26, 27, 28.—James Hardy, Shoals Theatre, Shoblins, Ind.

**Warner Bros.**

COMMAND, THE: Guy Madison, Joan Weldon—A good outside Technicolor CinemaScope picture with plenty of action. Did good business. Played Friday, Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, February 7, 8, 9, 10, 11—Agha Ruksh Ahmad, New Majestic Theatre, Hyderabad, Sind, Pakistan.

**HELEN OF TROY:** Rosanna Podesta, Jack Sernas—Very good box office. Excellent acting in this family movie. Large cast with very good work, in action. Both star, will climb to great heights. Very enjoyable to all who see it. Played Monday, Tuesday, Wednesday, January 15, 16, 17.—George Holden, Majestic Theatre, New York, N.Y.
Seek Single Censor Unit For Canada

TORONTO: A single national censorship board for Canada has been advocated by the chairman of Ontario's Board of Censors, O. J. Silverthorne. Such a board, in Mr. Silverthorne's opinion, would include the Province of Quebec, instead of having it on the outside.

Mr. Silverthorne's opinion, respected both in this country and in the U.S., was asked following recent suggestions from Manitoba and Saskatchewan cabinet ministers that there be two censor boards—one from the west and one from the east, with the possible exception of Quebec. "We seem always to be excluding Quebec in our thinking," Mr. Silverthorne observed. "Why shouldn't we find common ground with Quebec?"

Sparkling the current interest in a single board was a comment by Manitoba censor, M. V. B. Newton, who was supported by his superior, C. L. Shuttleworth, Minister of Utilities. The British Columbia censor, Raymond McDonald, said the matter merited discussion. Most non-committal of all was Charles S. Chaplin, president of the Canadian Motion Picture Distributors Association, saying that the CMPDA "would look with interest on such a plan." He was in favor, however, of a single board for the west.

Raymoger of combining censorship boards was brought up by Honorable C. C. Williams, Minister of Labor, for the Province of Saskatchewan, in the provincial legislature. His portfolio includes the censorship board headed by the Rev. D. J. Vaughan. Mr. Williams said there were too many boards.

Film Companies Scored

While flattering to the film companies—"some motion pictures use the filthiest of words and expressions which have nothing to do with the theme or story"—Mr. Williams charged film companies play off censor boards, one against the other. He said the boards are subject to strong protests from the film owners who "then use every means at their command to have the decisions reversed, and with some success."

"The film companies," he said, "lament the amount of money they will lose, and that censors of other provinces have passed the same picture, or most of the states have passed it, and so on." He said it was doubtful whether Quebec would enter his plan for two censor boards for Canada. Quebec laws were "quite strict."

"Lincoln" Set for Cannes

The Academy Award-winning short film, "The Face of Lincoln" will be shown at this year's Cannes Film Festival, it is announced by Harvey Pergament, president of Cavalcade Pictures, Inc., the distributor.

People in The News

Eric Johnston, Motion Picture Association of America president, will be host at a dinner in Hollywood May 31 to Indonesia President Soekarno.

J. Emmett Dalton has been appointed exclusive representative for the Superscope 235 process in Great Britain.

Morris Leffkow will join Paramount Film Distributing Corp., May 7 to become associated with Charles Bausberg in the worldwide distribution of "The Ten Commandments" and "War and Peace."

Dick Dickson, veteran circuit executive, has resigned his post at United Artists theatres. No successor has been named.

Legion Approves 17 of 21 New Productions

Of the 21 productions reviewed last week by the National Legion of Decency, seven were put in Class A, Section I, morally unobjectionable for general patronage; 10 in Class A, Section II, as morally unobjectionable for adults; three in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "Earth vs. the Flying Saucers," "Goodbye My Lady," "King of the Coral Sea," "The Leather Saint," "Quizzom, Frontier Scout," "Screaming Eagles," and "Toy Tiger." In Section II are "Bhowani Junction," "The Catered Affair," "Emergency Hospital," "Foreign Intrigue," "Johnny Concho," "Kid for Two Farthings," "The Last Ten Days," "Massacre," "Murder on Approval" and "Safari." In Class B are: "The Killing," because of "low moral tone;" "The Revolt of Mamie Stover," because it is "highly questionable for entertainment purposes," and "tends to glamorize and arouse undue sympathy for an immoral character, and contains suggestive dialogue and situations," and "While the City Sleeps," because of suggestive costume, dialogue and situations. In Class C is "The Naked Night," because of "grossly suggestive costume, dialogue and situations, very serious dangerous to Christian and traditional standards of morality and decency. It is completely lacking in morally compensating values."

Wisconsin Allied Meets At Resort June 11-13

MILWAUKEE: Wisconsin Allied will hold its annual convention at the Schwartz Resort Hotel, Elkhart Lake, Wisconsin, June 11-12-13, the group announces. This will be the first year in Wisconsin Allied's history that its convention was not held in Milwaukee. According to Angelo Provenzano, president, the resort offers complete meeting facilities and also recreational resources.

George H. Wilkinson, Jr., president of the Motion Picture Theatre Owners of Connecticut, and operator of the Wilkinson theatre, Wallingford, has been named to the advisory board of the Wallingford branch of the Union and New Haven Trust Co.

Mervin House, RKO studio publicity director, arrived in New York this week from Hollywood for a series of meetings at the home office.

David A. Levy, retired Universal executive, will be honored by the Motion Picture Bookers Club of New York at the Hotel Taft on May 14. The occasion will be a closed meeting.

Japan Trade Important: Goldwyn

HOLLYWOOD: The need for recognition of Japan's intention of trading with the west, rather than have its goods marketed to Communist China, was pointed out by Samuel Goldwyn last week, following his return from a six-week tour of the Far East.

He said that during his trip he had the opportunity of talking to many persons in various walks of life and that there is a real liking for Americans. However, "they were also obviously perplexed and surprised at what to them appears a violent anti-Japanese sentiment in the U.S., as represented by such action as that of the South Carolina legislature in requiring firms selling Japanese textiles to place on the front of their packages a business large signs stating that fact.

"Best Foreign Customer"

"The perplexity of the Japanese is increased by the fact that they know that Japan is the best foreign customer for American cotton coming from the southern state now agitating against Japanese imports. They also realize that Japan is the best foreign customer for American wheat from our farms in the Middle West and for rice from California."

Mr. Goldwyn added that the Japanese "have heard our leaders declare that it is important to keep Japan on the side of the free world and they know that Japan cannot be a healthy partner without the opportunity to trade and export her goods. If these Japanese goods cannot be sold to Americans and other nations of the free world, they will look elsewhere and the most readily available alternate market in their eyes is Communist China."
THINGS TO REMEMBER

We've heard "Rube" Bolstead, vice-president of Famous Players-Canadian Corporation, deliver his inspirational talks to their managers in meetings in Canada, and we have high respect for his good showmanship, which is typical of John J. Fitzgibbons, and the whole circuit organization, from the Maritime to Victoria Island. Famous Players-Canadian boasts more two-time Quigley Grand Award winners than any other theatre organization in the world, and such work is truly inspired by their top executives.

Now, we like "Twelve Things To Remember," which comes as a note from R. W. Bolstead, to the men in the field. As Dan Krendel says, "it's verbal dynamite"—twelve points that are potent enough to incorporate into the plan and policy of every working theatre manager. We quote them verbatim, as submitted in Dan Krendel's "Ballyho Bulletin."

1. The value of time.
2. The success of perseverance.
3. The pleasure of working.
4. The dignity of simplicity.
5. The worth of character.
6. The influence of example.
7. The power of kindness.
8. The obligation of duty.
9. The wisdom of economy.
10. The virtue of patience.
11. The improvement of talent.
12. The joy of originating.

BOB WILE, in his bulletin from the Independent Theatre Owners of Ohio, comments on the double-truck newspaper ad placed for "Alexander the Great" in the Cleveland Plain Dealer, which, he says, cost $2,000 and he laments the expenditure of so much money for such a purpose. He wishes that the 320 inches of space had been used as eighty 4-inch ads on as many pages in the Sunday issue, thus getting on every page, because the potential movie-goers read the amusement page, and make up their minds, without the impact of a blockbuster. Maybe, but we think that anything that is new and different has impact—and it may be a good thing to try Bob's idea next time. But, meanwhile, the splurge that United Artists put behind "Alexander" will conquer new worlds in advertising—and anyone can play the field, if they have money to put down on win, place or show. Many small ads, repeated on as many as 80 pages, would certainly provide impact—just once. And so will the double-truck on "Alexander"—it's a one-time shot, not to be repeated soon by any others.

PERHAPS, there's nothing new in this business, but there are new twists for old ideas. And we quote Dave Jones, of Kerasotes Theatres, Springfield, Ill., for another good one, which he outlined at an exhibitors' luncheon, recently. We've all had children's shows, with soft-drink bottle-caps as currency, good for admission at the box-office. Frank Boucher is believed that they turned in over a quarter of a million bottle-caps in payment of children's admissions at the five K-B Theatres in Washington. But now—Dave tells of an auction, on stage, with the kids bidding bottle-caps for whatever they would buy. As in any auction, the top bidder takes the prize. Nothing said as to whether or not they paid coin of the realm for admission, but the attraction value of the bottle-cap auction is something to conjure with. Why does it take so long for good ideas to find acceptance among showmen always looking for these twists?
Jim Barnes, manager of Stanley-Warner's Lyric theatre, Huntington Park, Cal., is close enough so he can take the youngster who won his "Song of the South" contest on a personally conducted tour of "Disneyland"—and here they are at Mickey Avenue and Dopey Drive.

Bill Burke, manager of the Capitol theatre, Brantford, Ontario, had a lucky break when he played "The Lone Ranger"—because Jay Silverheels is a home town boy, and Brantford has a "Tonto" fan club. Here his brother and sister talk with the star from the Capitol stage, with the local audience listening to the long distance conversation from Hollywood.

"Tribute to a Bad Man" opened for a "location area premiere" at the Fox theatre, Montrose, Colorado, where the MGM picture was made—they had a real western celebration, with a "bad man" at large, and the price on his head going up $5 per hour, until caught.

Lige Brien, special events manager for United Artists, staged a lively world premiere of "Quincannon, Frontier Scout" in the western Kentucky town of Mayfield. Here Tony Martin addresses the crowd outside the Legion theatre, where Ned Greene is the manager.

Jim Cameron, district manager at Famous Players-Canadian Capitol theatre, Fort William, Ontario, is one of the best of showmen—and always has something new to offer. Above, one of the cooperative window displays in the popular "Fashion Frolics" arranged by the Teener's Advisory Council, a long-range plan for youthful participation.

And, at right, Jim Cameron also shows the interest of young patrons in his fourth annual "Salute to Education Week" art show, another factor that has been built up as an asset to the theatre in a substantial program of school and community relations. The paintings originated with the students of creative art classes in local schools.
VIC NOWE AND JERRY BAKER
TOPS IN THE FIRST QUARTER

Problems arising, as a result of differences in quality and quantity of Quigley Awards entries for the first quarter of 1956, have created a new condition. We have chosen two representative campaigns, both in large situations, as top winners. There were a total of 69 entries, and many small situations among the runners-up, but no one campaign that could be called "best" from the smaller theatres. Since those that were close were so even in quality, the judges couldn't make a distinction. It never happened before, in our point-system of grading entries for merit.

Vic Nowe, manager of the Odeon theatre, Toronto, is one of the winners, and Jerry Baker, manager of the RKO Keiths theatre, in Washington, D. C., is the other. Both campaigns are on "Guys and Dolls"—and again, there was an additional point made that in these campaigns, the managers "didn't miss a bet" in making every conceivable contact in merchandising this hit-and-run picture. When "Guys and Dolls" does eleven weeks in J. Arthur Rank's flagship theatre in Canada, that's news of importance in film business, worth special attention.

Scroll of Honor and Overseas Winners

The seven Scroll of Honor winners, in the usual alphabetical order, are listed with full knowledge that they were not only runners-up, but neck-and-neck behind the top winners. It would be hard, indeed, to distinguish between this seven for preference:

Ken Bromley, Metro theatre, Melbourne, Australia.
C. Bushnell, Odeon theatre, Bournemouth, England.
Max Cooper, Cove theatre, Glen Cove, New York.
Frank Henson, State theatre, St. Louis, Mo.
Donald Mackrell, Haymarket theatre, Newcastle, England.
Allan Perkins, Roxy theatre, Midland, Ontario, Canada.

The overseas winners presented another problem. We have so many good entries from overseas, and it is so hard to decide just which is "best"—so we compromised with campaigns from two theatres in Australia. Therefore, Arthur Bowe, of the Metro theatre, Sydney, and Harry Marsden, of the Metro theatre, Manly will share the overseas award for material they submitted jointly. You will find others from overseas among the Scroll of Honor and Citation winners in this quarter. There were good campaigns from England, as always—and in fact, with Australia and Canada considered, the sun never sets on good evidence of British showmanship.

Old friends who have seen a lot of showmanship across the board, wore our judges in the first quarter. Above, Mike Simens, who headed twenty-four MGM Ticket-Selling Workshops in as many key cities last year, and conducted these constructive discussions with more than 7,000 showmen. Now, Claude Mundo, administrative assistant to the president of Theatre Owners of America, now assigned to the New York headquarters office of this exhibitors organization, and at right, a friend and associate in our daily contact with film industry, Charlie Franke, trade-press representative for Paramount.

1st Quarter Citation Winners

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<td>ZEVA YOVAN</td>
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Showmen in Action

Steve Allen, manager of the Odeon theatre, Haney, B. C., sends a tear sheet of a full-page cooperative ad which he sold to 18 sponsors at $10 each. That realized $180, which gave the newspaper $80 for the space, and the theatre got $80 as "rental" for the special children's show. That left $20 to buy 450 pairs of tickets which were given to the first kids in line—which is nice providing, for all parties concerned.

National Dairy Month is June, according to Bob Wile's Ohio bulletin, and Dale Tysinger, Shex Theatres, Zanesville, Ohio, has already sold a cooperative deal to Borden's, which will net $500 profit to the theatre. Dale also accepts cash register receipts from the Big Bear Super-Market, each one amounting to $10 good for one free admission, which the sponsor reimburses at reduced rates. Questioned at the box-office, these recipients turned out to be "infrequent" movie-goers; in other words, they wouldn't have been there otherwise.

Dave Kaplan, manager of the Trans-Lux theatre, Boston, had a contest last year for the best letter on "Why I Like The Movies"—with a trip to New York as a prize. He had answers from all over New England, and this year he's repeating the offer, with the help of the same sponsors, including American Airlines, and the Hotel Taft.

Fox Midwest Theatres are copying some other entertainment arts in formulating "Ladies Day" in Kansas City, with a slight difference in tactics. Ladies will be admitted free when accompanied by masculine escort, who pay and pay and pay. The plan will become a regular weekly feature.

Motion Picture Daily reports a 36-hour dance marathon in Atlanta, which gave "Rock Around the Clock" a big send-off at the Centre theatre. The picture went on at 1 p.m. Friday and closed at 1 a.m. on Sunday. Between those hours, 3,000 teenagers packed the theatre, and 50 spent the night. We don't know whether or not this is good business.

L. E. Forester, director of advertising and publicity for Frontier Theatres, Tower Petroleum Bldg., Dallas, Texas, offers a set of mats to sell the idea "May Time is Movie Time—On Your Giant Screen" at the reasonable price of $4 for the set, which is just about enough to cover cost of production and mailing to fellow exhibitors.

Ralph Baldassari, manager of the Biltmore Motor-Vue drive-in theatre, Tucson, Arizona, has appointed "thirty little Indians"—and they are real Scouts—to prevent vandalism, and they are real detectives when it comes to finding out who-hun-it! They are friends of the theatre management and aim to stop destruction of theatre property.

Maule and Jeff Jeffries have reopened the Pine Drive-In, two miles east of Piedmont, Mo., for the summer, and we have the first of their program calendars, backed with a mimeographed but personal message to patrons. They are boasting of a new coffee machine, and likewise hot chocolate, besides pizza pies. They also have a TV set in the screen tower, and "if you must see the $64,000 question, you can still go to the movies." Hardly any better showmen, than Maule and Jeff, across this broad land of ours.

Ed Lindler has a good idea at the Villa theatre, Rockville, Maryland, in suburban Washington. He admits any member of the American Legion and one guest, if he presents the Commander's letter for the month, which contains a special postscript to that effect. And he has given the local Baptist Church free use of the Villa theatre on Sunday mornings, while they are building.

Gene Monlunson, manager of Loew's theatre, Canton, Ohio, sends tear-sheets and photos to prove his very efficient tieup with Stark's Department Store in the promotion of "Guys and Dolls"—a natural with merchants for cooperative advertising.

RKO-Pathé have a current Screenliner, "Her Honor, The Nurse," which is advertised directly to 12,000 hospital schools of nursing, and nursing career committees in a current newsletter from the National League for Nursing, Inc. That should be sufficient information for showmen.

Sal Sorkin, manager of the RKO Keith's theatre in Syracuse, N. Y., was deluged with letters of reply in his newspaper-sponsored promotion for "The Lone Ranger"—in which the newspaper man was just as happy.

Old friends and good showman, Jack Sanson, manager of the Strand theatre, Hartford, Conn., poses with his winner in the "Miracle in the Rain" contest, which resulted in an avalanche of interest.

G. E. Rathman, manager of the New Marion theatre, Marion, Indiana, and whom we haven't heard from in too long a time, is back in the mail with an account of his campaign on "Ulysses"—which was aimed especially at the schools. Educators received a personal letter from him, regarding the picture, and with the announcement of special school matinees, at student prices. Teachers, chaperones and school bus drivers had guest passes, good for any occasion.

Edwin F. Zabel, addressing all district managers and theatre managers of the Fox West Coast Theatres, gave them detailed instructions and plenty of promotion tips for the proper handling of Columbia's "Rock Around the Clock"—using an original campaign from the Coliseum theatre, Seattle, Washington, as inspiration.

Mrs. Lillian Caughton, of Caughton Theatres, Miami, took over a popular columnist's stint while he was on vacation and turned in professional copy, of interest to readers and the benefit of moving pictures in Caughton theatres, generally. It was a real good job, and got nice applause from local newsboys and gals. Mrs. Caughton got on some kicks from her temporary rostrum that had to do with film rentals, too. With praise for new pictures that are so good they can hold over, far beyond the old days of regular runs.

Phil Katz, longtime good showman and member of this Round Table, now advertising manager for Stanley Warner Management Corporation in the Pittsburgh zone, sends tear sheets of good copy originating with local newspaper by-line writers in behalf of better appreciation of our good movies on today's screens. Censorship is a recurrent problem in Pennsylvania, and good managers are more in favor of it than otherwise, on the grounds that the absence of any censorship is an invitation for trouble with opinion makers.

MOTION PICTURE HERALD, MAY 5, 1956

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THE BIRDS AND THE BEES—Paramount. VistaVision, in Color by Technicolor. Tell your patrons they have never really seen George Gobel until they see him on the giant screen in your theatre, in this lush, lavish, colorful film production! The television star himself says, "I've never had it so good. Clowns with Mitzi Gaynor and David Niven—in the hit with the new hit song. 24-sheet and all posters have been created by Paramount to help you make lobby and marquee displays, with pictorial art that sells comedy and tickets at the box office. Folder herald keys the campaign with all the best sales approach. Picture has been extensively pre-sold in TV Guide, with 4,000,000 circulation through 48-sheet and all-bus window cards. Picture ad mats are fine and handy, in all sizes and shapes, from the teasers to the special composite mat for small situations, which contains eleven ad mats and slugs, plus two publicity mats, all for 35c at National Screen. Paramount is currently doing the best job in selecting and preparing these composite ad mats. There's a regular trailer, a teaser trailer, a TV trailer and assorted radio plugs, available from the pressbook. George Gobel cooperative ad page reads head "You can't Hardly Get Bargains Like These No More"—which line will be recognized by his TV fans. There's a George Gobel game promotion, and music tieups with exploitable parodies on the hit song, for the special use of disc jockeys. There's a big, new George Gobel coming into your life—and twenty million TV viewers can't be wrong about his comedy antics. With Mitzi Gaynor to help him, in VistaVision and Color!

SERENADE — Warner Brothers. Warner-Color. The incomparable singing of Mario Lanza in all the excitement of James Cagney's best seller. The story of a farm hand who won fame as a singer, and nearly lost his soul as a man. Mario sings as never before, "Serenade," "My Destiny" and many more! The thrill of his voice, the thrill of a great story, the thrill of a new motion picture triumph. 24-sheet and all posters have been created for all 35c at National Screen. Record promotion, with RCA-Victor's album, and various disc-jockey stunts, are suggested in the pressbook. A set of twelve 8x10 color stills will tell your audience you have superior color on your big theatre screen, and you have it now.

MIRACLE IN THE RAIN — Warner Brothers. You will see a picture of very special greatness! Jane Wyman, Van Johnson, in the story of a lonely girl, a soldier and their street-corner date. This is the way it begins, to change a girl's life, and to bring to yours, a new excitement, a very rare glow of happiness. You can make the "Miracle" come true in your town, by following the excellent contest idea which Warners inaugurated across the country, and which has been described in the Round Table and repeated in the pressbook. 24-sheet and other posters have the trademark advertising approach for this picture, of the street-corner meeting, in the rain. Women will love this tender story of young lovers. Just a kiss ago, she was afraid of men. Newspaper ad mats are interesting and varied for size and shape, but all with that poignant quality that stands out in sales approach. The combination ad mat has been slighted, but still supplies six ad mats and two publicity mats. You better look further into the pressbook for more to work with, even in small situations. No herald mentioned, but you can print your own, using oversized ad mats, and finding a cooperative advertiser to pay all costs.

COCKLESHELL HEROES—Columbia Pictures. CinemaScope, in Color by Technicolor. Jose Ferrer, Trevor Howard, in one of the most astounding true-adventure stories ever printed in Reader's Digest. Ten brave men started out on the most desperate mission of the war, in canoes so tiny they didn't even have room to shake with fright. They called them "canoe commandoes"—and they peddled seventy miles to silently invade a great harbor, and blow the blockade armed to bits. One of the most breath-taking motion pictures in many years. No poster larger than the 6-sheet, but these have pictorial art you can make into lobby and marquee display. Folder herald keys the campaign with the proper advertising approach. Newspaper ad mats are good, and in sufficient variety for all situations, large or small. The special composite mat, is well put together, to include seven ad mats in 1- and 2-column size, and two publicity mats.

Frankfurter on a Stick
Equipment to cook and merchandise "hot dog on a stick"—a concoction made by inserting a stick into a frankfurter, dipping it in batter, and quick frying it—has been developed by the Party Bater Company. The new chrome-steel cooker is said to produce four frankfurters a minute and is obtainable in 110 or 220 volt models. The infra-red display unit uses two 250-watt bulbs that illuminate the product as well as keep it warm. The company also merchandises batter mix, sticks, signs, posters and other promotional material for this food item.

Dime-Size for Tootsie Rolls
A dime-size package for its Chocolate Tootsie Rolls, recently adopted by the Sweeets Company of America, Holoken, N. J., is now being marketed nationally. The box, which weighs 2½ ounces, utilizes chocolate as the basic color, set off by an orange trim.

New Line of Hard Candies
A line of hard candies packaged in cellophane bags, designed to retail at 3¢ each, has been announced by Stephen F. Whitman & Son, Inc., Philadelphia. It consists of four assortments—"jew balls," "sparkling mix," "mint wheels," and "assorted toffee."
THEATRES

LOST LEASE! CLOSING OUT COMPLETE EQUIPMENT—On or before May 1st. Four weeks minimum. Simplex mechanisms; Altec sound; Simplex, Altec, Ruggi, Pioneer, etc., heads. Will sell all or separately. JOHN WILLIAMS, State Theatre, Jackson, Miss.

STUDIO EQUIPMENT

AMER. CINEMATOGRAPHIES HANDBOOK, 16th ed. $2.50; 16mm Tilt Animation Stand, $25.00; Bridge- mate jr. 16mm Automatic Processor, $1,300.00 value, $950.00; Mavor 16 Camera, lens, 2 magazines, synchro-motor, 12V motor w/battery, all cases, complete $2,395.00; 5000W Background Projector, reconditioned, $995.00; Dodwell McIntosh studio floodlights, 300W on rolling stand hold 12 bulbs, $185 value, $75.00; Quality Heads only, $4.50; Stands only $99.50; Mievola 50mm composite sound/picture, $450.00. S.O.S. CINEMA SUPPLY CORP., 605 W. 52nd St., New York 19.

BOOKS

NEW—FOR THEATRE MANAGERS—"The Master Guide on Theatre Maintenance," compiled from authoritative, handy for reference with hard covers and index. Published by Aaron Nadell. Price $5.00 postpaid. Send remittance to QUIGLEY BOOKSHOP, 120 Sixth Ave., New York 13, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 4th Edition. Revised and rewritten with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Available to beginners and experts. Best seller since 1931. 662 pages, cloth bound, $7.50 postpaid. QUIGLEY BOOKSHOP, 120 Sixth Avenue, New York 13, N. Y.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPCORN, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

USED EQUIPMENT

FOR IMMEDIATE SALE 1,600 USED HEY-wood Wakefield upholstered theatre seats. Will sacrifice. Any reasonable offer accepted. Offer ends June 7. BOX 2952, MOTION PICTURE HERALD.

BEAUTIFULLY REBUILT LIKE NEW! SUPER Simplex projectors, cabinet pedestals, 3000W magazines, Magna or Magic Arclamps, 20/140 generator, RCA PG 500 sound, RCA PG 100 sound, Western Electric 16mm. Available at Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

IN-CAR SPEAKERS $425! YEAR WARRANTY! 4" unit, steel case painted like white. Price for set 2 speakers, junction box, $82.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRE EQUIPMENT AND SUPPLY INFORMATION SERVICE

I would like the latest information concerning the equipment and supplies indicated by number below or as otherwise specified:

Name ____________________________
Address ___________________________
Town _____________________________
Name of Theatre __________________
Seating Capacity ________________

THEATRE OWNERS AND MANAGERS may procure the latest information concerning theatre equipment and supplies by writing Motion Picture Herald, indicating their interests. Merely fill out the adjoining coupon and mail in business envelope. For further convenience various classifications are listed below with numbers for indicating them conveniently in the coupon. Mail the coupon to Motion Picture Herald, Theatre Service Department, 1270 Sixth Avenue, New York 20, N. Y.

31W—Air-conditioning
32W—Wall materials
33W—Drive-in admission control systems
34W—In-car speakers
35W—In-car heaters
36W—Speaker boxes
37W—Vacuum cleaners
38W—Carpentry

39W—Rubber mats
40W—Interior lighting
41W—Projection lamps
42W—Projectors
43W—Motor-generators
44W—Rectifiers
45W—Screws
46W—Magnetic sound
47W—Auditorium seating

48W—Curtain tracks
49W—Ticket registers
50W—Hand driers
51W—Beverage dispensers
52W—Food specialties
53W—Frankfurter grilles
54W—Ice cream cabinets
55W—Popcorn warmers
56W—Carry-out trays

THEATRES

THE BUY OF A LIFETIME! BRAND NEW Holmes Projectors, high serial numbers, with Magazine, Lens, Cables, late Amplifier and Speaker (rebuilt like new) all for only $495.00! Don't pass this up! STAR CINEMA SUPPLY, 602 W. 52nd St., New York 19.

BEST CINEMASCOPE VALUE AVAILABLE on Time—Cinematic I/1 adjustable anamorphic $750 pr. Metallic seamless screens 75 sq. ft. Send projection throw-screen sizes—will figure your requirement. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

INTERMITTENT MOVEMENTS—NEW SUPPLIES for Simplex $99.50; DeVry $39.50; Holmes $24.50. Artistic embossed rounds $95.00. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

WANTED: EXPERIENCED FILM EDITOR to relocate in Washington, D. C. Experience in sound work helpful but not necessary. Send complete resume, salary wanted, etc. BOX 2957, MOTION PICTURE HERALD.

THEATRE MANAGER POSITIONS OPEN IN lower New York State with one of the larger national circuits. Must be experienced in actual house management, and capable of handling own advertising. In reply, give personal details, previous experience and salary requirements. Inquires confidential. Box 3036, MOTION PICTURE HERALD.

MANAGERS WANTED FOR CONVENTIONAL and drive-in theatres in New Jersey. Many benefits, including retirement plan and hospitalization. Apply WALTER READE THEATRES, GARKURST, N. J., or call Neibog 1-1600.

MOTION PICTURE HERALD, MAY 5, 1956
### Film Buyers Rating

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 91 attractions, 3,058 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

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<td>Man With the Golden Arm (U.A.)</td>
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WHY DID MAMIE STOVER HAVE TO LEAVE SAN FRANCISCO?

The STANDEE's got just the patron-pulling eye-appeal to boost your boxoffice!

See that it gets around... in your lobby, out-front, in hotels and terminals, all over town! Wherever this life-like, traffic-stopping Bally-hoo faces the public...it boosts the talk about your shows!

Get "Mamie" tonight!

Call your nearest branch of
The Quigley Awards
Broadway Barkers Hail Variety International

Better Theatres

SPRING BUYERS NUMBER containing The Buyers Index
Reviving Theatre Allure ... Exploiting Stereophonic Sound
What "Light Gain" Means to Actual Screen Performance

BETTER REFRESHMENT MERCHANDISING:
Spring Buyers Index ... King Sizes for Bigger Profits
ASTOR
Completes HOT
2-month run!

"MEET ME IN LAS VEGAS"
Dan Dailey, Cyd Charisse,
and all-star cast
CinemaScope—Color

GLOBE
Love Adventures of the Planet Girl and the Earth-Man amazing Broadway.

"FORBIDDEN PLANET"
Walter Pidgeon, Anne Francis,
Leslie Nielsen and Robby, The Robot
CinemaScope—Color

M-G-M, THE HOTTEST COMPANY
Here's how Leo welcomed Variety International to New York town!

**RADIO CITY MUSIC HALL**

Packed houses love it. Never such reviews.

"THE SWAN"
Grace Kelly, Alec Guinness, Louis Jourdan
CinemaScope—Color

"BHOWANI JUNCTION"
Ava Gardner, Stewart Granger
CinemaScope—Color

**TRANS-LUX**

52nd STREET
Not since famous "Lili" such screen entertainment!
The love story of

"GABY"
Leslie Caron, John Kerr
CinemaScope—Color

**VICTORIA**

(Coming)
Young love faces life with joyous courage.

"THE CATERED AFFAIR"
Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald

**PLAZA**

(Starts May 22)
Nothing like it ever!
A screenful of romance and beauty.

"INVITATION TO THE DANCE"
Gene Kelly, Tamara Toumanova, Igor Youskevitch
Technicolor

**EXTRA! SPECIAL! GUILD**

(Soon)
The Exclusive Featurette in CinemaScope—Color

"WEDDING IN MONACO" and
The Prize Picturization in CinemaScope—Color

"BATTLE OF GETTYSBURG"
WARD BOND • NATALIE WOOD

Thank you Mr. Exhibitor!
Thank you Mr. Trade Paper!
Thank you Mr. Columnist!
For calling it "THE BIGGEST, ROUGHEST, TOUGHEST... AND MOST BEAUTIFUL PICTURE EVER MADE!"
through these pictures pass the most bountiful girls on the screen today!

"It's a pleasure to do business with girls like these!"
Spotlight on Advertising

Advertising was the topic of a panel discussion May 7 following the judging of the 22nd annual showmanship awards sponsored by the Managers Round Table of The Herald. It was a timely topic for the judges, including distribution and exhibition circuit executives, who had just studied the outstanding examples of theatre promotion which were submitted in the contest during 1955. Advertising is and always must be the fundamental instrument of motion picture ticket selling promotion.

The panelists were representative of exhibition and distribution. Ernest Emerling, advertising and publicity director of Loew's Theatres, and Seymour Morris, advertising, publicity and public relations director for the Schine Circuit, spoke for exhibition. The operations of the circuits represented run from the largest metropolitan situations to small communities. Distribution's position was outlined by Silas F. Seidler, Loew's, Inc., advertising manager, and Charles Schlaifer, head of Charles Schlaifer & Co., advertising agency.

The positions taken by the speakers were moderate and constructive in tone. In addition to the direct benefits of learning more about the other fellow's viewpoint which often may be obtained at an open forum, it is likely that some of the suggestions made will be carefully studied both by exhibitor and distributor advertising executives.

First of all the discussion helped to clarify the importance of the role of advertising in film merchandising and the difficulties involved. No other industry or retail sales outlet faces the problem of constantly selling entirely new products, each with a specialized appeal and each requiring an advertising approach of its own. There rarely is an opportunity for second-guessing. In contrast the advertising approach for, say, a soft drink may be changed again and again. Moreover, in most other fields a successful advertising format may be used for months and years with little or no change.

Distributor advertising men present at the discussion were doubtless pleased to hear the experienced spokesmen for exhibition suggesting that production should pay more attention to advertising than usually has been the case up to now. The advertising staff in New York of a distributor often is presented with a problem of selling to the public a type of production for which it is difficult to arouse mass enthusiasm. On occasion the advertising department also does not receive from Hollywood enough good stills and other material with which to work in planning advertising and publicity.

The success that is accomplished each year with over three hundred feature films, most of which have special campaigns, is a tribute to the skills of the distributor advertising staffs.

Speakers at the forum pointed out that there is much that most theatres could do better with advertising materials made available by the distributors. There is no denying that many fine advertisements are “butchered” at the local level and thereby lose appeal. Moreover, at least in some situations there is a tendency to take the position that advertising is the distributor's responsibility and after cooperative advertising is run, all the theatre need do is have a directory size listing. Such policies, of course, hurt the theatre as much or more than they do the film company.

The principal purpose of the panel discussion was to spotlight the fact that the most important problem facing the industry is selling more tickets and that advertising is the medium on which the major share of the burden of accomplishing this good end must rest. Every one in the business, in every branch, has a substantial stake in the effectiveness of the advertising placed daily in newspapers of the country by the theatres. As good as most film advertising is—like everything else—improvements can be made both in content and in more effective use.

Wall Street on Movies

Of late Wall Street observers and commentators have been taking a guardedly optimistic view of the motion picture industry. This is in welcome contrast to the prophecies of doom voiced five years or so ago. One of the more penetrating recent Wall Street studies of the motion picture industry was published May 7 by Arnold Bernhard & Co. in The Value Line investment survey. “Basically the motion picture industry should be benefiting from a favorable economic climate over the next few years,” according to the report. Favorable factors are “bigger, better and more pictures,” the growth of leisure time and the sharp increase in persons in the age group from 15 to 24 years, the best movie customers. Storm clouds are cited, though. These include the possibility that outside groups may obtain control of one or more of the principal producer-distributor companies for the purpose of liquidation, competition of television for feature films and the lack of teamwork between branches of the industry.

The Value Line commented, “This service does not attempt to pass judgment on either side (i.e., producer-distributor or exhibitor); we do feel, however, that such ‘family squabbles’ are highly injurious to the entire industry.” The tax repeal campaign was cited as one area in which the branches of the industry have already demonstrated an ability to work together effectively.

—Martin Quigley, Jr.
Letters to the Herald

**Turned Tables**

To the Editor:

For years the exhibitor has been confronted with some kind of a drive, campaign, week or month put on by the producers and distributors honoring everyone from the company president to the shipping clerk. If they aren’t honoring some individual then it’s the company itself such as Paramount Week, and the exhibitor is asked to bend over backwards to make it a success.

For some time I’ve felt that something should be done to give the exhibitor a boost so I decided to do something about it, as you will note from the above heading. Not that I’ll get any concessions, knowing producers and distributors as I do, but at least the tables are turned. Business being what it is my month could, if nothing else, get a laugh in among today’s subs—Burr W. Cline, Mgr., Jamestown Theatres, Jamestown, North Dakota.

**Better Dressed**

To the Editor:

Pardon me, a common layman, a mere paying patron of cinemas since 1908, average thrice weekly, intruding among your academicians, but I must protest against to whom and for why the 1955 Oscars were awarded for the best costuming.

Far better, far more effectively, dressed Chinese girls are regularly seen apart from “Love is a Many-Splendored Thing.” Charles Le Maire has a genius for making women look drab. Going to, in, and returning from the theatre that picture played here, I saw at least a dozen really well dressed girls. My choice of the best dressing on and off the screen in 1955 was in “Young at Heart,” particularly Doris Day. “The View from Pompey’s Head” is excellent—but subtle artistry of a girl preventing the man she wants going all out for her by insisting upon wearing jeans and scarlet breeches. No wonder Dick wasn’t so very sad at the final farewell—DOUGAL GRANTHAM, Apo 209 Mexico 1, D. F. Mexico.

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**WHEN AND WHERE**

May 15-16: North-Central Allied Independent Theatre Owners, annual convention, Nicollet Hotel, Minneapolis.

May 27-29: Joint annual convention of the Motion Picture Theatre Owners and Operators of Georgia and Alabama Theatres Association, Dinkler-Plaza, Atlanta.


June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, Shaker Ridge County Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association, Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.


October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.

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May 12, 1956

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- NATIONAL THEATRES reports net of $923,806 in six months
- TAX CAMPAIGN “gathering strength,” says Robert Coyne
- UNIVERSAL-INTERNATIONAL overseas gross reported up 78%
- VARIETY CLUB bankers come to Broadway for annual convention
- SMPTE is told of videotape in closing convention session
- BRITISH PRODUCTION weak, annual report of film group shows

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**MOTION PICTURE HERALD**

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- Chicago, 120 S. LaSalle St., Urban Parley, Advertising Representative, Telephone Financial 4-1040; Washington, J. A. O’Hara, National Press Club, London, H. P. Williams Bureau, Manager; Peter Burney, Editor; William Fox, News Editor, 4 Golden Square, Correspondents in the principal capitals of the world, Member Audit Bureau of Circulations. Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20, Telephone Canon 7-3100.
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"GET TO WORK"

"We can't lick the common enemy, television, as long as you theatre owners and managers stay at home, watch Perry Como and then telephone your box office to see how business is." Thus W. C. Gehring, assistant to the president of 20th Century-Fox, spurred the Allied Independent Theatre Owners of Iowa and Nebraska at their convention in Omaha Wednesday. Mr. Gehring urged personalized operation and old-time showmanship. He also blasted the exhibitors for the numerous suits being filed in the courts and urged a single exhibitor organization. For other news of the convention, see page 35.

SKOURAS VERSUS TOLL-TV

Spyros P. Skouras, president of 20th Century-Fox, is expected to come out strongly against subscription television when he appears May 21 before the Senate Commerce Committee in Washington. Mr. Skouras recently announced that his company had refused an offer of $2,000,000 plus a profit-participation deal, for a group of old 20th-Fox features, packaged for possible sale to TV. He also stated that 20th Century-Fox may produce black-and-white subjects in CinemaScope.

BRITISH QUOTAS

Commerce Department film chief Nathan D. Golden says British films accounted for 29.4 per cent of the first features shown in British theatres during the year ending September 30, 1955, and for 31.2 per cent of the supporting programs. The Cinematograph Films Act provides that 50 per cent of the first films and 25 per cent of the supporting films must be British. However, exceptions for relief cases actually dropped the quota requirements to 25.3 per cent for first features and 23.8 per cent for supporting programs. Mr. Golden added that the three major British circuits, which are not eligible for quota relief, exceeded their quotas for both type of films.

MORE LOCAL CENSORSHIP?

The Philadelphia City Council will explore the possibility of local motion picture censorship, it is indicated. State control was knocked out recently by a Pennsylvania Supreme Court decision. The need for power to ban obscene, immoral and crime-inciting films was emphasized in the final report of the April 28 grand jury to Judge Eugene V. Alessandroni. The judge said that the city ought to have a censorship ordinance. However, the city council may not be able to pass a local law without special enabling state legislation, according to Council President James H. J. Tate.

SELZNICK-20TH HUDDLE

David O. Selznick, independent motion picture producer, is reportedly discussing an independent production agreement with 20th Century-Fox executives which could embrace a number of pictures. Mr. Selznick who recently voided an independent production agreement at RKO, seeks a deal whereby 20th-Fox would partially or wholly finance his future productions, it is said. Under his RKO deal, Mr. Selznick had promised an unspecified number of top films, including a remake of "A Farewell to Arms."

"HIGH NOON" AGAIN

Stanley Kramer's Academy Award-winning "High Noon," starring Gary Cooper and Grace Kelly, has been set for a national re-release in June. According to William J. Heniman, United Artists vice-president in charge of distribution, the picture was initially released in May, 1952, has played more than 22,000 domestic dates and grossed over $4,000,000. The re-release will be backed with a new advertising campaign, a full-scale publicity drive and intensive promotion of the title song. The picture was directed by Fred Zinnemann.

THEATRE CLOSINGS HALTED

Businessmen of two Minnesota towns and one Iowa community have pledged their financial support to three theatres on the verge of closing. On the theory that a town's economic well being depends on keeping marquee lights flashing, merchants of Hinckley and St. Charley, Minn., and Seymour, La., have pitched in with contributions.

"MOPY DICK" COLOR UNIQUE

"Moby Dick," new John Huston production for Warners release, is unique in its use of color. Mr. Huston has increased the dramatic impact by employing "color moods" to create moods in keeping with the theme. These were achieved partly in photographing the picture and partly by application of certain flexible Technicolor processing techniques.

BIG BUDGET

Last week's repeat-television airing of "A Night to Remember," a production of the Titanic story rivaling in number of sets and players, and in its use of them, the narrative effectiveness of the full-scale motion picture, convinced Hollywood's most determined die-hards that further reliance on sheer size of budget to protect the theatrical motion picture from the counter-pull of free video is absurd.

CENSOR TURNS MANAGER

"It's quite a change meeting the public, running a theatre and arranging for their entertainment, after censoring movies for moral objections."

Thus retired Police Lieutenant William F. McCann, for 18 years an amusement inspector, recently summed up his first week of work as a Providence, R. I., theatre manager. He has assumed direction of the Elmwood, a cozy neighborhood house in the district of the same name.

William R. Weaver--Lawrence J. Quirk--James D. Ivers--Floyd Stone

MOTION PICTURE HERALD, MAY 12, 1956
VICTORY AND THE VICTORS—Governor Happy Chandler of Kentucky signs the bill repealing Kentucky ticket tax on admissions of 50 cents or less. Watching are the men who fought for it: Exhibitors Russ Brown, Jim Denton, Johnny Smith, Jim Atteberry, Box Cox and Gene Lutes, chairman of the tax repeal committee.

FOR CUBA—Jack Cohn, above at right, Columbia Pictures executive vice-president, presents a silver bowl to Ernesto Smith, manager for the company in Havana, on the 25th anniversary of Columbia in Cuba. The presentation was made at a party for Cuban exhibitors.

FESTIVE CAKE—at a dinner in honor of the election of Richard F. Walsh, president of the IATSE, to the AFL-CIO Executive Council. Cutting the cake are Charles W. Halloran, Mr. Walsh, Russell Downing.

NEW PRESIDENT, right, of ASCAP is Paul Cunningham.

CHARTER MEMBERS—below, of Variety Tent 28, Toronto, were honored at the recent Heart Award dinner of the group. Here are Nat Taylor; John J. Fitzgibbons, Big Boss; Ernie Rawley and Oscar Hanson, charter members; Dave Griesdorf, chief barker; Ben Okun and Gordon Lightstone, charter members, and Rev. G. A. Cherrier, O. B. E., tent chaplain.

“THE MAN WHO KNEW TOO MUCH”—Jimmy Stewart fights his way through one of the many labyrinthine turns in Paramount’s new Alfred Hitchcock picture ready for release for Summer business.
IN SINGAPORE—below, Mrs. Loke Wan Tho, wife of the head of the Cathay Organization, exhibitors and distributors, presents an award to star Yuen Chuen at a premiere at the Odeon theatre.

GLOBAL CONFERENCE—Universal-International brought its foreign sales heads to Hollywood this week for an international meeting. (See page 22.)


PLANNING the premiere of MGM’s “Invitation to the Dance” are Walter Brecher, executive of New York’s Plaza theatre, and Mrs. Walter Shirley, Jr., and Mrs. Bruce Gimbel, of the Ballet Theatre Foundation.

STUDIO CONFERENCE—above left. Billy Wilder, Mario Lanza, Jack L. Warner and Steve Trilling at the Warner studio. Mr. Wilder is directing “The Spirit of St. Louis” for Warners and Mr. Lanza stars in their “Serenade.”

WELCOME—Sir Tom O’Brien, in New York from London for the Variety Club convention, is honored by Alan Horn, right, deputy director of the British Information Service, at a cocktail party. Ralph Champion, chief of the London Mirror U. S. Bureau, is at left.

INTRODUCTION. John H. Vickers, chairman of the luncheon the National Film Carriers and National Film Service tendered in New York to their friends in distribution and the press, introduces NFC president M. S. Wycoff, of the Wycoff Company, Salt Lake City. Also with him on the dais, M. H. Brandon, chairman of the NFC executive committee; A. W. Schwalberg, producers’ representative; Chester M. Ross, NFS executive vice-president; Clarence Hill, 20th-Fox; Meyer Adelman, NFC.
ADS MUST BE “TNT” TO SPUR PUBLIC, QUIGLEY AWARDS JUDGES TOLD

by CHARLES S. AARONSON

Utilizing the promotional facilities at its command, the motion picture industry must use “more TNT” to shock the public out of its lethargic state and into the film theatres of the nation.

That premise, in essence, was the keynote of a panel discussion of current motion picture advertising procedure which featured the 22nd annual Quigley Awards luncheon, held Monday at Toots Shor’s on New York’s 51st Street.

The winners of the Quigley Awards for 1955 were:

GEORGE KEMP, Grand Award Winner for Large Situations, manager of the Stanley Warner Montauk theatre, Passaic, N. J.

JOHN McKIM, Winner of the Grand Award for Small Situations, manager of the Odeon Theatres (Canada) Ltd., Odeon theatre, Lady-smith, B. C.

H. G. SCHENK, Overseas Award, Paramount Films of Germany, Frankfort am Main, Germany.

Mr. Kemp has been a Round Tabler since 1946, and has been a manager for the Fabian circuit and the Schine circuit. He won the Stanley Warner Newark zone grand prize of a trip to Europe in 1955. He won the second quarterly award and the Grand Award for the same campaign.

Mr. McKim, a member of the Round Table since July, 1954, won a Scroll of Honor in two quarterly contests, and has also won a promotion to the home office of Odeon Theatres in Toronto.

Mr. Schenk won a Scroll of Honor in the third quarter of 1954 and the second of 1955.

Following the annual judging of the entries in The HERALD Managers’ Round Table showmanship competition, with some 70 judges inclusive of the higher echelon of promotional and sales executives in New York, both of circuit and distribution management, a panel discussion on current advertising practices in the industry was held.

 Representative of the circuit, or exhibition point of view in the discussion were Ernest Emerling, director of advertising and publicity for Loew’s Theatres, and Seymour Morris, director of advertising and publicity for the Schine Circuit. On the other side of the table, so to speak, and representing distribution, were Charles Schlaifer, president of Charles Schlaifer, Inc., agency specializing in motion picture promotion, and for years an advertising executive in the motion picture industry, and Silas F. Seadler, advertising manager for MGM.

Presiding at the luncheon, and moderator of the panel discussion, Martin Quigley welcomed the judges and guests, introduced previous Quigley Award winners, and cited the fact that the Managers Round Table currently is enjoying its largest membership, under the direction of Walter Brooks, with the total now in excess of 7,000 members. The former winners introduced were: Lige Brien, director of special events for United Artists; J. Raymond Bell, public relations executive for Columbia; Charles R. Hacker, manager of operations, Radio City Music Hall, and Harry Goldberg, director of advertising and publicity for Stanley Warner.

Morris Makes Plea

The most trenchant plea for a new and vital “pork to be set behind the advertising guns” was voiced by Mr. Morris, who described himself as continuing to be optimistic about the industry, its product and its progress. If the current media and methods of advertising are not enough, he said, we must use new methods.

“Big pictures,” he said, “need big ad campaigns.” At the same time, he decried those motion picture themes which by their basic nature made it necessary that the advertising campaigns for those pictures be based on indirection and innuendo, instead of a direct approach. A negative type of ad campaign selling was a serious error, he felt, and incidentally cited the book best-seller as “over-rated,” instead of as motion picture selling is conceived.

“If a picture cannot be sold adequately and properly (by reason of its theme),” he said, “it should not have been made in the first place.”

(Continued on page 14)
The Winners of the Grand Awards

George Kemp, left, and H. G. Schenk, right, are the Grand Award winners for large situations and overseas. John McKim won the award for small situations. Mr. Kemp, manager of the Stanley Warner Montauk Theatre in Passaic, N. J.; Mr. McKim, the Odeon Theatre, Ladysmith, B. C.; Mr. Schenk is Paramount Publicity Head in Germany.

At the judging.......

Herald photos by Floyd Stone

Martin Quigley opening the forum, above.

Robert J. Rubin and Robert Machrie, below.

Alex Harrison, Rodney Bush.

Walter Brooks, Monroe Greenthal and James Hardiman, above.

Alfred Stern and Charles Reagan, below.

Daniel T. O'Shea, Sol Schwartz and Walter Branson.

Seymour Morris, Jerome Pickman and Sidney Blumenstock.

Samuel Rinzler and William Heiman.

Motion Picture Herald, May 12, 1956
QUIGLEY AWARDS

(Continued from page 12)

Mr. Seadler agreed with the need for "dynamite" as applied to advertising campaigns on pictures, but defended his colleagues in distributor advertising, declaring that too often the fault lay in studio—and agent—insistence on specific allocations in advertising for the billing of stars and other talent. Contractual billing requirements, he insisted, make most difficult the advertising man's task of preparing adequate ads, since the personality billings occupy so much of the available space.

He cited for the consistent high type of theatre institutional advertising it has employed over the years the Radio City Music Hall and its managing head, Mr. Morris in that connection, however, made the point that what is good for the Radio City Music Hall in New York would not necessarily be good for a theatre in, say, Columbus, Ohio.

Some Constructive Criticism

Mr. Emerling, in a careful, analytical章 of chapter and verse, with due acknowledgement of the capabilities of the men responsible for the promotional activity of the industry, focused attention on certain areas which he felt were in need of improvement. His intent was for constructive criticism, he said.

Often, he said, the man who creates the ad fails to appreciate that it will appear on a newpaper amusement page, which is cluttered, crowded and "messy," and that the ad must be prepared in such a way that it will stand out from its surroundings sharply and effectively. Also, he said, copy in some instances was not sufficiently informative and should be more specific.

Pressbooks, he said, were not out soon enough to be of greatest value. Greater variety should be provided in pressbook ads, he felt, and too often the ads ignore the fact that some 65 per cent of the nation's theatres operate on a double bill policy, and leave the exhibitor no space adequately to cover the announcement of his second feature.

Trailers are of prime value and importance, Mr. Emerling declared, and they should be timed to have the greatest possible impact on their captive audience. He found fault with the quality of still photographs available today, said that the use of television is of value if the material is such that the public will be intrigued by it, and said the quality of the distribution exploitation men going into the field today has improved, and the results prove their value.

(Continued on page 45)
THE GREATEST NOVEL EVER WRITTEN...

Paramount is pleased to announce to the exhibitors of the world that production has been completed, editing is under way and unparalleled preselling has started... for the most important literary property that has ever reached the boxoffice...
The motion picture which has challenged the dreams of every producer for the fifty years of screen history has at last been made. The miracle of VistaVision, the talent of an international cast, the tireless work of eleven years preparation, the vast filming project of many months... all these have now placed this masterpiece in its final stages of editing. Already the tide of public interest is rising higher and higher—in anticipation of this epic story of the grandeur of man and the horror of war. And the far-flung mass audience awaiting it will share in the most deeply felt love story the screen has ever had the privilege to record. "WAR AND PEACE" will reach theatres late this year. It will be a milestone in exhibition, as well as in production. It will be a major experience in the lives of all who see it.
PARAMOUNT PRESENTS

AUDREY HEPBURN
HENRY FONDA
MEL FERRER

in

War and Peace

A PONTI-DE LAURENTIS PRODUCTION
Co-starring

VITTORIO GASSMAN
HERBERT LOM · OSCAR HOMOLKA · ANITA EKBERG

HELMUT DANFÉ · BARRY JONES · ANNA MARIA FERRER · MILLY VITALE · JEREMY BRETT and

JOHN MILLS

Produced by DINO DE LAURENTIIS · Directed by KING VIDOR

Based on the novel "War And Peace" by LEO TOLSTOY

Color by TECHNICOLOR

VISTAVISION
**Urges Push For Grosses**

BILLINGS, MONT.: Claude C. Mundo, administrative assistant to the president of the Theatre Owners of America, spoke on the forthcoming TOA convention at the spring meeting of the Montani Theatres Association, held this week at the Northern Hotel here.

He said the exhibitor must choose one of two courses open to him in the present status of the declining box office—"to remain dormant, refusing to admit its actual existence . . . in the hope of a tomorrow's miracle . . ." or "to lend his constructive talents by attending TOA's national convention (September 19-25), the greatest yet, devised to present the most practical and tangible concentration of minds ever assembled."

Mr. Mundo said there is no greater forum for the exchange of industry information than conventions, which are so important to the American economic scene. "Special interest problems," he said, "soon develop into aggressive action . . . when it becomes known they are of common interest." He added that the exhibitor's attendance at the convention "is an apprenticeship in tomorrow's operation" and that the solutions of many perplexing problems might well come from such a meeting.

**Billboard Campaign Set for "Trapeze"**

As part of its $2,000,000 promotion for "Trapeze," United Artists has set a high-way billboard campaign which will spot 2,500 conventional and luminous 24-sheets at key highway locations in California, Connecticut, Illinois, Louisiana, Maryland, Massachusetts, Michigan, Minnesota, Missouri, New York, Ohio, Pennsylvania, Texas, Washington and Wisconsin. The film will have its world premiere at the Fox Wilshire theatre in Los Angeles May 29. The Hecht-Lancaster film stars Burt Lancaster, Tony Curtis and Gina Lollobrigida and features Katy Jurado.

**Allied Artists Dividend**

At a meeting of the executive committee of the board of directors of Allied Artists Corporation May 2, a quarterly dividend of 1342 cents per share on the company's 5/16 per cent cumulative preferred stock was voted, payable June 15, 1956 to stockholders of record June 4.

**National Net $923,806 in Six Months**

LOS ANGELES: Consolidated net income, after all charges, of National Theatres, Inc., and subsidiaries for the first half of the current fiscal year, was $923,806, equal to 34 cents per share on the 2,713,186 shares of common stock outstanding for the period ending March 24, 1956, Emery C. Rhoden, president, was reported. For the corresponding period ending March 26, 1955, net income was $1,280,549, or 46 cents a share on the 2,769,486 shares then outstanding.

For the 13 weeks ended March 24, 1956, consolidated net income was $720,753, or 27 cents a share. This is slightly less than last year's figure of $734,133, also approximately 27 cents per share.

Mr. Rhoden said that results of the first few weeks of the current period (the third quarter) were almost identical with the same weeks of last year. However, he added that "films booked for the remaining weeks of this current period are of better quality than those last year, and should produce improved theatre grosses and profits."

The company's program of liquidating unproductive and unprofitable real estate properties contributed substantially to second quarter results, net gain from such sales after taxes being $271,000. For the 26-week period, the net increase from this source was $208,000. The comparable amounts included in last year's earnings were $30,000 for the second quarter alone and $17,000 for the 26 weeks. To date 29 theatre properties and 24 non-theatre properties have been disposed of for a total gain of $821,000.

**Schlesinger Widow Seeks Accounting**

Mrs. M. A. Schlesinger, widow of M. A. Schlesinger, is seeking a legal accounting from the Schlesinger Organization in South Africa and from 20th Century-Fox, which has contracted to acquire the organization's theatres. The accounting request is reported to be based on a partnership agreement between M. A. Schlesinger and his brother, the late I. W. Schlesinger, founder of the organization. On the death of I. W. Schlesinger in 1948 his son John became chairman of all the companies in the group. M. A. Schlesinger maintained the organization's office in New York for over 30 years until his death, which occurred three years ago. Should the courts confirm the existence of a basic, over-riding partnership between the Schlesinger brothers, it is reported that agreements made for the disposition of assets of the Schlesinger organization, such as the 20th-Fox theatre deal, would be affected. In addition to theatre operations, the Schlesinger organization is active in many fields, including insurance, advertising, catering, real estate and orange production.

**Stepping Up Tax Drive**

The campaign against the Federal admissions tax is "gathering strength" every week, as work in the field progresses, Robert Coney, special counsel of the Council of Motion Picture Organizations, reported this week. He said, "If Congress does have an opportunity to vote on the admissions tax reduction bill, I think we'll be in a strong position."

COMPO, which is organizing and sponsoring the campaign, is supporting the King measure, which would limit the application of the Federal admissions tax "to that portion of the amount paid for any admission which is in excess of $1."

Describing the current Washington outlook, Mr. Coney said "it's tough and go," explaining that the general subject of tax reduction is tied up with the question of reducing the public debt. Another issue which impinges on the possibility of ticket tax reduction is a move to decrease the income tax, he said. There is no question that the budget will be balanced this year, Mr. Coney added.

**John Wayne to Tour For "The Searchers"**

John Wayne will make a personal appearance tour in connection with the world premiere of his new Warner film, "The Searchers," directed by John Ford in VistaVision and color by Technicolor. Mr. Wayne's tour will take him to Chicago, where the film opens May 16; Buffalo, Detroit and Cleveland. "The Searchers" is a C. V. Whitney Picture produced by executive producer Merian C. Cooper.

**New Tennessee Drive-in**

NAZVILLE, TENN.: The Colonial Drive-in Theatres, Inc., May 20, will open the new Warner Park Drive-in on Highway 100 here. A 700-car capacity and the latest innovations will be features.

**Konczakowski Suits Limitations Sets**

The Konczakowski Circuit, in its anti-trust suit, was barred in New York's Federal District Court recently from claiming damages against certain defendants prior to December 30, 1949. The defendants involved in the decision were Paramount Pictures, Paramount Film Distribution Co., Buffalo Paramount Corp. and American Broadcast- ing-Paramount Theatres. The circuit, which operates theatres in the Buffalo area, was barred under the statute of limitations, according to the decision. The anti-trust action concerns the following Konczakowski theatres: the Mario, Circle, Senate and Regent. The eight majors are the other defendants of the action, which seeks damages of $31,200,000 for the four theatres.
YOUR MOST IMP

The great day...the

of the gr

D-D

THE SIXTH
OF JUNE

ROBERT TAYLOR • RICHARD TODD • DANA WYNTER • EDMOND O'BRIEN in "THE SIXTH OF JUNE" • CINEMASCOPE • COLOR by DELUXE • with JOHN WILLIAMS • Produced by CHARLES BRACKETT • Directed by HENRY KOSTER • Screenplay by IVAN MOFFAT and HARRY BROWN • Based on the Novel by LIONEL SHAPIRO • from 20th CENTURY-FOX
ORTANT DATE!
great love story...
eat war!

presents

AY
SIXTH
ONE

READY FOR DELIVERY
ON YOUR OWN D-DATE:
DECORATION DAY!
**U-1 OVERSEAS GROSS UP 78%**

... Daff and Aboaf tell foreign staff of success of company’s films in world markets and plans for future releases

**HOLLYWOOD:** Overseas business of Universal International Films, Universal’s foreign subsidiary, has increased 78 per cent since 1951. America Daff, vice-president and general manager, told the delegates to the company’s first Global Sales Conference held this week at the studios here.

Mr. Aboaf also pointed out that Universal pictures were playing in excess of 25,000 situations throughout the world, exclusive of the U.S., Canada and the Iron Curtain countries. Between 1950 and 1955, the percentage of total 1951’s foreign business in relation to the company’s total percentage increased from 33 to 43 per cent. Mr. Aboaf added, with the European market showing an increase of 36.58 per cent since 1951.

**Welcomed by Daff**

Alfred E. Daff, executive vice-president of Universal and president of the foreign subsidiary, welcomed the delegates from 55 countries at the opening session of the week-long conference and said the gathering of these branch managers and executives marked the culmination of his desire for many years to have the whole foreign sales organization meet in Hollywood so they would have the opportunity to absorb the atmosphere and to appreciate the magnitude of the operation of the studios, as well as to meet the personalities making the pictures and to familiarize themselves generally with the great detail involved in the production of the pictures they sell.

Mr. Daff also told the delegates that Universal International will release 30 top budget films in the foreign market during the 1956-57 releasing year which runs from March 1, 1956 to February 28, 1957. Of the 30 to be released, 20 have already been completed or are in the final stages of production, 18 are in color, 10 in CinemaScope and one. “Away All Boats,” is in VistaVision, he said.

“To make possible the production of this program of pictures, which is designed to have the widest possible appeal to the world market and yield the greatest potential in the history of the company, we have spent the greatest sum of money we have ever invested in story properties during the past 12 months,” Mr. Daff said.

Another speaker at the convention was Milton R. Raccam, president of the parent company, who said the American film industry has not yet fully reached its peak in the markets of the free world. He predicted that the industry’s foreign business will continue to progress and expand as the living standards improve.

“I do not believe we have reached anything like our peak in the international field,” he said. “Universal is pursuing a policy of careful analysis of the subject matter of all its pictures to make certain that they all have international appeal, because we have found that tastes vary slightly where good entertainment is concerned.

“We have embarked upon an ambitious program of global talent development, having signal some of the top stars and directors of other countries, with an idea to enhancing the world wide appeal of some of our future productions while introducing stimulating new personalities to the American film audiences,” he added.

**French Group to Study Problems of Screen**

_by HENRY KAHN_

**PARIS:** A committee comprising all facets of the French film industry, production, distribution, exhibition and the technical and engineering branches, has been set up on a permanent basis to explore ways and means of increasing the popularity of motion pictures. Proportionately, fewer people attend the cinema in France than in most other countries. Henry Frenay, chief of the producers representatives, reported that the committee already has several “interesting” proposals before it, but would not discuss them at this time. The French film industry, said Mr. Frenay, would be in a safe position if it were possible to recover about 80 per cent of a picture’s cost in France. At the present time, he added, only about 60 per cent can be returned from exhibition in France. One of the committee’s primary aims is to increase that percentage.

**Sidney Tours for “Duchin”**

George Sidney, president of the Screen Directors Guild, plans a nationwide tour of key cities as part of Columbia’s advance exploitation campaign on “The Eddy Duchin Story,” which Mr. Sidney directed recently on loan-out from MGM. Press conferences, radio and TV appearances and conferences with exhibitors are scheduled.

**Craft Earnings $118**

**HOLLYWOOD:** Craft workers’ earnings averaged $187.20 per week in March for a 40.2 hour working week according to the monthly report of California Divisions Industrial Relations. Average earnings last March were $124.95 for a 42.6 hour week.

**Berger Will Press for Regulation**

MINNEAPOLIS: Despite his announced hope for a round-table conference between distribution and exhibition leaders, Benjamin Berger, president of North Central Allied, has not abandoned his project to seek Government regulation of distribution practices.

Mr. Berger, who plans a six-week tour of Europe following the distributors’ session with the Senate Small Business subcommittee in Washington May 21, said his recent suggestion for the top-level intra-industry conferences was to “win some immediate relief for exhibitors.” He said he hoped some concessions could be obtained from the distributors, but that he still planned to press for Congressional action.

The North Central Allied chief’s formal statement was said in part in the following:

“Some observers have thought Allied inconsistent because its spokesmen have continued to press their fight for remedial legislation while, at the same time, agreeing to or actively working for a top level round-table discussion with the producers and distributors.

“There is really no inconsistency. The plight of the small exhibitor is such that every day, even every moment of time, is of the essence. If redress of their grievances were to come tomorrow, it would be too late for many small exhibitors.

“Under these circumstances, Allied, through its leadership and expressing the feeling of the rank and file, is pressing for Government intervention which will give the small exhibitor a fair and square deal. Only all-out arbitration of all grievances including present film pricing policies will give the exhibitors the relief they need if they are to continue in business.”

**Dallas WOMPIs Elect Grace Folsom Head**

DALLAS: At a luncheon meeting of the Dallas Women of the Motion Picture Industry early Mrs. Grace Folsom of Interstate Theatres was elected president for the coming year. Mrs. Lorena Cullimore is the retiring president. Other officers include: Billie Webb, first vice-president, programs; Rosemary White, second vice-president, membership; Dorothy Johns, recording secretary; Jean Johnson, corresponding secretary, and Mildred Freeman, treasurer.

**Long Island House Opens**

HICKSVILLE, L.I.: The completely modernized Prudential Hicksville theatre here opened recently. A wall-to-wall screen, rebuilt stage, and new lounge and rest rooms are among the improvements.
Bob O'Donnell loved Columbia's "The Eddy Duchin Story!"

Western Union

D LL546 DL PD-FAX DALLAS TEX S7 85 BANC

Rube Jackter, Columbia Pictures Corp.
729 Seventh Ave. NY

Just screened Eddy Duchin story and I am delighted to tell you how much everyone in our executive and booking groups enjoyed the performance. It is the best job ever done by Tyrone Power and certainly the two ladies, Kim Novak and Victoria Shaw, who played the first and second wives are fantastic. George Sidney has done a magnificent job, great color, wonderful music and I am absolutely amazed at the illusion created by Tyrone Power playing the piano. If we are lucky it might even beat from here to eternity.

Bob O'Donnell

"It might even beat 'From Here to Eternity'!"
VARIETY CLUB BARKERS
COME TO BROADWAY

At the 20th annual convention of Variety Clubs International, held this week at the Waldorf-Astoria Hotel, New York, Nathan D. Golden, International Heart chairman, reported that the Variety tents spent about $2,700,000 during 1955 in various projects to aid underprivileged children.

Among the highlights of the convention, which was attended by approximately 1,500 delegates from 45 Variety Club tents, were the announcement of the winners of the Heart Award, given each year to the tent which has been judged the best in its charity work; the presentation of the Humanitarian Award; the election of officers, and the Mardi Gras ball.

The annual Humanitarian Award is given to the individual named by a committee of publishers and editors as having made the most outstanding contribution to humanity in the past year. As reported early in the week, the nominees included Francis Cardinal Spellman, Henry Ford II and Dr. Sidney Farber. Past winners have included...

At midweek it was indicated that John H. Rowley, president of Rowley United Theatres and former chief Barker of the Dallas tent, would become international chief Barker, succeeding George C. Hoover.

Featured at the Mardi Gras ball, at which the Pepsi-Cola Company was host, was an all-star band featuring such names as Benny Goodman, Artie Shaw, Paul Whiteman, Tommy Dorsey and Jack Teagarden. Others present included Bobby Hackett, "Peanuts" Huccho, Russell Swan and Polly Bergen.

Mr. Hoover, who just returned from a two-month European trip, visited tents in London, Dublin, Hamburg, Madrid and Rome. He said that Variety Clubs in Europe "have been considerably strengthened by my getting together with individual tents and discussing mutual problems" and added that for some time, in Europe, there was a feeling that Variety Clubs were solely an American undertaking, but "that is no longer so. Variety Clubs are international in their operations and activities."

Discussing Europe in general, Mr. Hoover said that some fear is expressed by exhibitors as to the impact of commercial television, especially in Great Britain. However, he said from the opinions and discussions which he heard, TV is "no great threat, especially in markets where American films are in competition to TV."

A few of the other highlights at the convention included a boat ride around Manhattan Island, with dinner, beverages and dancing Thursday evening sponsored by Coca-Cola; and a fashion show luncheon for the 400 feminine members sponsored by Saks Fifth Avenue.
SMPTE HEARS OF VIDEOTAPE

... Closing session of meeting learns details of remarkable device and its uses for film production and television

The long-range possibilities and the immediate limitations of the Ampex videotape recorder, the first demonstration of which proved a dramatic bombshell at the recent Chicago convention of the National Association of Radio and Television Broadcasters, were outlined in New York last week by an Ampex official at the 79th semi-annual convention of the Society of Motion Picture and Television Engineers.

No Speculation

R. H. Snyder, manager of the motion picture equipment department of Ampex, speaking at one of the concluding sessions of the convention, declared in sober terms that “any speculation on the replacement of the 35mm. camera by videotape is, in our opinion, foolish at this time.” Mr. Snyder read a paper prepared by Charles P. Ginsberg, chief video engineer of Ampex.

It might be possible, said Mr. Snyder, for a motion picture director to shoot scenes simultaneously in film and videotape and immediately review the tape recording while his cast and sets are still assembled. “This procedure,” he said, “could reduce production time and costs in movies.” However, “since video quality is simply not comparable with ordinary good original film, and not even remotely comparable to the new larger-negative film processes,” Mr. Snyder said, Ampex sees “no immediate application for videotape here, and probably very little even in the future.”

He continued: “The machine was designed specifically for the purpose of program delay and it is for this purpose only that it will be first employed by CBS and NBC, to overcome the three-hour east-west time difference. Usefulness of the videotape apparatus for other purposes awaits exploration after experience is gained with the equipment in actual operation by NBC and CBS."

Nemec Honored

Boyce Nemec, executive secretary of the Society, who has tendered his resignation effective June 1, was honored by the organization at the convention’s concluding banquet. Dr. John G. Frayne, SMPTE president, presented Mr. Nemec a scroll during the banquet in acknowledgement of his contributions toward the growth of the organization.

Signed by both Dr. Frayne and Wilton R. Hohn, secretary, the scroll read: “The board of governors of SMPTE unanimously commend Boyce Nemec, whose foresight, initiative and complete devotion to duty as executive secretary of SMPTE have been a major contribution in bringing the Society to its present high level of prestige and accomplishment.”

Other concluding sessions of the convention were devoted to alternate uses of television on closed circuits, for educational purposes in colleges and universities and its diversified possibilities as a weapon for the military during times of war.

With regard to closed circuit TV, John Howland, of Thompson Products, Inc., told SMPTE members that there are more than enough varied types of closed circuit TV equipment to meet the needs of the public. These camera systems, he said, “are built around the characteristics of the vidicon camera tube which is rugged, simple and capable of consistent performance with little attention.” They are the simplest of live cameras, he added, and weigh less than 10 pounds.

Course Refused

The SMPTE proposal to inaugurate an educational program at Columbia University to familiarize technicians within the industry of up-to-date advancements, was refused by that institution on the ground that the proposed syllabus and non-credit course would be contrary to the university’s educational policies.

Two such educational programs currently are being conducted under SMPTE sponsorship at the University of Southern California and the University of California at Los Angeles. Two Columbia professors, Lloyd Vardon and Frank Lee, both of the Graphic Department, told the convention last week that Columbia only offers courses that give credit toward a degree and with a syllabus that is university-controlled.

While no direct action was taken by the SMPTE last week, it was indicated that the Society was considering other colleges within New York City for the program. Named as prospects were the City College of New York and New York University.

The Society’s next convention will be held October 7-12 in Los Angeles.

Reelects Officers

BOSTON: The entire slate of officers of Local 182, IATSE, has been reelected. Ralph Frazier is business agent; Joseph Caplan, president; Walter Diehl, vice-president; Benjamin Bearman, financial secretary; James Gibbons, recording secretary; Jack Rosenberg, treasurer. The executive board comprises Morris Goldman, Joseph Nuzzolo, Sr. and Frank Laby. Named two-year delegates to the national convention are Walter Diehl and Morris Goldman.

MGM Takes Drive-in Spot In Australia

by FRANK O'CONNELL

SYDNEY: MGM has entered the drive-in field here, with the purchase for £102,000 (approximately $229,500) of the drive-in license for the Sydney suburb of Chullora. The move has all the aspects of the beginning of an industry war, say many observers.

The Chullora license was purchased from a syndicate in which a well-known Sydney bookmaker was a prominent director, and was one of two drive-in licenses that had gone to interests outside the big exhibitor combine in the recent granting of licenses by the Theatres and Films Commission. The move probably means also that the exhibitor combine will have to open their drive-ins sooner than they had anticipated. The Chullora situation is a twin drive-in with capacity for 660 cars.

Although N. B. Freeman, managing director of Metro, would not confirm the fact that his company had paid £102,000 for the Chullora operation, he did say that MGM was building a twin drive-in at Oakleigh in Victoria. This is to cost approximately £300,000 (about $675,000) and is to open in December.

John Glass, general manager of Hoyt's Theatres, Ltd., also made drive-in news with the announcement that the five drive-ins to be operated by combined exhibitor interests at Bass Hill, Dundas, North Ryde, Caringbah and French's Forest, will open simultaneously next Spring. The five theatres cost about £200,000 ($450,000) each.

Paul Cunningham Named President of ASCAP

Paul Cunningham, a writer-member of the American Society of Composers, Authors and Publishers for 35 years, was elected president of the organization at its recent annual meeting. He replaced Stanley Adams, who had held the office for three years. Officers reelected to serve another term were vice-presidents Louis Bernstein and Otto A. Harlach; vice-presidents: John T. Howard, secretary; Saul H. Bourne, treasurer; George W. Meyer, assistant secretary; Frank H. Connor, assistant treasurer. Mickey Skopp was elected to the publishers’ panel. According to ASCAP constitutional regulations, a president is permitted to hold office only for three consecutive terms.

License Fee Up

WASHINGTON: The District of Columbia commissioners have increased the annual license fees for Washington theatres from $75 to $135 a year, effective July 1. The increase was part of a general increase in business license fees in the District.
HECHT AND LANCASTER Present
BURT LANCASTER  TONY CURTIS
GINA LOLLLOBRIGIDA
in
TRAPEZE
also starring KATY JURADO  THOMAS GOMEZ
with JOHN PULEO  MINOR WATSON
Directed by CAROL REED
Produced by JAMES HILL
Screenplay by JAMES R. WEBB
Adaptation by LIAM O'BRIEN  A SUSAN PRODUCTION

CinemaScope
Color by DE LUXE

READY IN JULY... THRU UA
William J. Heineman being duly sworn, deposes and says:

I was privileged to attend a projection room screening of TRAPEZE in London, England on Friday evening, March 2nd.

I consider TRAPEZE to be one of the finest motion pictures that it has ever been my good fortune to view. TRAPEZE has the finest box-office cast in Burt Lancaster, Tony Curtis and Gina Lollobrigida, as the three top stars, plus a talented supporting cast, of any motion picture that United Artists has ever distributed.

Carol Reed, who has many great films to his credit, has - in my opinion done the most outstanding job of direction in his brilliant career. The background story of TRAPEZE, dealing with the circus and circus life, lends itself to gorgeous color and presents CinemaScope at its finest.

TRAPEZE is a very gripping, warmly human and thrilling story of the lives and loves of circus aerialists, with the aerial shots made all the more breathtaking by CinemaScope and accompanied by a magnificent musical score. I believe that these showmanship ingredients, supported by one of the largest national advertising campaigns in United Artists' history, will make TRAPEZE one of the greatest box-office attractions of our time.

I feel certain that every exhibitor will share my great enthusiasm for the quality and box-office potentials of TRAPEZE, when he sees it.

We are now requesting bids for playing time commencing Thursday, June 28th and as the negative will not arrive in New York until mid-May and screening prints will not be available in sufficient time for bidding and the advertising of the opening date of June 28th, I am furnishing you with this sworn statement to attest to the exceptionally fine quality of TRAPEZE and to aid you in evaluating it when you make your important bid.

Sworn to and subscribed this 29 day of May A.D., 1956

William J. Heineman, Vice-Pres. in charge of Distribution for United Artists Corporation
**Paramount Stockholder Meet June 5**

Stockholders of Paramount Pictures Corp. will meet in New York June 5 to elect a board of directors, composed of 12 members, and to transact other business, according to a company announcement.

Nominated for reelection to the Paramount board are Adolph Zukor, chairman of the board; Barney Balaban, Paramount president; Y. Frank Freeman, vice-president in charge of the studio; A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, Earl I. McClintock, Maurice Newton, Paul Rairbourn, Edwin L. Weis and George Weltner, president of Paramount International and Paramount Film Distributing Corp.

According to the notice mailed to stockholders, Mr. Balaban owns the largest number of shares, 13,100, of all the directors. Holding 100 shares of Paramount stock are board members McClintock, Rairbourn and Weis, with the remainder of the directors having other varying amounts of shares.

The Paramount announcement also discloses that Mr. Balaban, in his capacity as a director and president, received $124,800 in fees, salaries and commissions during 1955. Mr. Freeman received $130,000; Mr. Rairbourn, $57,750; Mr. Weltner, $65,000, and Mr. Zukor $78,000. It was also announced that Louis A. Novins, secretary of Paramount, was issued an option exercisable prior to June 23, 1960, to purchase at $3 per share 12,500 shares of the capital stock of International Telemeter Corp.

**Collier Young’s “Huk”**

**An August Release**

Collier Young, producer of “Huk,” which was made in the Philippines, is in New York to confer with United Artists executives on promotion and distribution of the film. The release of the film has been moved up from December to August to get maximum drive-in dating, it was announced. The native Philippine film industry participated with U.A. in financing the film and will share in the world profits. Mr. Young believes international co-production deals such as this will expand old and open up new markets for U.S. films overseas. His next for U.A., which it will finance 100 per cent, is “The Hallday Brand,” starring Joseph Cotten.

**Heads Cancer Drive**

Leonard Ginsberg has been named chairman of the New York-New Jersey-New England area of the newly-organized Susan Ball Memorial Fund for Cancer Research, it is announced by Dick Powell and June Allyson, national co-chairmen of the drive. Mr. Ginsberg is now president of Leonard Ginsberg Associates, management consultants, New York.

**Pulitzer Trustees Refuse Film Awards**

The Pulitzer Prize trustees have refused flatly to consider the awarding of a prize to the best motion picture produced each year, it was announced after a closed meeting this week when they acted on award nominations for the coming year. The question of a film award has been on the committee’s agenda since 1932, when it was first introduced by Jack L. Warner. The trustees, however, have annually refused to take action, stating that motion pictures do not deserve classification with their yearly awards which are given for journalism, letters and music.

**Toho Company of Japan Opens Yokohama Unit**

The Toho Company of Japan, producers, distributors and exhibitors of films, have opened the lavish Yokohama Toho Kaitan building, which houses four separate theatres in one structure. The Yokohama Toho and the Yokohama Scala-Za are on the first and third floors while the Toho Cinema and the Toho Meiga-Za are underground.

The ceremony celebrating the opening was held concurrently with one commemorating the complete renovation of Toho’s Yokohama Takarazuka theatre nearby.

**Arthur Miller in Pathe Lab Post**

Arthur J. Miller, pioneer in the development of wide screen motion picture film processes, has been appointed technical director of Pathe Laboratories, Inc., which processes film for Hollywood studios and television. In his new post Mr. Miller will oversee development and improvement of machines, techniques and processes.

**Alabama, Georgia Groups Convene May 27-29**

**ATLANTA:** The Alabama Theatres Association and the Motion Picture Theatre Owners and Operators of Georgia will hold their joint annual convention May 27-29 at the Dinkler Plaza here, the associations have announced. Chief feature will be a cyclorama of modern exhibition clinics dealing with all the major phases of theatre operation and management.

**Name Two to MPIC**

**HOLLYWOOD:** George J. Flaherty and Fred Lehne have been elected vice-president and treasurer, respectively, of the Motion Picture Industry Council. Previously elected were Ronald Reagan, president, and Marvin Farris, secretary.

**Peter Latchis Dies**

Peter Latchis, an officer of the Latchis circuit of New England and brother of Spero Latchis, died Tuesday at his Newport, N. H. theatre. He was 60 years old.

**Special Deal Arranged on DeMille Film**

An unique selling pattern for Paramount’s “The Ten Commandments” was revealed last week in New York by a company sales executive. The chief feature of the pattern is the payment by the company of a flat sum to theatres booking the picture, the sum representing agreed-upon theatre costs and a profit.

The selling pattern, it was explained, is a marketing approach separate and distinct from deals under which the distributor leases the theatre and operates it. Under the deal negotiated for “The Ten Commandments,” Paramount will not engage in the operation of the theatres, nor is leasing an issue.

The arrangements to date were described as film deals, unique in that they feature a flat sum to the theatre, with monies above the flat sum accruing to Paramount. Another feature of the deals is that extended runs are agreed upon, and include options for additional playing time. Some of the deals made by Paramount thus far, it was added, involve a sliding scale as to the flat sum paid by Paramount over the run, with the sum decreasing with the length of the run in some instances.

The Paramount executive said the company had evolved the selling pattern because of the “costliness and greatness” of the Cecil B. DeMille production, and because of Paramount’s willingness to “gamble” on the expected returns. The film will open at the Criterion, New York, November 4, with seven other engagements in the United States and Canada already slated before the end of the year.

**“Oklahoma!” to Open in Tulsa in June**

Rodgers & Hammerstein’s production, “Oklahoma!” produced in the new Todd-AO process, will have its Oklahoma premiere in Tulsa some time early in June, it is announced. The Rialto theatre in that city has been chosen for the event, according to Ted O’Shea, vice-president and general sales manager of Magna Theatre Corporation, distributors of “Oklahoma!” and Jack Hull, general manager of Tulsa’s Downtown Theatres.

**Technicolor Reports $503,904 Net Profit**

The consolidated net profit after taxes on income of Technicolor, Inc., for the quarter ended March 31, 1956, is estimated at $503,904, equivalent to 25 cents per share on the stock outstanding, according to a company report. This compares with 36 cents and 19 cents per share, respectively, for the first quarters of 1955 and 1954.
PRODUCTION IN BRITAIN WEAK

... Annual report of National Film Finance Corporation shows production in England still is an unprofitable operation

by Peter Burnup

London: Three major conclusions emerge in the just-issued annual report of the National Film Finance Corporation. They are:

1. The continued unprofitability of British independent production taken as a whole.
2. Increasing American infiltration into the production business here.
3. The certainty of the continuance of the Finance Corporation's operations in some way or another after the expiration, at the end of March, 1957, of the present Authorising Act of Parliament.

As announced last week, the corporation has made, since its inception in 1948, advances to a total of £12,922,801, of which £5,497,310 has been repaid to date. Against the balance of £6,795,491, no less a sum than £4,716,094 has been written off or provided for losses, including £54,679 provided in the last 12 months.

It is to be remembered that the major part of the immense deficit arose in the advances up to £3 million made to the original and now defunct British Lion Company and that, indeed, the Finance Corporation's operations during the year to March 31 last showed a profit of £79,132.

Few Profitable

Nevertheless, the report estimates that in spite of assistance from the Eady Fund only 62 of the 152 films which received advances from the Finance Corporation in the years 1952 to 1956 are likely to be profitable. "It seems clear," says the report, "that British independent production as a whole is still unprofitable and that, with the present downward trend in box office takings, this state of affairs is likely to continue."

The number of feature films for which loans were approved during last year is 27, eight less than in the year to March, 1955. The drop in numbers, the report claims, arises because no applications were received from producers distributing through the Rank Organisation, which now wholly finances its increased production programme; whereas loans were approved for seven such films in the year to March, 1955, eight in 1953-4 and 16 in 1952-3.

But another passage in the report runs:

"An increasing number of British films are being set up in conjunction with American controlled distributing companies and it seems likely that whilst this state of affairs continues the proportion of British films made without assistance from this corporation will increase."

Cite U. S. Interests

There has been growing concern in certain circles here at the number of "American" films made in Britain and securing thereby the benefits of the Quota Act and Eady bonuses. David Kingsley, NFCC's managing director, was closely pressed on the point at his press conference which followed the publication of the report. He was asked in particular whether his corporation "looked with alarm on the large holdings of American companies in the British industry."

Mr. Kingsley was characteristically cautious in his reply. "I think," he said, "that is going to be one of the major points we will have to deal with when we report to the president of the Board of Trade in the next few weeks. I do not want to prejudice the issue, but it is obviously an important one."

Under further pressure, Mr. Kingsley said that feeling in the industry was divided between satisfaction at the American part in the industry and a desire for an entirely native British film industry, financing, producing and distributing its own films throughout the world.

Groups Wide Apart

That may well be taken as an understatement on the part of the cautious Mr. Kingsley; for the views of various interests are poles apart on this question of what is called American infiltration. Discounting certain doctrinaire and leftist factions in the trades unions notoriously and invariably anti-American, there are independent exhibitors whose primary concern is the maintenance of a supply of worthwhile films.

However, there is a considerable body of producers who claim that the Eady Plan was introduced solely and especially to sustain a falling native production industry. They will urge on the Board of Trade president that "American-made" pictures are only technically British in the sense that they meet the legalistic requirements of the Quota Act and demand that a differential be imposed against them in the distribution of Eady bonuses according to the amount of foreign financial interest involved.

At the medial point between the opposing poles are the distributors. The majority of KRS membership is, of course, American and it is difficult to see how those KRS members—with a considerable financial interest at stake—can agree with purely British producers on the point. The matter clearly bristles with difficulties.

Twentieth Century-Fox announces here that after many months of intensive technical research, the company in conjunction with the Army Kinema Corporation has succeeded in applying CinemaScope technique to the 16mm medium. Wednesday this week the first public showing of a 16mm CinemaScope film, "Untamed," was held in the historic Great Hall of the Royal Hospital, Chelsea.

The development of this new technique means, it is stated, that military units in operational commands such as Cyprus and Malaya will be able to see the latest CinemaScope films. The same facilities will be available to troop ships, small isolated units and garrisons all over the world.

Arrangements are well in hand for the general assembly of the International Federation of Film Producers to be held in London July 25-27. Some 32 delegates are expected to attend. They will be the guests of honour at a luncheon given by BFPA July 25.

Richard Mealand Resigns Paramount British Post

Richard L. Mealand, for the past five years general production representative in Great Britain for Paramount Pictures and managing director of Paramount British Productions, Ltd., has resigned because of ill health. He will be succeeded by Lawrence F. Bachmann. Before assuming the British post, Mr. Mealand was Paramount's New York story editor and later Hollywood studio story and writer head. Mr. Bachmann, son of the late Jack Bachmann, former Paramount Hollywood studio executive, is a London resident and active in motion picture writing and independent production there.

Norman Wisdom to Star in American Film

Norman Wisdom, English comedian, has been signed by Irving Allen and A. R. Broccoli for his first American motion picture, a musical comedy in color, entitled "An Englishman in Las Vegas," Mr. Allen and Mr. Broccoli announce. The film will be produced by George Jessel under the Warwick Production banner, for release by Columbia Pictures.

Galindo Again Head of Mexican Industry Unit

MEXICO CITY: The National Cinematographic Industry Chamber is again headed by Cesar Santos Galindo, manager of the Churubusco Studios here, who was reelected president for the ensuing year. Other officers are: Santos Martinez, vice-president; Jose A. Quiroga, treasurer; Mrs. Eugenio Lance Montes, deputy treasurer; and Eduardo Chavez Garcia, secretary.
**Big Ad Drive Planned for “King and I”**

The second CinemaScope 55 attraction, Rodgers & Hammerstein’s “The King and I,” is being pre-sold by 20th Century-Fox in an all-media campaign. The musical, starring Deborah Kerr and Yul Brynner, opens in July. The seven-month advance drive continues at all stages of exhibition, is described as larger in scope than those for “The Robe,” “How to Marry a Millionaire,” “The Egyptian,” “The Seven Year Itch” and “Carousel,” the first CinemaScope 55 release.

The Rodgers & Hammerstein score from “The King and I” has been packaged by Capitol Records into a sound track album for release June 1. A comprehensive campaign has been set by Capitol to merchandise the album in conjunction with theatre engagements of “The King and I.”

Three coming CBS-TV presentations of the “20th Century-Fox Hour,” sponsored by General Electric, will feature scenes from the picture and interviews with its stars, as part of a TV publicity campaign. Other important programs which have devoted or will devote considerable attention to the picture are the Ed Sullivan Show, CBS-TV; the Perry Como Show, NBC-TV; the Edgar Fisher Show, NBC-TV; Steve Allen’s “Tonight,” NBC-TV; Tex & Jinx, NBC, and others.

The production also has received international publicity through the continuing series of exhibitor and press demonstrations of CinemaScope 55.

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**Seven-Year Columbia Pact to Schneider**

**HOLLYWOOD:** A new seven-year contract for A. Schneider, vice-president and treasurer of Columbia Pictures, has been approved. It is announced by Harry Cohn, company president. Mr. Schneider, who also is a member of the company’s board of directors, and recently was appointed to the self-regulatory review committee of the Motion Picture Association of America, has been with Columbia Pictures throughout his entire career.

**Brynner, Wilcoxon on “Buccaneer” Assignment**

Yul Brynner will direct a remake of Cecil B. DeMille’s 1938 production, “The Buccaneer.” Paramount has announced, with Henry Wilcoxon, Mr. DeMille’s associate producer on “The Ten Commandments,” as producer. Mr. DeMille has announced that he will “take an active interest in” the production. Mr. Brynner, who has directed live TV shows, studied Mr. DeMille’s methods closely during production of “The Ten Commandments,” in which Mr. Brynner stars.

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**Hollywood Scene**

**HOLLYWOOD BUREAU**

Production held steady to fair, as Wall Street would describe it, at the weekend, following completion of two pictures and start of shooting on another.

The new undertaking is a Columbia vehicle for Judy Holliday, who’s a breadwinner for Columbia and customers on each of her previous rides to market, and it is being produced by Fred Kohlmar, whose most recent contribution to the prosperity of the industry is the decidedly profitable “Picnic.” Richard Quine is directing the picture, which has in the cast supporting Miss Holliday, Richard Conte, Esther Minciotti and Trudy Marshall.

**ON THE SET**

**OTTO PREMINGER** will make three pictures for United Artists in five years, with Shaw’s “Saint Joan” scheduled as the first. He will produce and direct the stage classic, which has never been filmed before, following completion of “Bonjour Tristesse” for MGM.

**ROBERTO ROSELLINI** has been signed by Sumar Productions to direct “Sea Wolf” for 20th Century-Fox release. It will be made in London in color and CinemaScope and will star Richard Burton.

**MARK GOODSON and WILLIAM TODMAN** television producing team, will produce three pictures for Columbia release, one of which will be based on the television series, “The Web,” which Goodson and Todman have produced for TV release by Screen Gems, Columbia subsidiary.

RKO has announced several important production and casting assignments this week ... “Portofino,” an original story, has been purchased which John Farrow will produce and direct with Anita Ekberg and Robert Ryan ... “The Peerless Knight,” based on the life of Roderigo Diaz De Vivar, Spanish hero, will be one of the studio’s most important films in 1957 and will be made entirely in Spain. An original screenplay by Winston Miller, “Escapade in Japan,” will be filmed in Tokyo also in 1957. Sam Wiesenfeld will produce this and “The Day They Gave Babies Away,” which will start this summer. ... Richard Sokolove has been signed as a staff producer. He was recently associate producer for Columbia’s “You Can’t Run Away from It.”

**ARTHUR HORNIBLOW, JR.** will produce “Solomon and Sheba” in association with Edward Small in Spain next year for U.A. release. ... CARMEN SEVILLA, famous Spanish actress, was signed to star in “Flamenco,” Nomad Production for Paramount release. ... ROGER CORMAN will produce and direct “The Hypnosis of Diana Love” for Allied Artists. It has a “Bridley Murphy” theme.

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**THIS WEEK IN PRODUCTION:**

**STARTED (1)**

**COLUMBIA**

*Full Life* (Grand-Grape Prod.)

**COMPLETED (2)**

**INDEPENDENT**

*Creatures from Green Hell* (Gross-Krasne Prod.)

**UNITED ARTISTS**

*The Brass Legend* (Bob Goldstein Prod.)

**SHOOTING (33)**

**RKO RADIO**

*Public Pidgeon Number One* (Technicolor)

**20th-FOX**

*Best Things in Life Are Free* (CinemaScope; Technicolor)

*The Last Wagon* (CinemaScope; De Luxe Color)

*One in a Million* (CinemaScope; De Luxe Color)

*Bus Stop* (CinemaScope; Technicolor)

**UNITED ARTISTS**

*Five Steps to Terror* (Technicolor)

*Pride and the Passion* (Kramer Prod.; VistaVision; Technicolor)

*The Boss* (Boss Prods.)

*U-I*

*Tammy* (CinemaScope; Technicolor)

*I’ve Lived Before* (formerly “I’ve Been Here Before!”)

*Star Light* (CinemaScope; Technicolor)

*Gun for a Cowboy* (Technicolor)

*The Great Man* (CinemaScope; Technicolor)

*Battle Hymn* (CinemaScope; Technicolor)

**WARNER BROS.**

*The Old Man and the Sea* (WarnorColor)

*The Wrong Man* (Alfred Hitchcock Prod.)

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Films Need Own Stories, Says Wald

In a strong dissent against the use of TV story material for motion pictures, Jerry Wald, vice-president in charge of production for Columbia Pictures, called the grossing totals for “Marty,” teleplay-turned-motion picture, a “freak.” Discounting the trend set by the Academy Award-winning “Marty,” he said Columbia’s efforts to look over the other pictures adapted from TV dramas and see how they made out at the box office. He predicted that less and less TV material will be bought for motion picture adaptation, and added that he would readily match the grossing performance of “Marty” against “Picnic,” maintaining that there is a $5,000,000 profit differential in favor of “Picnic.”

Mr. Wald went on to declare that a complete “retooling” is needed in Hollywood, and argued that all branches of the industry must recognize “the cold hard facts” that only a fresh, exciting story properly cast will bring people out of their homes. “Everybody,” he continued, “is trying to copy yesterday’s hit” which results in “look alikes” that are unsuccessful. Fresh, different story material that has the “chemistry” to bring people out of their homes, is what is needed, Mr. Wald said, and asked, “Why should people pay to see a 48-minute TV script stretched to feature-length proportions when they saw the original version at home free?”

Discusses Properties

Mr. Wald said that he bought “Andersonville,” the MacKinlay Kantor novel, seven months ago for the very reason that many people in Hollywood said that the property is not another “Gone With the Wind.” He expressed deep satisfaction at the awarding of the Pulitzer Prize to the novel, and added that the film version, which he is producing, should go before the cameras by the end of the year.

He said Irving Ravetch is working in Paris with Mr. Kantor on a screen treatment, and should have the script ready shortly, after which casting will begin. As another example of material that is not familiar, Mr. Wald cited “Sons and Lovers,” a novel by D. H. Lawrence, which he will produce. With backlogs of features now sold to TV, Mr. Wald argued that “old-fashioned” material now available on TV screens cannot be sold at the box office.

“Rosanna” to Open

“Rosanna,” drama starring Rossana Podesta, a Fine Arts release distributed by Jason Film Distributors, will open at the World theatre in New York May 16. Directed by Francisco Fernandez, the film was shot on location in Mexico.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended May 5 were:

Albany: THE LADYKILLERS (Cont.) 3rd week.

Atlanta: THE COURT JESTER (Par.); FORBIDDEN PLANET (MGM); THE MAN WITH THE GOLDEN ARM (U.A.) 4th week; THE REvolt of Mamie Stover (20th-Fox).

Baltimore: BOLD and the BRAVE (RKO); THE MAN in the GRAY FLANNEL SUIT (20th-Fox) 4th week; ON THE THRESHOLD of SPACE (20th-Fox).

Boston: THE LADYKILLERS (Cont.); MOHAWK (20th-Fox); TOUCH and Go (U-I).

Buffalo: HILDA CRANE (20th-Fox); THE MAVERICK QUEEN (Rep.); SLIGHTLY SCARLET (RKO); TRIBUTE to a Bad MAN (MGM).

Chicago: BIRDS and the BEES (Par.); DIABOLIQUE (UMPO) 20th week; MAGIC FIRE (Rep.) 2nd week; MEET Me in Las Vegas (MGM) 3rd week; THE SWAN (MGM) 3rd week.

Cleveland: FORBIDDEN PLANET (MGM).

Columbus: THE MAN in the GRAY FLANNEL SUIT (20th-Fox).

Denver: KETTLES in the OZARKS (U-I); LETTERS from My WINDMILL (Tohah); MEET Me in Las Vegas (MGM).

Des Moines: THE MAN in the GRAY FLANNEL SUIT (20th-Fox) 4th week.

Detroit: OKLAHOMA! (Magna) 11th week.

Hartford: DIABOLIQUE (UMPO) 2nd week; GODZILLA, KING of the MONSTERS (Embassy); THE MAN in the GRAY FLANNEL SUIT (20th-Fox) 3rd week; THE MAVERICK QUEEN (Rep.); SEA SHALL NOT HARM them (U.A.); THE SWAN (MGM); TRIBUTE to a Bad MAN (MGM).

Indianapolis: BIRDS and the BEES (Par.).

Jacksonville: THE HARDER they FALL (Col.); HOT BLOOD (Col.); JUBAL (Col.); THE MAN Who NEVER was (20th-Fox).

Memphis: BOLD and the BRAVE (RKO).

Milwaukee: THE MAN with the GOLDEN ARM (U.A.) 2nd week.

Minneapolis: THE MAN in the GRAY FLANNEL SUIT (20th-Fox).

New Orleans: THE MAN in the GRAY FLANNEL SUIT (20th-Fox) 2nd week; SERENADE (W.B.); STAR in the DUST (U-I); THE SWAN (MGM) 2nd week.

Oklahoma City: INDESTRUCTIBLE MAN (A. A.) 2nd week; JUBAL (Col.) 3rd week; THE MAN in the GRAY FLANNEL SUIT (20th-Fox) 4th week; THE MAVERICK QUEEN (Rep.); SERENADE (W.B.) 2nd week.

Philadelphia: THE MAN in the GRAY FLANNEL SUIT (20th-Fox) 2nd week; MEET Me in Las Vegas (MGM) 4th week; PICNIC (Col.) 9th week.

Pittsburgh: DIABOLIQUE (UMPO) 4th week; THE LADYKILLERS (Cont.); THE SWAN (MGM) 2nd week.

Portland: FORBIDDEN PLANET (MGM); JUBAL (Col.); SERENADE (W.B.).

Providence: THE MAN in the GRAY FLANNEL SUIT (20th-Fox).

San Francisco: DANCE Little Lady (Trans-Lux) 2nd week; DIABOLIQUE (UMPO) 19th week; DOCTOR at Sea (Rep.) 6th week; THE HARDER they FALL (Col.) 2nd week; THE MAN in the GRAY FLANNEL SUIT (20th-Fox) 4th week; OKLAHOMA! (Magna) 12th week; RICHARD III (Lopert) 2nd week.

Toronto: BIRDS and the BEES (Par.) 2nd week; THE COURT JESTER (Par.) 3rd week; THE LADYKILLERS (Cont.) 6th week.

Vancouver: THE INVASION of the BODY SNATCHERS (A.A.); ROCK AROUND the CLOCK (Col.).

Washington: THE HARDER they FALL (Col.) 2nd week; JUBAL (Col.); THE MAN in the GRAY FLANNEL SUIT (20th-Fox) 5th week; PICNIC (Col.) 11th week; THE RACK (MGM); THE SWAN (MGM) 2nd week.

Two-Continent Tour Set For “Foreign Intrigue”

A two-continent program of personal appearances covering 24 cities in the United States and Europe has been set in behalf of “Foreign Intrigue” for star Robert Mitchum, producer-director-writer Sheldon Reynolds and associate producer Nicole Millinaire, it is announced by Roger H. Lewis, United Artists national director of advertising, publicity and exploitation. The three-pronged international junket, spotlighting the film via press interview, TV-radio and theatre stands, begins May 24.

“Great Day” to Saturate Rocky Mountain Area

A strong saturation hooking in the Rocky Mountain area has been set for RKO’s “Great Day in the Morning,” which opens in 215 situations in the Denver and Salt Lake City exchanges within two weeks of its May 16 world premiere at the Orpheum theatre, Denver, it is announced by Walter Branson, RKO vice-president in charge of worldwide distribution. A gala debut of the film, including producer Edmund Grainger and stars of the production will kick off the release of the RKO film.
C. V. WHITNEY TOLD MERIAN C. COOPER "Get the Best"

COOPER asked JOHN FORD to have filmland's most gifted and daring stuntmen enact the hand-to-hand combat scenes. They were:

BILLY CARTLEDGE
CHUCK HAYWARD
SLIM HIGHTOWER
FRED KENNEDY
FRANK McGrath
CHUCK ROBERSON
DALE VAN SICKLE
HENRY WILLS
TERRY WILSON

John Wayne in THE SEARCHERS

Co-starring

JEFFREY HUNTER • VERA MILES • WARD BOND • NATALIE WOOD

from a novel personally selected by C. V. WHITNEY, president

MERIAN C. COOPER, vice-president in charge of production

directed by JOHN FORD

Color by TECHNICOLOR • in VistaVision

soon to be presented by WARNER BROS.
Then COOPER asked JOHN FORD to capture the full sweep of the novel, THE SEARCHERS. FORD took the entire company to Monument Valley where he got real Navajos. The entire tribe cooperated, portraying the roles of their former bitter enemies, the Comanches.

Among the Indians were:

AWAY LUNA
BILLY YELLOW
BOB MANY MULES
EXACTLY SONNIE BETSUE
FEATHER HAT, JR.
HARRY BLACK HORSE

Jack Tin Horn
Many Mules Son
Percy Shooting Star
Pete Gray Eyes
Pipe Line Begishe
Smile White Sheep

The Indians in the C. V. WHITNEY Pictures, Inc., attraction

JOHN WAYNE in
THE SEARCHERS

costarring

JEFFREY HUNTER • VERA MILES • WARD BOND • NATALIE WOOD

from a novel personally selected by C. V. WHITNEY, president
MERIAN C. COOPER, vice-president in charge of production
directed by JOHN FORD
Color by TECHNICOLOR • in VistaVision
soon to be presented by WARNER BROS.
"Kiss Before Dying" Ad Dispute Settled by U.A.

United Artists and the Advertising Code Administration of the Motion Picture Association of America have settled their differences over the wording of the advertising copy for Robert L. Jack's production of "A Kiss Before Dying." It has been announced the ad campaign for the film will now be keyed on copy which reads: "She was going to have a baby. Now he knew he had to kill her."

Rogers Fund Drive Plans Near Ready

Plans are nearing completion for the second annual theatre-attendance collection for the Will Rogers Memorial Hospital and Research Laboratories. It is announced by S. H. Fabian, national chairman for the hospital's special audience collection drive, and treasurer of its hospital fund. National presentation of the program will be made to the industry via a country-wide telephone broadcast May 17. The broadcast will originate in New York and will be received, amplified, at points designated by the campaign distributor chairman in all exchange cities.

In making the announcement, Mr. Fabian said: "It is absolutely necessary and imperative, for the continued advancement of our hospital and its research accomplishments, that we look outside the family of industry employees for additional financial aid. Industry employees are generous in their contributions to the Christmas Salute, but more, much more, money is needed to enable the hospital to fulfill its serious purpose of caring for and healing the unfortunate among us who are stricken—of restoring health and new lives to our people, of show business, and maintaining and expanding our research work, which benefits not only our own but all mankind."

Montague at Broadcast

The kick-off broadcast meeting will be presided over by A. Montague, president of Will Rogers Hospital, and vice-president of Columbia Pictures. Independent and circuit exhibitors will be invited to attend, as will be film salesmen and distributor representatives of all companies, National Screen Service branch managers and Will Rogers Hospital campaign workers.

The special appeal trailer will feature Henry Fonda this year. The running time is less than two minutes, and it will be supplied gratis to theatres pleading their participation. Exhibitors can get added information from National Screen Service, which is handling the film. Exhibitors are also asked to show the trailer and take up audience collections during the week of July 16.

Goldwyn Girls Attend "Guys" Rio Premiere

RIO DE JANEIRO: The Latin American premiere of Samuel Goldwyn's "Guys and Dolls," was held here May 9 for charity. It was sponsored by Mrs. Joselito Guimarães, wife of the country's new president. Five Goldwyn Girls, now on a promotion tour of South and Central America, were hostesses. The audience comprised members of the Government, foreign diplomats and social leaders. The girls are covering Lima, Rio, Sao Paulo, Buenos Aires, Santiago, Panama, Medellin, Barranquilla, Bogota, Caracas, San Juan and Mexico City.

Iowa Allied Has Talk on Equipment

OMAHA: Trade practices, the hearings of the Senate Small Business subcommittee and new developments in motion picture production and projection techniques were the prime topics for discussion here Tuesday and Wednesday as the Allied Independent Theatre Owners of Iowa and Nebraska met in annual convention at the Fontenelle Hotel.

The chief speaker on production and projection techniques was Herbert Barnett, assistant to the president of General Precision Equipment Corporation and who represented the Theatre Equipment and Supply Manufacturers Association.

Speaking to the convention Tuesday, Mr. Barnett declared that among the more important innovations has been "the concept of increased screen dimensions" which has brought along "several undesirable factors which engineering must eventually correct." The undesirable factors, he said, include loss of picture quality through magnification of the 35mm frame, inadequate screen illumination and increase in flicker.

"Not All Quality Realized"

To meet these problems, he told how 20th Century-Fox had developed 55mm CinemaScope and MGM and Columbia were experimenting with 65mm film, both of which systems are designed to increase the resolution of the "printed down" 35mm print. He continued: "The degree to which improved picture quality can be maintained in transfer to 35mm release print will determine the merits of such procedure...it is not likely that all the quality available on the wide negative will be realized on the 35mm release print."

The logical way of solving the light problem, he said, is to use wider release prints, but these are costly both to producers and to exhibitors who must buy new projection equipment. "The question as to eventual release in wide film versions is a rather complex one," he added, "and no conclusion has been reached at this time."

Educational Film Need Is Stressed

MILWAUKEE: The need for more educational films and an over-all growth of the motion picture industry to progress uniformly with public acceptance of the medium was stressed here at the 17-day Festival of American Arts held at Marquette University. Roger Allbright, educational director of the Motion Picture Association of America, told members that the industry lags behind public acceptance simply because all sections of the nation do not progress uniformly in this acceptance. He added that the industry must follow the more reluctant segments of the population.

Illustrating the growth of the industry and its contrast with that of the public, Mr. Allbright declared that a show of 30 years ago would have been shocked to hear the word "pregnant" in a film, but today families talk about it freely. While stating that industry product is as pure as ever, he said, "far greater use is being made of it educationally and scientifically."

He noted that although production had dropped from 600 to 300 films a year in the past two decades, the production of what he termed "masterpieces" is greater and will continue to increase. Mr. Allbright attributed the impact of TV on the industry, but believed TV to be only one of the entertainment forms taking a share of the public's leisure time. He added that the decline in theatre attendance is leveling off. Some 1,900 members of the industry attended the festival, which featured a film on "A History of the Motion Picture in America," originally produced for an international exposition held in 1940 in Paris.

David Bader Again Named AMPA Head

David Bader was reelected president of the Associated Motion Picture Advertisers, Inc., New York, for 1956-57 at a recent luncheon meeting. Also reelected was Hans Barnstyn, treasurer. Others elected were Blanche Livingston, vice-president; Bob Montgomery, secretary, and Merta Stern, recording secretary. Elected to the board of trustees for a three-year term was Vincent Trotta. Elected to the board of directors were Lige Brien, Martin Davis, Steve Edwards, Ed Kastenbaum and Burton Robbins.

Regents Reject "Eden"

ALBANY: "The Garden of Eden," which has as its background a Florida nudist camp, cannot be licensed for public exhibition in New York State unless Excelsior Pictures Corp. eliminates scenes involving nudity, according to the Board of Regents. The board's decision affirmed the prior action of the State Education Department, which ruled the film "indecent" as submitted.
ALBANY

Saturday is now the big theatre night hereabouts. Wednesday, which is the opener for several drive-ins, was followed by the strike at Mohawk drive-in. Albany-Schenectady Rd.—through agreement to hire a part-time stage hand for marquee changes —was welcomed all around. Philip J. Harling, Fabian home office attorney, came here for the wrap-up with Local 12, IATSE. Members of Projectionists Local 324 remained off the job during strike. . . . Tent 9 had a delegation of 12 to 15 at 20th annual convention of Variety Clubs International in New York. Jack Goldberg was arrangements chairman. . . . A Fabian spokesman denied newspaper reports that Ernie Schenectady, chairman of the latter are available—would continue indefinitely. A petition for demolition and conversion into a parking lot has been filed with representatives of two estates owning theatre building, but no date has been set.

ATLANTA

The new owner of the Richland theatre, Richland, Ga., is Herman Abrams, who also owns the Lumpkin theatre, Lumpkin, Ga. He bought the Richland from C. R. Cowman, who has moved to Jacksonville, Fla. . . . The Crescent Amusement Co., Nashville, has installed CinemaScope in the Elite theatre. . . . The City of Atlanta has purchased the property of the Tenth Street theatre for a reported price of $120,000. The property will be used for part of a midtown expressway. The theatre was owned by the Georgia Theatre Co. by Harry G. Krumm, former filmman in Atlanta and who now lives in San Antonio, Texas, as a visitor on the row. . . . J. H. Thompson, president of the Georgia Theatre Owners and Operators Association and head of the Martin and Thompson Theatres, was in Atlanta holding a meeting with his executive committee. . . . Dick Kennedy, president of Alabama Theatre Owners, also was in. . . . The screen tower of the Skyway drive-in, Fitzgerald, Ga., was blown down during a windstorm. It will be rebuilt at once. . . . C. L. Patrick, general manager, Martin Theatres, Columbus, Ga., visited the local office.

BALTIMORE

Baltimore Variety Club Tent 19 is co-sponsoring, along with the Maryland Jockey Club, the revival of the Peabody Ball. The dinner dance, discontinued during the war, was one of the outstanding social events of the year. The Variety Sponsorship this year will see the ball in the Southern Hotel Ballroom with tickets priced at $30 per plate. I. K. Makover is the chairman for the Variety Club and the proceeds will go to the chief of Heart Fund. . . . Milton Schwaber, head of the Richland Theatres, has donated a lot to the city for a branch of the Enoch Pratt Free Library. . . . Estate left by the late Frank Durkee, head of the Durkee enterprises, was announced as $389,888, according to the inventory filed in Orphan's Court. . . . Maynard Madlen is the new Republican salesman for this territory, succeeding the late Sam Tabor. . . . Oscar Kantor, Warner salesman in this territory, is vacating his post in the Caribbean. . . . Herb Gilis, Paramount branch manager, was in town visiting accounts. . . . The fire in the Edgewood Shopping Center forced the Hiway theatre to close for two days.

BOXTON

Redstone Drive-in Theatres has changed its corporate name to North East Drive-in Theatre Corporation. Michael Redstone is president. Two new men have been added to its managerial staff. Harvey Kator is manager at the Salmans drive-in, Rochester, N. Y., and Jack Kegan has been named supervisor of the circuit's three western New York drive-ins. Edward Redstone states that positions for managers and assistants are still open in the circuit. . . . Nathan Yaminis was re-elected president of Temple Mishkan Tehilla, Roxbury, at the 99th annual meeting. . . . Jack McCarthy, former Warner salesman has joined Embassy Pictures as salesman for six New England states. The anti-trust case of the Ideal theatre, Milford, owned by Leon Task, against the major distributors is docketed for trial during the latter part of May in U. S. Federal Court here. . . . Charles knit, critically injured in an auto accident last June, returned to a Worcester Hospital for further surgery. This time a silver plate was placed at the top of his head. His return to his Boston office where he was district manager for Stanley Warner Massachusetts theatres is indefinite. . . . A second son and third child was born to the wife of Charles School, Metro office manager. The baby has been named Conrad Jerome School.

BUFFALO

Patrons of the Niagara, a Paramount community house on Buffalo's west side, were unaware they were seeing figures in a real "soap-box" thriller the other evening. About 100 patrons filed out of the theatre and received passes for a future show when they were told "technical difficulties" prevented showing "Gampont," an action-packed Western. They were not told they were leaving because an anonymous telephone caller said a bomb had been planted in the building. Asst. manager Blaise Palumbo said he used the excuse in tear pators would panic if told about the call. The threat was just a phony, police said. . . . Staying a late show of their own in Shea's Kensington, also a Buffalo community theatre at 3051 Bailey Avenue, burglars broke into two vending machines and a locker early last Saturday and took $8.25 in cash. . . . J. Joseph Bernard, vice-president and general manager of the WGR Corporation of Buffalo, E. A. Kountz, Jr., vice-president and assistant to the president of the American Broadcasting Corporation, have signed an affiliation agreement between ABC and WGR for both radio and television. . . . Lester Pollock, manager of Loew's theatre in Rochester, again is chairman of the entertainment committee for the annual Blue Badge Ball in Kodak Town May 29. Lester has booked Sammy Kaye and his band to play for this big police benefit affair. . . . scheduled for Myrtle Beach, exact date and location to be announced later. . . . Scott Lett, manager of the Howe_exchange here, went to Jacksonville, Fla. . . . MGM held a sneak screening of "Cather Affair" at the Plaza theatre Monday night.

CHARLOTTE

A 36-hour marathon showing gave "Rock Around the Clock" a good sendoff here at the Central theatre. . . . "Alexander the Great" opened well at the Carolina here. . . . Glen Grove, manager of the Imperial theatre, was looking for a Benesji hound like he was "Goodbye, Mr. Chips" when he was showing. He not only found a Benesji, he found one which was a descendant of the one in the picture. . . . Here last week to help promote new product were several ex-managers including John Newfield of Columbia. Ed Hale of Columbia and Tom Baldrige of MGM. . . . The next meeting of the board of directors of Theatre Owners Association of North and South Carolina is scheduled for Myrtle Beach. An exact date and location to be announced later. . . . Scott Lett, manager of the Hovec Exchange here, went to Jacksonville, Fla. . . . MGM held a sneak screening of "Cather Affair" at the Plaza theatre Monday night.

CHICAGO

Irving Mack, head of Filmack Trailer Company, said Theatre Poster Service of Oklahoma City had been appointed to represent his company for the purpose of "providing more personalized service" to theatre operators in the southern section of the state. Several members of the Variety Club of Illinois attended the national convention at the Waldorf-Astoria Hotel in New York City. Included in the Chicago group were Irving Mack. . . . Several members of the committee handling matters for the local delegation, John Jones, Mike Stern, Sam Levinsohn, Minnie Smerling and Dudley Gazolo, . . Ed Mager, well known on Film Row for more than 40 years, died. He was associated with Allied Theatres of Illinois at the time of his passing. . . . Sigm Roberts, owner of the California theatre, is hospitalized. . . Band music has been revived at the Habib's Outdoor theatre every Sunday at dusk. . . Dennis Bell has been promoted to assistant manager at the Cinema. . . A renovation program is in progress at the 4 Star theatre.

CLEVELAND

After long speculation as to the future of the 750-car Pearl drive-in theatre built last year at 7591 Pearl Rd. it is now announced that an arrangement has been reached whereby it will be operated this season by Frank Schiesel and Alfred H. Stromeier under an option to purchase at the end of the season. None of the present owners will (Continued on page 38)
KING KONG IS COMING!

RKO
have anything to do with the operation of the theatre which is built on land leased from James J. Barton, State Representative, who is seeking another term on the Republican ticket. Morris Leibko, district manager, terminated 26 years with the company to join Paramount in New York as special representative for "War and Peace" and "An American Commandment" with headquarters in New York. He is the oldest employee. His promotion is from sales work in Los Angeles and San Francisco. 

**COLUMBUS**

"The Man in the Gray Flannel Suit" went into a second week at RKO Palace. . . . Local Ohio State "The Wedding in Monaco" on the bill with "Alexander the Great" starting May 16. . . . "The Birth of a Nation," D. W. Griffith's masterpiece, was booked by Charles Sugarman at the Indiana and His Excellency Theatre. The board banned the film over 40 years ago. . . . Herbert Schluss, exploitation representative for Columbia Pictures, was in town in advance of "The Harder They Fall." Manager Walter Kriem of Oster's also invited some writers to see the film, with the result that Earl Flora of the Ohio State Journal and Lew Brely of the Columbus Citizen devoted full columns to the Columbia feature.

Manager Edward McElone of RKO Palace was host to the annual cooking school at the theatre. . . . The Empire neighborhood house has been turned into the United House of Prayer with "sweet Daddy" Grace, traveling evangelist, has been the attraction there. . . . Miles drive-ins booked a first run dual bill including "The Indestructible Man" and "Invasion of the Body Snatchers." 

**DENVER**

Stewart Granger and his wife, Jean Simmons, have bought a large ranch near Silver City, and plan to build a $250,000 ranch home. . . . Word reaching here says that Ward Pennington, a former branch manager here for Paramount, has been made branch manager for the company in Milwaukee. Locust Tille Chalk, Paramount cashier, vacationing and entertaining her daughter and four grandchildren, who leave soon for a four-year stay in Germany. . . . Paramount has cut down to two salesmen, lease managers, divided between John Vos and John Thomas. Wm. Peregren re-enters the office as office manager, Frank Carbono becomes booker, and Donald Cook, booker, has quit to drive a truck for Safety Way Stores. The job of Sylvia Grier, biller, was cut off. . . . Mayer Monsky, Universal branch manager, and Mrs. Monsky, to New York on vacation. . . . Leon Blender, American Releasing Corporation sales manager, was in with his wife Miriam, who is a niece of Oscar Galanter, Universal branch manager. . . . Chick Lloyd takes over Reardon, American Releasing Corporation and others, from Robert Herrell, moving exchange to 820 Twenty-first Street. 

**INDIANAPOLIS**

The Allied Theatre Owners of Indiana board will meet at the office here at noon Tuesday, May 15. Gene Marietta and Gene Hathaway have a new drive-in under construction at Clinton. . . . Burdette Peterson, National Theatre Supply branch manager, has been elected a variety representative on the Cerebral Palsy board. The Indianapolis Colosseum held its spring dance at the Marrott Saturday night. . . . Hal Rose has come here from Des Moines to handle the northern Indiana territory for Allied Artists. He replaces Lou Schertl, who was transferred to Des Moines. Sam Ross is now working the southern territory, where Siebert formerly handled. . . . Herschel Smith has reopened the Hope theatre at Hope.

**JACKSONVILLE**

Cecil Cohen's new Arlington theatre, an 800-seat house, opened its doors on May 3. Located on suburban Chassieville Road, it has a subseqent-run policy and is the first indoor theatre built here in many years. . . . CSTY, FST's suburban theatre, managed by Vivien "Bob" Greenleaf, was closed indefinitely. . . . With a new CinemaScope screen, the Ritz theatre, Clearwater, is to be re-opened by Steve Barber. Harry Harrison, manager, and Bob Kline, booker, who was manager, was honored at a luncheon attended May 1 by many leading Florida exhibitors. . . . Jerry Christofersen, formerly of Washington, D. C., has replaced Robert Henson as a booker in the Hawco Exchange. . . . Visiting here from Miami were Harry Botwick, FST district supervisor, and Eddie Stern, Wometco executive.

**LOS ANGELES**

Clint Glenn of the Twin-View drive-in headed out for a vacation in Hawaii. . . . Hugh Thomas, former circuit operator in Florida, has purchased the Carlton theatre from Fred Dec. . . . Tent 25, Variety Club of Southern California, had a farewell party for members who were departing for Manhattan to attend the Variety Clubs International convention. . . . Palm Springs exhibitor George Strauber was seriously injured when his car left the road while he was enroute to his home from nearby Cathedral City. Al. Mel Wasserman, formerly a booker in U-I in San Francisco, joined the local branch as a booker and Lew Elman transferred to Milwaukee as a salesman. . . . Back from a business trip to New York were Robert Kronenberg and Frank Tobias of Manhattan Films. . . . William McIlvain, who heads Western operations for Cinerama, took off for Oklahoma City to supervise installation of the equipment at the Warner theatre there. . . . Charles Kranz, of Kranz-Levin Pictures, took off on a swing around the western territory. . . . Joanne Katz, Favorite Films stenographer, has resigned her position another one. . . . If you are planning a buying and booking assignment were Bert Kramer, of the Village, Coronado, and Manual Carnes, mayor of Bakersfield and operator of the Vista and Virginia theatres there.

**MEMPHIS**

One new theatre and two new drive-ins in Memphis are nearing completion and are ready for formal opening by June 1.
Northgate theatre, a 1,000-seat air-conditioned showroom in the Frayer Shopping Center, costing more than $200,000, will be finished in a few weeks. The new show is being built by Augustine Giancola, who operates Plaza, Rosemary, Luciann and Rodwood theatres in Memphis. Malco Theatres, Inc., will finish within the next two or three weeks two new 65-mm "Roadshow" theatres, one at Highway 61 and Raines Avenue and the other at Jackson Avenue just west of Raleigh. . . . Moses Sliman, Osceola and Luxora, Ark, exhibitor, has purchased the Downtown drive-in at Osceola and is spending more than $20,000 on modern improvements including CinemaScope . . . . Clark Shively and Healey Smith have leased from Howard Langford the Folly theatre at Marks, Miss. . . . Vernon Adams, Memphis, has leased the Roxie theatre in Memphis from Strand Enterprises, Inc.

MIAMI

May 13th will see the closing of two Clauthon houses, the Embassy in Miami (making way for progress with the building being replaced by the long-sought house, the First National Bank) and the Variety on Miami Beach. The latter closure is due to a "severe shortage of suitable feature pictures" but the theatre will reopen in the winter.

The "Buckeye Reporting" show on WTVJ is being supplied with the spot film coverage in the Far and Middle East by the company president, Mitchell Wolfson, who is filming his way while on a world tour. . . . The Al (publicist) Rylanders were in town on a vacation from duties at NBC. . . . The Fontainebleau has Charles (Loew's Inc.) Moskowitz, enjoying its charms, for Reboulidy . . . . May 31st and the Eden Roc have both been selected for Wometco's Old Guard banquet which will also see the installation of the following officers: Tim Tyler, president; Joe St. Thomas treasurer; Ethyl Gubernick, secretary, and directors Lynn Lucas and Harry Kronewitz.

MILWAUKEE

Oliver Trampe, chief Barker of Wisconsin Variety Club, Tent 14, attended the national convention of Variety in New York City. . . . Thomas Martin, formerly manager of the Capitol Theatres, has gone to Europe for a month's vacation. He landed in Rome and will also visit Spain, Portugal, Germany and Switzerland. . . . Charley Hebst, Jr., sound engineer, died recently of a cerebral hemorrhage. . . . Simm Chapman, former Columbia Film salesman and exhibitor, passed away April 29 of a heart attack. . . . Theatre Service has moved two doors east from their former location. Their address is now 1025 West Wisconsin Street. . . . Another rock 'n roll review will be held on the stage of the Colonial theatre May 11. These shows have become very popular here.

MINNEAPOLIS

In a realignment of managerial personnel in Minneapolis announced by Minnesota Amusement Co., Charles Zinn, Twin Cities district manager of MACO as well as managing director of Radio City theatre, will now concentrate on being district manager, the State, and Douglas Martin, formerly manager of theatres operated by Dan Peter- son in Kansas City, S. D., will be manager of the Lyric. . . . Organ music will be reintroduced into Radio City on a trial basis. A new organ has been installed, and Frankie Camarata, student at the University of Min- nesota, has been hired as organist. . . . Donna Aved, daughter of Leo Aved, opera- tor of the Empress and the Navarre drive- in, was married to Donald Krietsman. Snow storms in southern Minnesota played havoc with drive-in screening south of the state line. . . . Irving Marks, Allied Artists branch manager, held to determination of "Crime in the Streets" in Huron, S. D., for exhibitors in South Dakota.

NEW ORLEANS

Leroy Bickey, MGM branch manager in Dallas, Texas, accompanied by Mrs. Bickey stopped off on their return from a Florida vacation to visit relatives and friends here. . . . The WOMPI's special guests at their May luncheon at the Variety Club were to be their bosses. . . . The Sunset drive-in, Winnet, Miss., reopened for its third season of operation. The drive-in was completely modernized during the winter months, including installation of CinemaScope equipment and an attractive entrance sign. . . . L. J. Flowers is the owner. The reopening of the 43-drive-in McIntosh, Ala., whose screen tower was badly damaged by cyclonic wind, has been postponed to May 12 . . . . O. O. Cummings and Ed Ortte have slayed May 17 for a gala opening of their new deluxe Don drive-in in Mississippi City, half way between Gulfport and Biloxi, Miss. It will boast one of the largest screens in this area, measuring 116 by 50 feet. . . . The WOMPI's current bond-a-hand is taking 15 children from three needy families to dentists for needed dental work.

OKLAHOMA CITY

The Warner theatre closed April 29 as a conventional motion picture theatre and the face-lifting program started Monday in preparation for the installation of Cinerama in May 21. The remodeling project includes in addition to many structural changes, the installation of newly upholstered seats, floor coverings, and the removal of a great number of seats necessary to accommodate the large Cinerama screen and stereophonic sound apparatus. . . . The Airline drive-in theatre at Ponca City, Okla., held "back night" May 1-2 when single admission was 50 cents; children, $1.50 admissions or a carload was $1. . . . The Starlite drive-in theatre, Okmul- gee, Okla., admitted children under 12 free during the showing of "Lady and the Tramp." . . . Fire destroyed the Lyric theatre building at Isabel, Okla., April 29, with damage estimated at $80,000. No injuries were reported. Cause of the blaze was not determined.

PHILADELPHIA

Fifty-one per cent of the young women in Atlantic City, N. J., according to a survey conducted by the Atlantic County YMCA there, choose movies or the theatre as their preferred "just for fun" activity. It was part of a nationwide YMCA survey to determine the major interests of young girls. . . . Vid-
PICTURES

The opening date of "Oklahoma!" in the Nixon is now June 14 instead of June 7, to allow the house more time to install the Todd-AO equipment. ... "Comanche" went into the Penn after "The Birds and the Bees." ... "The Ladykillers" opened to tremendous business in the Guild, which expects to follow it eventually with "Holiday for Henrietta." ... Cleo Moore due here late this month for two weeks of personal appearances throughout the tri-state territory. ... The Harris has acquired "The Eddie Duchin Story" for an early June date. ... "The Man Who Knew Too Much" has a two-week date with the Stanley starting May 16 to be followed by "The Searchers." ... Frank Braden, ex-Ringling Brothers, Barum & Bailey press agent, got reams of publicity for himself and "Trapeze" from his many new-supper cromes here. ... The Variety Club will sponsor "An Evening of Nineties" ball on June 30, the last day before the Hotel Schenley Park is sold to the University of Pittsburgh.

PORTLAND

First run business has been on the skids for the past few weeks and several so-called big films have taken a beating. ... Monroe Carlson, RKO branch booker, has a big role in the Civic theatre production of "Dial M for Murder." ... Colleen McKay, U-I star of the market, has returned home this week to visit her family and do some lectures for the Maria Easterly Model Agency and School. ... Paramount theatre manager Dick Newton is proud. His sister was selected as "Mrs. Washington" and is en route to the "Mrs. America" contest with her husband. She stopped over here to see Dick; ... Facilitating news: J. J. Parker's Broadway theatre nearly completed.

PROVIDENCE

One of the largest throngues ever assembled to greet an entertainer here gave Peggy Wood, star of stage, screen and TV, a rousing ovation when she recently appeared, in person, at the Outlet, southern New England's largest department store, on the occasion of the store's 62nd anniversary. ... Heraldng the screening of "The Man in the Gray Flannel Suit," headed for the Majestic, considerable advance publicity breaks appeared in local newspapers, leading stores tied up their menswear departments with the film. ... Several hundred persons attended "A Night in Las Vegas" at Rhodes-On-the-Pawtuxet, given by the Warwick Young Women's Club for the benefit of the new Veterans' Memorial High School. Cooperating in the gala event was Bill Trumbuks, Loew's State manager, in conjunction with the forthcoming showing of "Meet Me in Las Vegas."

ST. LOUIS

A local benefit organization of St. Louis, headed by Sidney Saalmann, gave a benefit show for Boys' Towns of Italy by showing "Anything Goes." ... The Plaza theatre, Marion, Ill., which was operated by the El Plan Theatres of Jacksonville, Ill., for the last three years, closed recently. J. V. Walker, the manager, was transferred to another theatre. ... Lawrence H. Breuninger, city manager for the Topka-Fox Theatres in Topka, Kan., has retired and has been succeeded by C. A. (Cobby) Stewart. Earlier in his career he and two partners bought the Cozy theatres in Topka and later several others that were sold to the Midwest Theatres, Inc. ... Louis P. Chapman, 62, associated with theatres at Brunswick, Mo., for a number of years, died in that city recently. ... The building at Greenfield, Ill., which has been occupied for a number of years by the Lyric theatre, was sold at public auction recently.

SAN FRANCISCO

The Ackerman-Rosener Theatres are remodeling their Regal and Nob Hill theatres. The Richard Edwards Committee of Variety Club is driving the marquee, box office and entrance doors of the Regal and the lobby of the Nob Hill. ... Charlie Gray, United Artists booker, has transferred to Universal Film Exchanges. Naomi Spring, contract-clerk, resigned to be married. ... Lou Astor, Columbia New York office representative, visited the local office. ... Murray Gerson, sales manager of the Universal Film Exchange, will marry Nancy Lachtman in June. ... Martha Anderson, Columbia clerk, was recalled to Selma Salvador by the death of her father. ... Tiny Sita is the new Warner Bros. third shipper, replacing Eric Smith, who resigned.

TORONTO

Matter of confusion has been cleared up with the name of Odeon-Carlton. A new branch of the company has been wont to call it the Odeon-Toronto, however, an announcement from the company calls the house the Odeon-Carlton. ... Fire destroyed the Palace, Val d'Or, Que., causing $135,000 damage, and forcing 300 patrons in the theatre to leave. ... Canada's top and most popular TV show, Holiday Ranch, will be presented as a stage attraction at the Odeon-Carlton, Toronto. In addition to the film attraction. ... Freddie Fink has closed down the Gem, Gaiety and Kenwood, but is continuing the operation of the Astor. ... Members of the Winnipeg Film Board for 1955-56 are Sam Pearlman, president; Columbia; Barry Meyers, vice-president, RKO; Len Norrie, secretary, Empire-Universal; Frank Davis, fire marshal, Warner Bros.; and Stu McQuay, assistant fire marshal, JARO.

VANCOUVER

Frank Fisher, vice-president of Odeon Theatres of Canada, on his recent visit said overall theatre business across western Canada is holding up well in spite of TV and bingo competition. ... Bill Myers Jr., local projectionist, has joined the staff of Wally Hamilton's Trans-Canada Films. He will work in the studio. ... Bert Pollock, veteran projectionist at the Capitol, is going into the oil business with his son. ... Alfred Perry, president of Empire-Universal Films, was here on a yearly visit and briefing his newly appointed branch manager, Charlie Backus, on new product, etc. ... A huge bingo game held in Victoria recently grossed $18,000, with thousands turned away. The theatres were really hurt. ... Outdoor theatre operations are in full swing in British Columbia and Alberta, with business reported on the slow side.

WASHINGTON

Sidney Lust Theatres sponsored its annual party for the opening baseball game of the Washington Senators. ... Samuel F. Roth, president of Roth M"s, of cancer, on his 55th birthday. He was in the theatre business since boyhood. The nucleus of his theatre chain had its beginning in Harrisonburg, Virginia in 1934. He had holdings in Washington, D.C., Maryland, Virginia and West Virginia, and his offices were in Washington. ... Universal Pictures salesman, Stan Taylor, 42, died of a heart attack. ... Martin Moskowitz, supervisor of the eastern division of 20th Century-Fox, was a recent Washington visitor. ... "The Catered Affair" had a sneak preview at Loew's Capitol Theatre on May 2, and was enthusiastically accepted. ... Off-Circuit theatres attending the convention at the international convention were Jake Flax and Morton Gerber, delegates, and Marvin Goldman, international canvassman.

(Motion Picture Herald, May 12, 1956)
Compromise Settles New England Suit

BOSTON: The anti-trust case of Roy Burroughs, operator of the Strand Theatre, Amesbury, and the Strand and Premier theatres, Newburyport, Mass., has been settled for a fraction of the $750,000 in trebled damages that was asked. According to a report, $70,000 was awarded the plaintiff. In his suit Mr. Burroughs claimed that the new Port theatre, Newburyport, built and operated by Warner Crest Management and Massachusetts Amusement Corp., was erected in an effort to squeeze him out of business. He brought suit against the Warner circuit, Massachusetts Amusement Corp. and Warner Brothers Film Distributing Corp.

No Blocks To Foreign Films: Blank

PARIS: American exhibitors are not discriminating against European-produced motion pictures, Myron N. Blank, president of the Theatre Owners of America, told the Union Internationale de L'Exploitation Cinematographique here recently. Addressing a meeting of the global theatre association, which representatives of some 11 countries attended, Mr. Blank denied that there was any form of discrimination against foreign pictures in the United States and stated, "the opposite is true."

The motion picture business is "international in scope," the TOA president said during his address before the group. He mentioned film rental problems and emphasized the necessity of motion pictures stressing moral force.

Among other subjects which were discussed at the meeting were the high prices of copyright on American films and the expense of installing new CinemaScope equipment in order to play CinemaScope 55 product, as only 30 per cent of all European theatres are equipped for CinemaScope.

Johnston to Confer On "Oscar" Issue

Questions relating to the Academy Awards telecast are expected to be taken up in Hollywood the end of this month between Eric Johnston, president of the MPAA, and George Seaton, president of the Academy of Motion Picture Arts and Sciences. Discussed will be such issues as possible industry sponsorship and the elimination of the nominations telecast. Mr. Seaton has gone on record as preferring that the industry sponsor the show henceforth, and said he would make such a recommendation to Mr. Johnston and the MPAA board of directors. The 1955 "Oscar" telecast was sponsored by the Oldsmobile Division of General Motors.

'52 Warner Reissues Set

Dominant Pictures Corporation will handle directly the reissue of 52 Warner features recently acquired by PRM, Inc., it is announced by Norman Katz, vice-president in charge of distribution for Dominant. According to Mr. Katz, the new company will be ready with physical distribution of the features in about three weeks. About 15 exchanges throughout the country are expected to be set up. Many of the features are considered among the top Warner products, and are available for theatrical exhibition for the first time since their original release. They will be backed by an advertising and promotion campaign.


Richard Walsh Cites Labor Cooperation

The first few meetings of the executive council of the merged AFL-CIO have clearly demonstrated that the labor leaders of America can function as a unit in peace and harmony, Richard F. Walsh, president of the IATSE, declared at a recent dinner in New York celebrating his election to the council. Mr. Walsh was one of three guests of honor at the biannual dinner at the St. George Hotel, Brooklyn, by IATSE District No. 10, composed of New York state locals. Cited along with him for their contributions to labor-management-government harmony were Russell Downing, managing director of the Radio City Music Hall, and Charles W. Halloran, the state's first deputy industrial commissioner. Presentations on behalf of the district were made by Mayor Robert F. Wagner of New York.

COLUMBIA'S FLYING SAUCERS ARE ZOOMING YOUR WAY... WITH BIG, BIG COAST-TO-COAST PROMOTION!
Change Cited
By Goldsmith

MILWAUKEE: Technological changes and a ruthless foe are forcing Americans to consider new concepts of growth and self-preservation. Dr. Alfred X. Goldsmith, pioneer scientist and inventor, declared at the annual Founder's Day meeting of the Milwaukee School of Engineering. Dr. Goldsmith, a consultant of the Radio Corporation of America, told an audience of educators, industrialists and engineers that industrial unity and cooperation were becoming vital necessities to the nation's security and economic progress.

"The size, complexity and rapidly changing pattern of our industrial structure," he said, "demand the closest cohesion of the industrialist, the engineer and the technician, for the complete success of the operation. Industrial progress requires the buttressing talents of the scientist and the engineer, supported by the technician."

"The scientist and the engineer must have behind them the full resources of the industrialist—the services, equipment and, above all, encouragement."

Dr. Goldsmith added: "When all three work together in intelligence and understanding, the impossible becomes the commonplace." He cited the development of RCA compatible television as an example of such cooperation, declaring that "out of a set of near impossible specifications and through the closest teamwork, a new communications medium evolved which today is transforming the cultural and entertainment landscape of America."

Columbia, Schnee
In Three-Film Deal

HOLLYWOOD: Columbia Pictures recently completed an agreement with Morningside Productions, of which Charles Schnee is president and producer, for three feature films, it is announced by Harry Cohn, president of Columbia. The first of the three, as yet untitled, will be in the category of such "special effects" features as "It Came from Beneath the Sea" and "Earth vs. the Flying Saucers," both produced by Mr. Schnee for the Sam Katzman unit at Columbia. A previous distribution deal made by Mr. Schnee with RKO has been canceled by mutual agreement, RKO production chief William Dozier having agreed to release the producer so that he might continue with Columbia.

Samuel Roth, Washington
Exhibitor Many Years, Dies

WASHINGTON: Samuel F. Roth, prominent local exhibitor, died May 1, his 55th birthday. In the theatre business from boyhood, Mr. Roth at the time of his death was president of Roth Enterprises, Inc., which operates some 17 theatres in the District of Columbia, Maryland, Virginia and West Virginia. He was formerly director of the Virginia Motion Picture Theatre Owners Association and assistant chief usherer of the Washington Variety Club, Tent No. 11. Surviving are his wife, two daughters, a sister, and two brothers, Charles and Harry, who are partners in Roth Enterprises.

Phillip Foto

NEW ORLEANS: Phillip Foto, 85, retired theatre operator, died here May 1. Before his retirement in 1944 Mr. Foto operated Foto's Folies theatre, Algiers, which he opened in 1915. Later he was affiliated with the United Neighborhood Theatre Circuit. He started in 1908 as owner-operator of the Market theatre, Algiers. His widow, a daughter and two grandsons survive.

Simm Chapman

MILWAUKEE: Simm Chapman, 50, operator of a group of theatres in Southern Wisconsin since 1951, died here April 30 of a heart condition. Prior to entering exhibition, he was for 18 years a salesman for Columbia Pictures. His wife, two daughters and two brothers survive.

Charles Herbst, Jr.

MILWAUKEE: Charles Herbst, Jr., owner of Theatre Engineering Service here, died April 24. Formerly a field engineer for RCA, he had been in theatre engineering for four years. He leaves a wife, son and daughter.

Frank Vennett

BOSTON: Frank Vennett, 68, former manager of the Paramount theatre, died here last week. Because of a lingering illness he had been in semi-retirement for the past two years. He is survived by his wife and three children.

Harry Strong

TOLEDO, OHIO: Harry H. Strong, 69, president of Strong Electric Corp., died here May 3. He was a member of SMPTE. He was in the electrical field many years.

Reade Drops Theatre

Walter Reade Theatres, Inc. has divested itself of its 50 per cent interest in the Bridge theatre, San Francisco, it was announced recently by Walter Reade, president. The Bridge, San Francisco art house, has been jointly operated by the Reade Circuit and Schwarz Theatres of California since October, 1953.

Carriers in Annual Meet

National Film Carriers, Inc., the organization of film delivery companies, held its annual convention this week at the Sheraton Astor Hotel, New York. Much of the agenda was devoted to its subsidiary, National Film Service, Inc., which handles much of the film delivery for the major companies in the various exchanges throughout the country and most of it for the independents.

National Film Service does the physical distribution for United Artists and Buena Vista in all the exchange cities, for practically all the companies in Butte and Jacks onville and for RKO, Republic and Allied Artists in many of them. Paramount, MGM, Warners, Columbia and Universal utilize the service in at least one of the cities, some of them in several.

A public relations campaign for National Film Service is currently being executed by Robinson, Adlmen & Montgomery, Inc., of Philadelphia, where National Film's headquarters are located.

Committee to Study Film Interests in TV

WASHINGTON: The Federal Communications Commission has agreed to compile information on the extent to which motion picture producers and distributors hold interests in TV stations, according to Jack Flynn, counsel to the Senate Small Business Subcommittee now looking into distributor-exhibitor problems. The original suggestion for the compilation was made by Senator Humphrey (D. Minn.) subcommittee chairman, Mr. Flynn said.

U.S. Had Most Films in Yugoslavia in 1955

WASHINGTON: More U. S. films were shown in Yugoslavia during the first nine months of last year than those of any other country, but French films outdrew the U. S. offerings, Nathan D. Golden, Commerce Department film chief, reported. He said the U. S. contributed 189 films during the period, compared with 58 from Britain, 49 from France and 43 from Yugoslavia. However, he added, the average attendance for U. S. films was only 18,700 compared with 28,000 for the French features.

Motion Picture Council
Revamps Structure

HOLLYWOOD: The Motion Picture Industry Council, representing all major guilds, unions and management groups, with the exception of the Screen Directors' Guild, has revamped its organizational structure to facilitate future operations. Principal changes involve the rotation system of the presidency and the reduction of the number of authorized delegates.
Traditions of the Theatre Our Business Legacy

MORE MERCHANDISING

A nice letter in the mail, the other day, from Lester Pollock, manager of Loew's theatre, Rochester, N. Y., expressing his appreciation for a citation which he received from "Better Refreshment Merchandising"—a division of "Better Theatres" appearing every month in the Herald, and currently, in this issue.

The plan has been to stimulate the flow of ideas and an exchange of ideas between managers for the improvement of refreshment sales, and it's a reciprocal proposition that pays off, both ways—for the party of the first part, who reports his original showmanship in this particular department—and for the thousands of others who read and apply constructive ideas in their respective situations.

The trouble has been—and still is—that refreshment selling falls into a groove, with the tendency to downgrade results because "after you've seen a dozen, you've seen them all." But that isn't quite so, for every once in a while there are new twists that immediately push up counter sales per patron, all because somebody on the management line saw something that gave him an idea for his own use and benefit.

We urge Round Table members to submit their good and new tricks for recognition in "Better Refreshment Merchandising"—and to gain the rewards that go with this interchange of ideas at the point of sale. There are new things, constantly, if you are alert to the sources—and take advantage of the opportunity.

AGAIN, our appreciation to the panel of judges who have contributed so much to the success of the Quigley Awards competition, and the conduct of the Round Table, through the years. It is the live inspiration of these industry leaders that keeps the competition alive, and makes this a living forum of practical showmanship. More than 70 served in the current judging and we are indebted and grateful.

One thing we must say, for the record. The Round Table has more than 7,000 active members today, a greater number than all the managers employed by all the major circuits around the world. Of these, 90% are in the domestic field of operations, and only 10% are overseas. But the tangible results of showmanship are more than 10% apparent when you examine the entries from abroad. It's no wonder that distributors derive a greater share of income from overseas operations, because these are so thoroughly professional, and inspired.

We said last week that "the sun never sets on British showmanship"—and that is true, for we have current examples to prove it, from England, from Canada, from Australia—an embarrassment of riches, outstanding in any competition involving our own operations. They work harder—and perhaps that is what we should do.

THE SALE of "unproductive real estate" has improved the cash position and profit basis for National Theatres, Inc., according to the statement to stockholders dated May 3rd. We like that phrase, because there is such a thing as "unproductive real estate" in this business—and, perhaps, increasingly so. An outmoded theatre can no longer occupy valuable downtown space that is properly needed as a parking lot, measured by present-day standards and circumstances. We wonder if Elmer Rhoden read our piece on "Old Opera Houses" in the April 7th issue of the Herald, on page 22? It wasn't in the Round Table—but it does reflect a part of our business that is subject to change.

—Walter Brooks
Well, you can’t all do this — but Allan W. Perkins, manager of the Roxy, Capitol and Midland Drive-In theatres for Famous Players-Canadian, Midland, Ontario, weighs 300 pounds, so he can pose with and for the exploitation for “Marty.”

They took a statue out of Detroit’s Grand Circus Park, and fast-moving publicists at the Madison theatre appointed this usher, in costume, to take over for “Alexander.”

A happy prize winner receives her loot in a cash-and-carry deal, as Ivan Pofldauer, MGM field man, at left, and an airlines hostess, with Don Doty, local TV personality, and Vern Huntsinger, manager of the Gopher theatre, Minneapolis, give her free tickets to “Las Vegas” by air — and one hundred silver dollars, in a “Lucky Jackpot” bucket.

Ray Thom, right, manager of the Malco theatre in Memphis, squares with giant Mike Lane, who is featured in the film and on tour as personal promotion for Columbia’s “The Harder They Fall.”

Karl Fasick, publicist for Loew’s theatre in Boston, rigged up this traveling street ballyhoo with two fighters in action, as promotion for “The Harder They Fall” at the State and Orpheum theatres.
QUIGLEY AWARDS

(Continued from page 14)

The motion picture industry, and its own advertising and promotional personnel are altogether too self-critical, in the opinion of Mr. Schlaifer. He declared it his opinion that the promotional effort of the motion picture industry is superior to that of most other businesses, and is one of the few with a real sense of values. He cited the Advertising Code adhered to by this industry, and noted that no other industry has a similar, self-imposed set of regulations of its own making and in addition, of its own choosing.

He urged a new and increased awareness of the industry's strength, and suggested that new emphasis on the promotion of the motion picture theatre, as such, would be of tremendous public value to the industry as a whole.

Pre-Release Handled Badly

Mr. Morris was sharply critical of the pre-release method of handling big pictures, contending that by the time the film in question reached the general run of smaller theatres, even in the fairly large cities, the values of the advertising campaign which had been undertaken were dissipated. The point-of-sale selling of the film under those circumstances was losing out, he said, because the national campaign impact was gone.

In the final analysis, in Mr. Morris' opinion, a return to the old-fashioned methods of showmanship was in order, and a definite need of the moment, for maximum results at the box offices of the nation.

British Manager Invents
A "Reminder" Schedule

What we sometimes call a "tickler"—something that you keep on file to tell you what you have to remember—has been created by Harry Murray, veteran manager of the Gaumont theatre, Streatham, London, to account for every detail of front-of-the-house management and away-from-the-theatre exploitation on any given attraction. He sets down these headings: Foyers, stalls; entrance, doors; mirrors, kiosk; payboxes, staircase; exits, stage, staff participation; shops, tiers; civic; press and "personal" as his guide and directory of what to do, against what has been done. A sample illustrates how he covered the assignment on all fronts, and could report "mission accomplished." Harry Murray won his first Quigley Award recognition as a Scroll of Honor winner in 1936, and is well known to our office in London, where Peter Burnup and Hope are his friends.

We have another letter from Harry Murray, by later British mail, which will make news on next week's Round Table editorial page. He claims the special "Oscar" we suggested for the first showroom who really delivered something really new in showmanship.

THE COMMITTEE OF JUDGES

Following, alphabetically listed, are the film industry executives who served as judges at the 22nd annual Quigley Awards judging, held in New York this week:

DAVID A. BADER, vice-president, Astor Pictures Corp.
LEON J. BAMBERGER, sales promotion manager, RKO Radio Pictures.
J. RAYMOND BELL, Columbia Pictures.
DAVID BLUM, publicity director, Loew's International.
SIDNEY BLUMENSTOCK, advertising manager, Paramount.
WALTER BRANSON, vice-president, world wide sales, RKO Radio.
LIGE BRIEN, director of promotion and special events, United Artists.
THOMAS BUCHANAN, president, Monro Greenenthal Co., Inc.
RODNEY BUSH, exploitation manager, Twentieth Century-Fox Film.
DAVID CANTOR, RKO Radio Pictures.
CHARLES COHEN, Allied Artists Pictures.
SAMUEL COHEN, foreign publicity director, United Artists.
MARTIN S. DAVIS, eastern advertising and publicity manager, Allied Artists Pictures.
RUSSELL V. DOWNING, president, Radio City Music Hall.
STEVE EDWARDS, director of advertising and publicity, Republic Pictures.
ERNST EMERLING, advertising-publicity director, Loew's Theatres.
LYNN FARNOI, Lynn Farnol Associates.
ANDRE GERBAUDET, Republic Pictures.
WILLIAM J. GERMAN, president, W. J. German, Inc.
FRED GOLDBERG, Arthur Jacobs Agency.
HARRY GOLDBERG, advertising and publicity director, Stanley Warner.
JOSEPH GOULD, United Artists.
HARRY GREENMAN, managing director, Capitol Theatre.
MONROE W. GREENTHAL, president, Monroe Greenenthal Co.
CHARLES R. HACKER, manager of operations, Radio City Music Hall.
JAMES HARDIMAN, editor of advertising and publicity, Odeon Theatres (Canada) Ltd., Toronto.
ALEX HARRISON, general sales manager, Twentieth Century-Fox Film.
W. J. HEINEMAN, vice-president, in charge of distribution, United Artists.
MERVYN Houser, RKO Pictures studio publicity director.
MEYER HUTNER, eastern director of advertising and publicity, Samuel Goldwyn Productions.
HERMAN KASS, eastern advertising manager, Universal Pictures.
G. R. KEYSER, advertising and publicity director, Warner Pictures International.
ROGER H. LEWIS, national advertising manager, United Artists.
JOHN LIVINGSTON, eastern advertising manager, Universal Pictures.
IRVING H. LUDWIG, sales administrator, Buena Vista Film Distributing Co.
CHARLES McCARTHY, information director, Council of Motion Picture Organizations.
J. T. McGREEVEY, chief booker, Harris Amusement.
HARRY MANDEL, national director of advertising and publicity, RKO Theatres.
ALBERT MARGOLIES, advertising and publicity director, Buena Vista Film Distributing.
WILLIAM MILLER, Roxy Theatre.
ROBERT MOCHRIE, vice-president, Samuel Goldwyn Productions.
SEYMOUR MORRIS, director advertising, publicity and public relations, Schine Circuit.
SIDNEY NEWMAN, Slorans Theatres Corp.
DANIEL T. O'SHEA, president RKO Radio Pictures.
JEROME PICKMAN, vice-president, Paramount Film Distributing Corp.
ARTHUR PINGUS, assistant director publicity and advertising, Loew's International.
CHARLES M. REAGAN, general manager of sales and distribution, Loew's, Inc.
SIDNEY RECHETNIK, Warner Bros. Pictures.
SAMUEL RINZLER, president Randforce Amusement.
HERMAN ROBBINS, chairman of the board, National Screen Service.
LESLIE ROBERTS, J. Arthur Rank Organization.
JONAS ROSENFIELD, Jr., Columbia Pictures.
ROBERT J. RUBIN, Paramount Film Distributing.
SIDNEY SCHAFFER, director of media and printed advertising, Columbia.
CHARLES SCHLAIFER, Charles Schlaifer & Company.
SOL SCHWARTZ, president, RKO Pictures.
SILAS F. SEADLER, advertising manager, Loew's, Inc.
ROBERT SHAPIRO, managing director, Paramount Theatre.
GERALD SHEA, Shea Theatrical Enterprises.
ALFRED E. F. STERN, publicity manager, RKO Pictures.
IRA H. TULIPAN, publicity manager, 20th-Fox Film.
JAMES VELDE, United Artists Corp.
E. L. WALTON, RKO Radio Pictures.
MEAD WALWORTH, sales promotion manager, Westrex.
Showmen in Action

Ooops! Sorry! In the listing of citation winners for the first quarter of 1956, in the Round Table issue of May 5th, there was an error in crediting a campaign on "Strategic Air Command" to J. A. Bartolotti, instead of Vieri Niccoli, who was properly responsible for the excellent job done for Paramount Films, Rome, Italy. We should have known better, since Vieri Niccoli has been here personally, as a visitor, and he is a previous Quigley Award winner. As a matter of fact, there was no name on the campaign book, and because of the size, it became separated from the covering letter. But now we have written in the correct name, and hope that all contenders will do this in the future, so such mistakes won't happen.

Sol Sorkin, who always does the exceptional in showmanship at RKO Keith's Theatre, Syracuse, N. Y., is in the mail with tear sheets of his publicity in the Post-Standard for the opening of a new movie season, with four half-tone's in a four-column layout, for free, and an equal display in paid advertising for "Serenade."

W. S. "Bill" Samuels, manager of the Texas theatre, Dallas, sends in newspaper tear sheets and photographs to prove how he handled the 25th Anniversary publicity for this largest of the Rowley Oak Cliff Theatres, seating 2,000.

Eleven full-page and page-dominating advertisements by Brooklyn's best store, Abraham & Strauss, were a major tieup for the opening of "Mamie Stover" at the Capitol theatre on Broadway, with the full sponsorship of these cooperative merchants.

Bert Greene, manager of the St. James theatre, Asbury Park, N. J., won first prize, and Joe Somers, of the Paramount theatre, Long Branch, N. J., was second in Walter Reade's "Manager of the Month" contest for February, for the best all-over job done throughout the circuit of forty theatres.

Sid Kleper, manager of Loew's College theatre, New Haven, Conn., had a tieup with the local Air Force Recruiting office during the showing of "On the Threshold of Space" in which residents of the area had an opportunity to send free messages to friends and relatives in the service anywhere.

Irving Hillman, manager of Stanley Warner's Sherman theatre, New Haven, Conn., hosted Davie Fiolkes, who designed more than 6,000 costumes for "Alexander the Great" and who came to address Yale University drama students, with a resulting two-column newspaper write-up.

Milton LeRoy, manager of the Blue Hills Drive-In, Bloomfield, Conn., has promoted the use of a TV set in his concession building on Wednesday nights—boxing night in this territory—in return for a card display plugging the TV dealer.

Bill Howard, manager of Lockwood & Gordon's Plaza theatre, Windsor, Conn., sold officers of the Wilson School Parent-Teacher Council on the sponsorship of four Saturday matinee shows, featuring revival of top children's films, with tickets sold in advance in the school auditorium.

Fred R. Greenway, manager of Loew's Palace theatre, Hartford, Conn., got newspaper breaks on the fact that parts of "The Man in the Gray Flannel Suit" were shot in Connecticut, and his ads referred to that "Connecticut commuter."

Would you believe that a man in Seattle and a woman in Portland wrote the word "Picnic" on a postcard, 6,000 times? Bob Turner, manager of the Paramount theatre, Seattle, and Kenny Williams, manager of the Orpheum, Portland, are prepared to prove it, with the winners in a promotion contest, which ran through Fox West Coast and Evergreen theatres.

Fred Ross, manager of the Guild theatre, Crystal City, Texas, wants you to know that a theatre manager in a small town can sell a full-page cooperative advertisement to local merchants, with his own ad riding free, and he proves it with a tear-sheet from the Sentinel. Crystal City has 4,500 population and over half are Spanish-Americans, with the Alameda theatre catering to Spanish-language audiences.

Alberta Pike, publicist for the Denver theatre, Denver, Colorado, is a new member of the Round Table—(please to meet 'cha, Alberta) and she leans towards the feminine approach in exploiting "Jubil" and "The Harder They Fall"—using local girls dressed in cowboy hats, or wearing boxing gloves, as required in the act. No doubt at all but that Alberta inherits showmanship from some branch of her family who have been around the theatre.

Earl Podolnick writes from the Austin, Texas offices of Trans-Texas Theatres, to report the unusual success of their Easter egg hunt, at the Burnett and Chief drive-in theatres. It was all sponsored, and started at 5 p.m., long before curtain time on the big drive-in screen, to capacity audiences. They used up 5,000 candy eggs, 1,000 balloons, 1,000 giveaway leaves of bread. And eight very large stuffed rabbits, as special prizes, with other extras, such as merchantable orders, and guest tickets.

"Swamp Women" in Philadelphia? Here in horseshoe style are some of the 60 showmen who took part in a saturation premiere of the picture. Around the circle—Sandy Gottlieb, Carole Matthews, Jack H. Harris, Eddie Prizer, Harry Brillman, Paul Klieman, Louis Kellman, Mrs. Kellman, I. J. Segall, Ted Schlanger, Mel Fox and Jerry Gaghan.
Allied Artists

INVASION OF THE BODY SNATCHERS: Kevin McCarthy, Dana Wynter—This was pretty good, but I personally think it should be used on a double bill. Played Thursday, Friday, April 5, 6—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

JAIL BUSTERS: Leo Gorcey, Huntz Hall—Mine is the sub-run of the two downtown houses in McAllen. So I played the Rowley Bros.' picture first time in town. They're a natural Sunday feature for all my men—a little. If you have enough patrons from the kids, you ought not to pass these up for at least one, and I had a good weekend. Played Sunday, Monday, January 22, 23—Lew Bray, Jr., Orena Theatre, McAllen, Texas.

Buena Vista

LADY AND THE TRAMP: Cartoon Feature—This one gave extra business— a cute picture worth any- one through Sat., and Decem adults as well as chil- dren. Only thing wrong—tens too steep, which took much of the interest. Played Sunday, Monday, March 4, S.—James Hardy, Shoals Theatre, Shoals, Ind.

20,000 LEAGUES UNDER THE SEA: Kirk Doug- las, James Mason—Mr. Disney always gives great surprised, and this was a great surprise for Christmas. We have played, many, many CinemaScope pictures (American and foreign) but never before has the influence of Scope been so perfect and the magnetic stereoscopic sound so good. Played Sunday, December 5, 6—Van Helfin, Kino-Palatsi Theatre, and Sunday, January 1 through McBryan, January 4, at the Kino-Hall Theatre, Jussi Kohenon, Kotka, Finland.

Columbia

COUNT THREE AND PRAY: Van Helfin, Joanenne Woodward—This one brought out some of my old book, which looked good to me. A natural for small towns, we did a good business on it. Van Helfin at his best. Played it—Conservative. Played Monday, January 11, 12—James Hardy, Shoals Theatre, Shoals, Ind.

HELL BELOW ZERO: Alan Ladd, Joan Tettwell—Played this with three cartoons. The title is the temperature on location with an Antarctica whaling flot- that was filmed in Technicolor. Played Sunday, Monday, January 14, 15—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

MASTERSHIP OF KANSAS: George Montgomery, Nancy Gates—Dubled with "Fighting Chance" (Rep.) for within a hair's breadth of breaking even. Ca- stomers I had with this left very satisfied with having seen a pretty good program. Played Thursday, Fri- day, Saturday, April 12, 13, 14—Lew Bray, Jr., Queen Theatre, McAllen, Texas.

VIOLENT MEN, THE: Glenn Ford, Barbara Stanwyck—Played it late. This picture is excellent, to my notion. Played Monday, all who saw it, but guess my playing it late made it fail at the box office. Small town week. Two patrons. Played Saturday, March 21—James Hardy, Shoals Theatre, Shoals, Ind.

I.F.E.

THEODORA, SLAVE EMPRESS: Diana Maria Cane—George Melford's Technicolor Technicolor Italian spectacle of Byzantium Empire. The story is about a brave woman leading one of the most democratic ideas to Justinian. It has a very exciting cliche of the era and a brilliant story. Played two weeks from Friday, December 2 through Thursday, December 15—Agga Boucher Ahmed, New Majestic Theatre, Hyderabad Sind, Pakistan.

Metro-Goldwyn-Mayer

MOONLIGHT: Stewart Granger, Viveca Lindfors—O. K. for its type, but Metro has too many of this type. Priced right, but people will not come to see them. Played Sunday, April 8—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PRODIGAL: Lana Turner, Edmund Purdom—When they make poor historic pictures in the USA, then the pictures are really terrible. Sorry for our patrons who pay for such. Played Sunday, January 24, to Saturday, January 30—Jussi Kohenon, Kino-Palatsi Theatre, Kotka, Finland.

SEVEN BRIDES FOR SEVEN BROTHERS: Jane Powell, Howard Keel—This picture made a great impact in Helsinki, but in this town it was a great triumph. In many years we have not had a Hollywood romantic story as perfectly staged. We demanded such a thing for the actors in dancing scenes and Michael Kidd's dances were something new under the sky. Our patrons will want to see more of Russ Tamblyn and Jane Powell. Played Sunday, Sat- day, January 21—Jussi Kohenon, Kino-Palatsti Thea- tre, Kotka, Finland.

Paramount

YOU'RE NEVER TOO YOUNG: Dean Martin, Jerry Lewis—I never fall with this team. They al- ways bring in extra business. This is one of their best pictures, to my notion. Plenty of comedy, and it seems to be what the people want these days. Played it—good for any situation. Small town and rural patronage. Played Sunday, Monday, March 18, 19—James Hardy, Shoals Theatre, Shoals, Ind.

RKO Radio

APPOINTMENT IN HONDURAS: Glenn Ford, Ann Sheridan—A fairly good action picture with a fair bit of mystery. Did very well with it. Played Sunday, Monday, Tuesday, December 11, 12, 13—Van Heflin, New Majestic Theatre, Hyderabad Sind, Pakistan.

BENGALI: Richard Conte, Victor Mackagen—Doubled with "The Caine Mutiny"; played too late due to terms demanded by Columbia.—Elston Lodge, Elston Theatre, Canton, Ohio.

PEARL OF THE SOUTH PACIFIC: Virginia Mayo, Dennis Morgan—Doubled this with "She Wore a Yellow Ribbon". A little extra promotion on this almost paid off, at least all items but one. I posted a 24-sheet on the sidewalk late the night before opening and jokingly commented I would probably find out the next day from the city I couldn't do that. That's just what happened. Bright and early opening day I was told by the chief of police I was to remove it immediately. At least I kept a couple of three-ups. Played Thursday, Friday, Saturday, April 19, 20, 21, 22, 23, 24, 25—Jussi Kohenon, Kino-Palatsi, Kotka, Finland.

Universal

CAPTAIN LIGHTFOOT: Rock Hudson, Barbara Rush—The people in this town want to see old favor- ites, and in this picture we were only too happy, and to the result was poor. Played Sunday, Monday, Wednesday, Thursday, Friday, Saturday, February 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Brothers

NEW YORK CONFIDENTIAL: Broderick Crawford, Edward G. Robinson—A very good picture, but I did not average Sunday night business. The teen-agers like these modern day pictures the most. Played Saturday, Sunday, Monday, December 1—Van Heflin, Flomaton, Ala.

WIND IN THE WILLOWS: Gene Barry, Graham Topley—It is called "with music here—they just don't go on any more. Small town and rural patronage. Played Sunday, Monday, Tuesday, February 19, 20, 21, 22, 23, 24, 25—Jussi Kohenon, Kino-Palatsi, Kotka, Finland.

Free mobile popcorn displays—Constantly moving displays that catch your customers’ eyes and appetites for your biggest profit makers—popcorn and Coke!

Free intermission trailers—Full-color, mouth watering invitations for even more people to visit your refreshment stand and buy everything you have to sell.

Free complete survey of your drink dispensing equipment! When survey is complete, you are given an individualized report on how you can improve your service and profit.

Ask The Coca-Cola Company representative for these services.

These are only part of the services made available to you by The Coca-Cola Company—the only beverage company with a national service organization that makes regular visits to theatres, helping you realize maximum profit from your refreshment business.

PROVEN THREE WAYS: PROVEN PRESTIGE • PROVEN PREFERENCE • PROVEN PROFIT

“Coca-Cola” and “Coke” are registered trade-marks which distinguish the product of The Coca-Cola Company.
OF THE practices adopted by theatre managers in recent years to increase revenue from refreshment merchandising, one of the most outstanding has been the introduction of "large-size" versions of their products—"giant" popcorn boxes; "jumbo" soft drinks; and 15c or even 25c candy bars. This procedure was undertaken first by only a few exhibitors here and there; the reaction of theatre patrons to buying a 20c drink instead of a 10c one was an unknown factor which had to be put to a test.

What began thus as an experiment has been sufficiently successful within the past two or three years to be recognized as a trend. Both indoor and drive-in theatre managers in all parts of the country have been adding the larger items to their regular merchandise with results in many cases even better than had been hoped. Volume is up in some instances as much as 50%—thanks primarily, the managers report, to the bigger packages. And consequently profits are way up, too, which assures the "jumbo" items of a secure niche at theatre stands in the future.

How have the "big" products been put over? Ask any manager, and he will assure you first of all that they won't sell themselves. It requires a concentrated campaign to prove to the customer that although he is paying more he is getting his full money's worth.

That is the theory behind the promotional technique which has made the "giant" products successful throughout northern Ohio, according to Irwin Shenker of the Berlo Vending Company, Cleveland, which services almost 90% of the stands in that area. To announce the new sizes to patrons he has employed banners on the backbar, supplemented by counter displays in which the "bigness" of the product is emphasized to convince the patron that the higher price is justified.

ADULTS BUY MORE

Mr. Shenker has found that, as a rule, the large items are more apt to be purchased by adults. They are the best customers, for instance, for candy bars priced at 25c and 35c, so these are prominently displayed on weekdays and nights. On Saturdays and Sundays, these usually give way to the smaller packages selling for 10c and 15c which appeal to children.

Success has also been achieved with sales of a giant 50c box of popcorn—which is promoted as being "big enough for the whole family." And, of course, Mr. Shenker explains, "we always have on display the Buttercup boxes which sell for 25c each."

"We find that it pays to eliminate the 15c box of popcorn and concentrate on the 25c and 50c sizes. Our reasoning is that the customer, given three prices from which to choose, will pick the cheapest. With only two choices confronting him, he will take either the 25c or 50c size, without any thought of the old 15c price."

A "family size" popcorn box has also become a best-seller in theatres throughout Tennessee, Kentucky and Alabama, according to John L. Link, manager of merchandise and supplies for the Crescent Amusement Company of Nashville, which has 75 theatres in those states. Mr. Link says that ushers have noticed that "just as many in-
Only 2 Feet of Counter Space!

Will Make You a Mint

THE MANLEY COUNTER MODEL

SPIN-A-RAMA Rotary

HOT DOG GRILL...

...is the perfect answer to BIG PROFITS in SMALL SPACE.

Actual size of this super profit producer is only 24" wide, 30" deep, and 31" high!

The Spin-A-Rama rotary grill really attracts attention...produces more impulse sales. Customers see the dogs slowly turning before their eyes...they look delicious...they are delicious. Result? THEY BUY!

Cooks 18 hot dogs every 5 minutes. Holds dogs hot for over an hour.

For more impulse sales on hot dogs in your concession, check into the Manley Spin-A-Rama Hot Dog Grill with the rotary action.

Write today to:

MANLEY, INC.

1920 Wyandotte St.
Kansas City 8, Mo.
Dept. MPH-556

P.S. Floor model Spin-A-Rama's are available, too.

---

One of the most successful means that refreshment managers have employed to induce patrons to buy the "large-size" products rather than the small ones has been through the offer of prizes. Sales of 25c or "family-size" popcorn boxes jumped at the State theatre in Bowling Green, Ky., when manager Bill Scales offered an admission pass to patrons coming up with a box number ending in "13," announcing this promotion with the special display shown at left. Similar success has been achieved with "jumbo" soft drinks by Theatre Confections, Ltd., in Canada who have numbered the cups and presented the holders of the "lucky" numbers with a variety of prizes. The display above is dominated by a roving clown to emphasize the "bigness" of the drinks. In the scheme used at this theatre—the Paramount in Kentville—the numbers are carried over from week to week as the back bar sign advises.

With the large-size candy bars the Crescent circuit has not been so successful, but Mr. Link believes the reason lies in the matter of display. He cites a recent test made of a 15c bar in all 75 theatres. To date not a single theatre manager has reordered the bar although most exhausted their original supply.

Seeking a reason for the failure of this bar, Mr. Link theorizes that it was because it was displayed right alongside regular 10c items. "You can't sell a 15c candy bar when it is put in the case right next to a 10c one," he explains. "But if other well-known bars came that way, too, we believe we could do a lot more business in large-size candies."

In the drive-in field Mr. Link reports that popcorn, drinks and candy do well in "jumbo" versions—but neither prices nor

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Nationally Advertised

HENRY HEIDE, INC. • NEW YORK, N.Y.
sizes have been increased on such items as hamburgers and chicken suppers. The theory is that if a patron is still hungry after eating one of these, he can secure a second or third portion.

GIANT HAMBURGERS

On the other hand word comes from the Southwest that operators are now offering hamburgers in "giant" sizes in addition to the regular ones—and that the former are going over big! This was pointed out recently by Mortie Marks of the Jefferson Amusement Company, Inc., Beaumont, Tex., in a report on trends in drive-in refreshment merchandising in that part of the country.

At that time Mr. Marks said: "Some time ago, when drive-in snack bars first came into their own right, most operators found that extra items meant extra business, and the trend was toward larger confectionery buildings where everything was sold from soup to nuts. The trend now is to curtail most of these odd items that proved to have a low margin of profit, and to concentrate more on the high volume—high profit items. Additional space is being allowed these items, thus offering faster and better service to the patron."

That is the reason, Mr. Marks believes, that drive-in operators in the Southwest are selling "much more dollar volume in 15c, 25c and 45c items than ever before."

These operators "learned their lesson" first with soft drinks, according to Mr. Marks. "We were once content with offering a selection of soft drinks; but now we offer the same or a wider selection but present it in sizes to fit the patron's thirst. Our drinks now come in small, large or medium sizes, graduating from 9 to 24 ounce cups. We place them in this order, because of the increase in volume of the 12-ounce cup after putting in the 24-ounce cup, and we found that the patrons hear the last item suggested."

"And now after learning a lesson in cold drink sales, operators are offering both the regular hamburgers and the giant or jumbo size. In some locations, sales are in the ratio of two regulars for each jumbo sold. But no matter how you slice it or serve it the hamburger... makes you money."

"Whether it be apples or doughnuts, pickles or pizza, we are trying to make it easier for them to buy—the large size," Mr. Marks concluded.

DRINKS TOP NORTHWEST

In the Northwest it is soft drinks in the large-size version which have gone over with the most notable success, according to a report from the Herald correspondent in Portland, Ore. Most of the theatres in that region wage intensive campaigns to push the "big" drinks during the hot weather months—when the demand is naturally most heavy.

One circuit which has found it profitable to stock large candy bars as well is the Evergreen State Amusement Corporation, which has 25 theatres in Oregon and Washington. It is the policy of the circuit to leave the promotional emphasis to the discretion of individual managers, as the demand for the large products varies not only with the seasons but with local patron preference.

In some instances the merchandising is directed primarily toward "suggestive" selling (having the attendant say, "large or small?") and display. This is the case at Evergreen's Orpheum theatre in Portland where manager Kenny Hughes arranges the display to give the most prominent positions to the large-size products not only so the patrons will see them first but so that they have to reach over them to pick up the regular merchandise.

A photo of the Orpheum stand on this page illustrates this procedure.

Large-size candy bars are stacked neatly on the top of the counter next to the drink dispensers on the left and packages are also arrayed on the right end (next to the attendant). In addition they are placed in the showcase along with the 11c merchandise. (The 6c candies are in the showcase on the back bar.) The prices of all types are plainly indicated by white plastic tags with black numerals.

In addition the Orpheum sells ice cream in the "giant" sundae size which is given an advantageous position in the well-lighted self-service case.

A spokesman for J. J. Parker Theatres, Portland, reports that their success with "large-size" products seems to depend on the type of picture being played. A "class" film has been found to attract customers willing to spend greater sums for their refreshments while "family" pictures bring patrons who purchase only the less expensive merchandise. Buttered popcorn at 25c is the biggest seller in the "giant" class for this circuit, which nonetheless stocks a few large candy bars, and sells ice cream and mixed nuts for 25c.

REPORT FROM CANADA

In Canada the trend to large-size began two years ago with results that are very satisfactory, according to J. J. Fitzgibbons, Jr., of Theatre Confections Limited, which services theatres throughout the country from headquarters in Toronto.

Describing his selling techniques he states: "We did not deliberately remove the 10c items. We only made the 20c and 25c items more attractive by using special promotions to induce the patron to try the larger size. The results to date are very satisfactory, because with a decrease in at-

(Continued on page 60)
The fame of the bottle...

Serve Canada Dry Quality...
sells the name on the cup!

THE FLAVORS THEY LIKE—THE NAME THEY KNOW
Bringing Easter Spirit to the Snack Stand

Easter rabbits dominated the displays at the two Canadian stands pictured above at left. At the Famous Players’ Monarch theatre in Medicine Hat, Alberta (shown at left), F. G. Tickell, city manager for the circuit, also employed a fan-shaped background made of silver flitter, using red crepe paper on the back. Adding greatly to the effect were lights placed behind this display. Manager T. Murray Lynch, while decorating the stand at the Paramount theatre in Moncton, N. B., with cut-outs and one-sheets as shown at top, also promoted the sale of admission book tickets through posters at the stand. “We don’t know just what percentage of our book ticket sales can be attributed to the display,” he writes, “but the happy old rabbit drew popular comment from the young fry.”

Floral decorations and rabbit cut-outs were arranged on the backbar wall at the “Refreshery” of Walter Reade’s Mayfair theatre — showcase for that circuit in the New Jersey resort city of Asbury Park. Credit for the results as evidenced at right goes to John Balmer, city manager, and Marion Jeffrey, his assistant there.
Molded Pulp Trays
For Carry-Out Service

A NEW molded pulp tray for outside service of refreshments at drive-in theatres, equipped with four cup compartments and "ample" space for sandwiches and other foods, has been announced by the Keyes Fibre Company of Waterville, Me., manufacturers of a line of plates, trays and dishes. The disposable unit is called the "Carry-Out Tray."

The pulp trays are individually molded for extreme strength and rigidity. They are waterproofed and grease-resistant and have a non-skid surface. The trays are sterilized in manufacture.

Electronic Popcorn
By Coin Machine

AN AUTOMATIC coin machine designed to prepare popcorn as the customer watches and then serve it to him in a sealed bag has been developed by the Cymac Corporation, San Francisco. It is called the "Insta-Fresh Popcorn Vending Machine."

Employing high frequency radiation, the machine works this way: A small flat bag of kernels is automatically dropped between two electrodes. Radio energy passing through the kernels causes violent internal agitation producing heat.

In 10 to 15 seconds the flat bag becomes a huge puffed-out bag filled with seasoned popcorn kernels popped in the conventional manner. The purchaser, after dropping the proper coin in the slot, can observe the process through a window in the machine.

Seasoning is packed into the bags of unpopped kernels. When popped electronically, the seasoning permeates the popcorn kernels without making them greasy or sticky, according to the manufacturer. The bags used are transparent.

New Chocolate Drink
To Serve Hot or Cold

A CHOCOLATE-FLAVORED drink packaged in individual cans and designed for serving either hot or cold has been placed on the market by Dutch House, Inc., Philadelphia. The company is a subsidiary of Marstan Distributing Company, Inc., Philadelphia, manufacturer and distributor of non-carbonated beverages and syrups in the east since 1946.

For some time Marstan produced a hot chocolate drink and discovered that there was a demand for one which could be served cold as well. The result was their development of the new product, which is trade-named "Dutch Treetee."

The drink is packed in both a 6-ounce can (72 per case) and an 8-ounce can. The can label, the front of which is reproduced here, lists the following ingredients on the back side: "contains sugar syrup, non-fat dry milk solids, cocoa malt, vegetable stabilizer, salt, and vanillin (an artificial flavor)."

To promote the drink at drive-in theatres, where the 8-ounce can is designed for sale at 25¢, the company has available a supply of materials, including animated cartoon trailers, streamers, brochures and can openers. The drink requires no refrigeration and is ready to serve—either by attendant or through self-service.

The drink will not be available to the retail trade, it is stated, and will be sold to the theatre trade through Fabco Associates, Bronx, N.Y., which has been appointed national distributor for that market.

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"is NIBS . . . again a Theatre Sales Champion!"

Now also available in this new double-window King Size carton

NATIONAL LICORICE COMPANY
Brooklyn, N. Y. • Philadelphia, Pa. • Moline, Ill.

Net Wt.
2/3 oz.

Packed
60-count
People who go places like a light refreshment...

That's why Pepsi-Cola is America's
fastest growing soft drink!
And Pepsi means more drinks per gallon—more profit per drink, too!

Pepsi-Cola Company, 3 West 57th Street, New York 19, New York
How Shrimp Rolls Are Processed—from Factory to Drive-In Theatre

1. Flavos Shrimp Rolls are a mixture of shrimp, celery and seasoning encased in a flaky noodle jacket. In preparing them at the company's large plant in New York the emphasis is placed on quality, according to Adam Kunze, production manager. This means, first of all, "top-notch" raw material, he explains, with shrimp bought directly from fishing areas in the Gulf of Mexico and Panama. Peeled and deveined at the source, it arrives at the plant in frozen blocks to be processed. Fresh table celery arrives daily from Florida, California and New York State to be cut and cooked promptly. The ingredients are then individually rolled into egg noodle jackets by a trained staff as demonstrated above.

2. The next steps in preparing the shrimp rolls are to cook and then to freeze them. For the first procedure the company has at its plant especially designed double battery fryers (shown above) to assure a uniform product. The success of the shrimp rolls caused Flavo-Rite to outgrow its production facilities early; it has since expanded them once and is now preparing to do so again.

3. The shrimp rolls are shipped frozen and packed 50 rolls to the carton. Shipments are made all over the country; the one above is being readied for a trip to the Mid-West. The truck is refrigerated with the temperature kept at zero while product is in transit. Included in each case are glassine serving bags furnished at no extra charge.

4. At drive-in theatres the frozen shrimp rolls can be prepared in three minutes by frying them at 375°. (This process is demonstrated at left at the Valley Stream drive-in, Long Island, N.Y.) To promote the shrimp rolls the company supplies exhibitors with special film trailers and point-of-sale display material. They also manufacture the Turkey Steamroller—first in a contemplated line of prepared hot sandwiches. Made of turkey, peas, gravy and seasonings baked in a biscuit-type bun, it has likewise been well received in drive-in theatres where it has been introduced.

Five summers ago a new food specialty was introduced in drive-in theatres in the east—Flavos Shrimp Rolls, originated by Flavo-Rite Foods, Inc., Bronx, N.Y. An immediate success, they have since spread to other parts of the country. How they are handled is described and pictured herewith.
New Hires Snack Bar
With Frankfurter Grill

A new snack bar unit, equipped to serve frankfurters and Hires root beer, has been added to its line of food and beverage dispensing equipment by the Charles E. Hires Company, Philadelphia. The new unit is 6 feet, 6 inches long; 30 inches wide; and has a counter height of 45 inches.

Its features include a Hires Keg with a capacity of 45 gallons; a 7-cubic foot refrigerator; a bun warmer, which is thermostatically controlled; and an automatic roller grill.

The new snack bar was scheduled to be unveiled publicly at the Restaurant Show in Chicago May 7th through 11th, according to John G. Magee, vice-president of Hires and manager of its fountain division. He reports that fountain sales are currently the highest in the company's 80-year history.

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter. Reports considered by the editors to be of interest to readers will be published, with due credit. From the published reports, selections will be made for citations. Citation holders qualify as finalists for the annual Special Merit Awards.

Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald.
Selling "Large-Size" Products

(Continued from page 51)

tendance, and in gross sales, the profits percentage-wise are ahead.

The two leaders in the large-size group are 25c cellophane candy bags and soft drinks, Mr. Fitzgibbons said. "At one time the 10c cello was popular; now the largest volume is in the 25c package of the same lines and 25c soft drinks are slowly but surely catching up.

"On popcorn we have always held the same price—10c per box—because a few years ago the patron was receiving two ounces of popped corn; now with better hybrids resulting in higher expansion, we would be definitely cheating the patrons who keep us in business by increasing the price 5c and giving less. The same line of thinking applies to buttered corn. The price is still 20c per cup, and we still have patrons who go away satisfied that they received value and quality for their 20c."

To promote the large-size products, Theatre Confections has employed a number of schemes which Mr. Fitzgibbons calls "very simple and inexpensive"—yet they obtain results. The most popular is the device of putting a lucky star or number on large-size cups. Prizes can range from passes to books of theatre tickets.

"The higher the give-away costs," he explains, "the less number of lucky stars or numbers per thousand cups. For quick results we have found the United Nations Flags' give-away the best. By giving away two flags on a 20c purchase, with 38 different flags to a set, a good manager can create a great deal of interest, sell more drinks and show a greater profit."

"The simplest method of promotion," in Mr. Fitzgibbons' opinion, "is to show the 10c and 25c items side by side, particularly with drinks, and to instruct the attendant to courteously ask the patron—'large or small?'

"Just having large-size items will not produce the best results, but advertising, good displays and a neat, courteous attendant, merchandising quality and quantity at the right price, definitely will bring those extra earnings."

REPORT FROM MINNESOTA

In Minnesota, two refreshment managers of circuits operating a large number of theatres in Minneapolis and St. Paul and adjacent territory, report success with popcorn in the bigger package—but very little response to the larger candies.

According to George Sheppard, concessions manager of the Minnesota Amusement Company, which has over 40 theatres in the territory: "Any effort to sell anything in the way of candy over 10c has been a dismal failure over the years. Even..."
LIST OF BRAND NAMES

On page 64 are candy bars, beverages and chewing gums widely sold at theaters, listed alphabetically by trade name, with the manufacturer of each indicated. This is for the purpose of ascertaining the name of the manufacturer when only the name of the product is known. The manufacturers are listed alphabetically with addresses, according to product classification in the directory beginning on this page.


CANADA DRY GINGER ALE, INC., 100 Park Avenue, New York 17, N.Y. See pages 52-53.

Carborundum Dispersers, Inc., Canfield, Ohio.

Coa Manufacturing Co., 3078 Helena, Madison, Wis. (cup dispensers).

Coca-Cola Company, 515 Madison Avenue, New York, N.Y. See page 45.

Cole Products Corporation, 39 South La Salle Street, Chicago 3, III.

Dad's Root Beer Company, 260 North Talman Avenue, Chicago 11, Ill.

Dad's Root Beer Company, 260 North Talman Avenue, Chicago 11, Ill.

Darwin Company, 3700 Oakwood Avenue, Youngstown, Ohio.

Everest Sales, Inc., 1481 South Broadway, Gardena, Calif.


Host Exchangers, Inc., 200 West Fulton Street, Chicago 12, Ill.


Jet Spray Cooler Company, 33 Simmons Street, Boston 8, Mass.

W. Kestensham, Inc., 170 First Avenue, New York 16, N.Y.

Knickerbocker Beverage Dispenser, Inc., 453 6th Avenue, New York, N.Y.

Lingle-O-Mat Corporation of America, 2112 Broadway, New York, N.Y. (coffee, milk and sandwichbus hot and cold).

Lyon Industries, 373 Fourth Avenue, New York, N.Y.

Majestic Enterprises, Inc., 599 Crescent Blvd., Los Angeles, Calif.

Manley, Inc., 1929 Wynndale Street, Kansas City 8, Mo.

Mid-Maille Manufacturing Company, 300 Fifth Avenue, New York City (cup dairy drink).


Mills Industries, 4110 Fullerton Avenue, Chicago, Ill.

Mission Dry Sales, P. O. Box 2467, Los Angeles, Calif.

Modern Refiners, Inc., 1812 West Hubbard Street, Chicago, Ill.

Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.

Ohio Beverage Dispensers, Inc., Wacaster, Ohio (portable dispensers).

Orange Crush Company, 2281 Main Street, Evanston, Ill.

PEPSI-COLA COMPANY, 3 West 57th Street, New York City. See pages 56-57.

Rowe, Specht, Inc., Div. of Rowe Manufacturing Co., 31 East 17th St., New York City 3, N.Y. (S & S Products Company, P. O. Box 1047, Lima, Ohio. Seco Company, Incorporated, 5206 S. 38th, St. Louis 11, Mo. Selmie Mills, 28-23 Borden Avenue, Long Island City, N.Y.

Surely Vending & Sales Company, Winter Haven, Fla.

Star Manufacturing Company, 630 South Los Angeles Street, St. Louis, Mo.

STEEL PRODUCTS, INC., 45 Eighth Ave., N.W., Cedar Rapids, Ia.

SUPERIOR REFRIGERATOR COMPANY, 622-24 Medinum Avenue, St. Louis 3, Mo. See page 64.

Telephone Corporation, 12 E. 44th St., New York City. Tone Products Company, 3868 W. Lake Street, Chicago 31, Ill.


Vend-Tolta Manufacturing Company, P. O. Box 1586, Fremont, Calif. (beer milk).

John W. Young Foundation, 39 Fairway Drive, Barrington, R. I.

CANDY BARS AND SPECIALTIES

R. L. Albert & Son, Inc., 52 West Houston Street, New York, N.Y.

Frost W. Amed Company, 8 S. Michigan Avenue, Chicago, Ill.


BANNER CANDY MANUFACTURING CORPORATION, 700 Liberty Street, Brooklyn, N.Y.


Paul F. Beech Company, Bloomingon, Ill.

E. J. Brach & Sons, 4556 W. Kenzie, Chicago, III.

Blumenshul Brothers, Marges & James Streets, Philadelphia 37, Pa.

Blum's, Inc., Polk & California Streets, San Francisco, Calif.

Brook Candy Company, 1111 Chestnut Street, Philadelphia, Tenn.

Buster Brothers/Cash Candy Company, 3301 W. Franklin St., Chicago, III.

Candy Pris, Inc., 361 Broadway, New York 7, N.Y.


Candymansters, Inc., 3-5 11th St., Minneapolis, Minn.

Cardinet Candy Company, 2150 Markter Street, Oakland, Calif.

Charms Company, 501 Bangs Avenue, Asbury Park, N. J.


Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.

The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.

Curtiss Candy Company, 1101 Belmont Avenue, Chicago 12, Ill.

Dennis Candy Factory, Inc., 793 Monroe Avenue, Kansas City, Mo.


Drake America Corporation, 20 East 50th Street, New York 22, N.

Elmer Candy Company, 540 Magazine Street, New Orleans, La.

The Euclid Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.
Frank H. Flier Corporation, 10th & Somenville, Philadelphia 41, Pa.
William Wiegley, Jr., Company, 410 N. Michigan Avenue, Chicago, Ill.

ICE CREAM AND FROZEN SPECIALTIES EQUIPMENT


General Equipment Sales, Incorporated, 824 S. Western Avenue, Indianapolis 2, Ind. (ice cream). Icecreamator Corporation, 3700 Oakwood Avenue, Youngstown, Ohio (ice cream).


PAPER CUPS AND TRAYS

Lily-Tulip Cup Corporation, 122 East 42nd Street, New York City.


Tyson-Caffey Corporation, 8 Briar Road, Wayne, Pa. (carryout trays).

POPCORN BAGS AND BOXES
Andé Paper Box Company, San Francisco, Calif. The Best Foods, Incorporated, 1 E. 38th Street, New York, N. Y.

Grand Bag & Paper Company, Inc., Owatin, N. Y. MANLEY, INCORPORATED, 1303 Wyandotte Street, Kansas City 8, Mo.

Omaha Paper Products, Incorporated, 10 Clifton Boulevard, Clifton, N. J.

Regal Products Company, 1400 W. 35th Street, Chicago, Ill.

Rev. Specialty Bag Co., 21-09 Borden Avenue, Long Island City 1, N. Y.

Rockford Paper Mills, 325 S. LaSalle St., Chicago, Ill.

SUPURDISPLAY CORPORATION, 1324 West Wisconsin Avenue, Milwaukee 3, Wis.

C. P. Simon's & Sons, Incorporated, 1236 South Michigan Avenue, Chicago 4, Ill.

Witty House Paper Corporation of New York, 101 Onderdonk, Brookyn 37, N. Y.

POPCORN POPPERS
C. RETROs & COMPANY, 600 W. Cermak Road, Chicago, Ill.

MANLEY INCORPORATED, 1303 Wyandotte Street, Kansas City 8, Mo.

Star Manufacturing Company, 6300 S. Louis Avenue, St. Louis 20, Mo.

POPCORN, RAW

American Popcorn Company, Sioux City 6, Iowa.

Blevitts Popcorn Company 3098 Charlotte Avenue, Nashville, Tenn.

Central Popcorn Company, Schaller, Iowa.

C. RETROs & COMPANY, Box 1329, Nashville, Tenn.

Charles E. Darden & Company, 208 S. Harwood Street, Dallas, Texas.

Albert Dickinson Company, P. 0. Box 788, Chicago 90, Ill.

The Balanced Line of “Best Sellers” in Candy Bars

Stock Payday, Milk Shake, Butter-Nut, Zero and Smooth Sailin... and you'll have a combination that can't be beat. It's Hollywood's famous balanced line of "best sellers". Cash in on the great profit opportunity it offers.

The Balancd Line of "Best Sellers" in Candy Bars

Hollywood CANDY DIVISION
Hollywood BRANDS, INC. - CENTRALIA, ILLINOIS

AMERICA'S NEW FAVORITES

FLAVOS
SHRIMP ROLLS
Delicious

FLAVOS ROAST TURKEY BAKED-INNA-BUN TURKEY STEAMROLLERS

Quicker to serve and enjoy. #1 in popularity, sales and profits from coast to coast. Individual serving bags, trailers and signs available.

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SUPURDISPLAY

Blessing-Hoffman

MANLEY,

C.

AND

Phoenix

Helmco,

Dell

Wyandotte

Premier

Dore

Interstate

New

Com

WINDELL,

2301 S. Kimkinnic Avenue,

Milwaukee

2, Wis. (warmer and dispenser).
Famous Theatre

Two Beech-Nut Gum Flavors

The Beech-Nut Packing Company, Canajoharie, N. Y., has marketed two new products for gum vending machines—peppermint and spearmint flavors of "3C slab gums." The new special size of "tab" or "slab style" gum is made to fit the columns of tab gum machines carrying candy-coated gums. It was brought out because many operators of tab machines having multiple columns for candy-coated gums have asked for a tab or slab style piece of popular flavors to fit some of these columns, according to M. C. Bush, manager of vending sales.

A New Refreshment Stand
NOT Made out of Bamboo

A brand new snack bar was under construction recently at Famous Players' Oakwood theatre in Toronto—and at an early stage of the proceedings one of the upcoming films was Twentieth Century-Fox' "The House of Bamboo." So Manager A. Eason grasped the opportunity for a clever tie-in stunt by devising the display sign shown above.

Candy Sales Continue Up

Sales of candy in the month of February continued the upward trend for 1956 recorded in the month before, according to the latest report issued by the Bureau of the Census, U. S. Department of Commerce, Washington, D. C.

BETTER REFRESHMENT MERCHANDISING

Inquiry Service

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103—Candy Specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv
111—Food specialties
112—French fryers
113—Grills, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, melteads, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping oils
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.

INQUIRY COUPON 51256

To BETTER REFRESHMENT MERCHANDISING Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

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**THEATRES**

**LOST LEASE! CLOSING OUT COMPLETE equipment conventional theatre—50 ton Carrier air-conditioning, Simplex mechanisms, Altec sound, American seats. Will sell all or separately. JOHN WILLIAMS, State Theatre, Jackson, Miss.**

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**NEW—FOR THEATRE MANAGERS—** "The Master Guide on Theatre Maintenance," compiled from authorities, handy for reference with hard covers and index. Published by Aaron Nadell. Price $5.00 postpaid. Send remittance to QUIGLEY BOOKSHOP, 1256 Sixth Ave., New York 26, N. Y.

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**RICHARDSON'S BLUEBOOK OF PROJECTION.**

New 6th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Irreplaceable to beginners and experts. Best seller since 1911. 662 pages, cloth bound. $7.25 postpaid. QUIGLEY BOOKSHOP, 1256 Sixth Avenue, New York 26, N. Y.

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**DRIVE-IN EQUIPMENT**


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**USED EQUIPMENT**

**FOR IMMEDIATE SALE 1,800 USED HEY-wood-Wakefield upholstered theatre seats. Will sacrifice. Any reasonable offer accepted. Offer ends June 7. BOX 219A, MOTION PICTURE HERALD.**

**BEAUTIFULLY REBUILT LIKE NEW! SUPER Simplex projectors, cabinet pedestals, 2000 magazines, Mognex or Mogul Avant-garde, RCA PG18 sound. Price $1,500.00. Available on Time. S.O.S. CINEMA SUPPLY CORP., 602 W. 32nd St., New York 19.**

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**NEW EQUIPMENT**

**THE BUY OF A LIFETIME! BRAND NEW Holmes Projectors, high serial numbers, with magazines, Lenses, Cables, late Amplifier and Speaker (rebuilt like new) all for one $495.00! Don't pass this up! STAR CINEMA SUPPLY, 621 West 55th St., New York 19.**

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**BEST CINEMASCOPE VALUE! AVAILABLE ON**

**Time—Cinemascope 1/4 adjustable anamorphic $755 pr. Metallic seamless screens 75 sq. ft. Send projection throw, screen size—we'll figure your requirements. S.O.S. CINEMA SUPPLY CORP., 602 W. 32nd Street, New York 19.**

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**INTERMITTENT MOVEMENTS—NEW SUR**

**PLUS for Simplex $69.50; DeVry $59.50; Holmes $24.80. Automatic enclosed rewind $69.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 32nd St., New York 19.**

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**POPCORN**

**WORLD-WIDE HEADQUARTERS FOR POP**

**CORN poppers, equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.**

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**HELP WANTED**

**MANAGERS WANTED FOR CONVENTIONAL**

**and drive-in theatres in New Jersey. Many benefits, retirement plan, group insurance, and hospitalization. Apply WALTER READE THEATRES, OAKHURST, N. J., or call Kellogg 1-600.**

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**SUPERVISOR, EXPERIENCED, DRIVE-IN AND**

**INDOOR THEATRE COACH. Eastern Division. Write or phone for interview. Service experience, references, etc. Catering Dept., WALTER READE THEATRES, Mayfair House, Deal Rd., Oakhurst, N. J. Kellogg 1-600.**

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**People and Products**

*(Continued from page 60)*

Poor seller. I attached one of the samples to the poor selling bar with an elastic band and displayed them on my candy bar. It was a success because it nearly sold out the slow moving bars. I hope my experience will be of value to others." In behalf of those it may help, we thank you, Mr. Tickell.

**AWAKENING CUSTOMERS**

We are flabbergasted at the amount of dollars—millions and millions—that are spent yearly by the beverage and candy people in consumer advertising through newspapers, magazines and TV. It's all spent to make customers of the reader or viewer. And it means that the theatre and drive-in owner receives tremendous sales boost at the candy counter or concession. According to one of the leading manufacturers:

"With this kind of help your people that sell our products can't miss."

Your retailer will check further into this phase of selling and at a future date spell it out to see what it means to the theatre owner.

**Cole Products to Construct New Offices and Warehouse**

A new general office and warehouse building, to be completed before the end of the year, will be constructed in Highland Park, III., by Cole Products Corporation, manufacturers of "Cole-Spa" and "Hot-Spa" automatic cup drink dispensers. The Chicago office of the firm, presently on Lake Street, will be moved to the new one-story brick structure, which is in a northshore suburb of Chicago, according to a report by Richard Cole, vice-president.

The new building will contain 30,000 square feet of floor space, he said, and enough land has been purchased to enable the firm to more than treble the building area in the event of any desired future expansion.

**Selling "Large-Size"**

*(Continued from page 60)*

in the days way back when candy was scarce, the larger sizes would not sell."

With, popcorn, however the story is different. The large size at 25c a box sells well, Mr. Sheppard said, adding that "this is probably better popcorn territory than candy country."

As for soft drinks, the 10c size is the best seller. "Rather than get a large-size drink, patrons seem to prefer to come back for a second 10c one," he declared.

On the other hand William Sears, manager of Minnesota Entertainment Enterprises, which operates several drive-ins in the Twin Cities, has found that "both the 10c and 20c soft drinks sell well." He said that candy is not pushed in his drive-in operations and he feels that "there is not much of a field here for the higher-priced sizes." However, popcorn is popular in all three types of packages—10c, 15c and 25c.

—RICHARD GERTRERT

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**MOTION PICTURE HERALD, MAY 12, 1956**
Backing Up Technical Progress:

The Theatre Screen Needs Theatre Appeal

Sound for Sale:
The Sumter Story

Spring Buyers number

MAY 1956
ASHCRAFT CINEX

MORE LIGHT

f/1.7

18 INCH REFLECTOR

THE WORLD'S MOST POWERFUL PROJECTION LAMP!

1. F 1.64—18 in. High Speed Precision Focus Bausch & Lomb Reflector. Collects and projects the maximum light. Perfect coordination with F 1.5—F 1.8 or F 1.7 High Speed Projection lenses.

2. High Powered — Low Angle — Super Brilliant—Magnetically Controlled Arc produces more light at source than can be obtained from conventional high angle, uncontrolled arcs.

3. While the standard 11 mm carbon is recommended at 118 to 130 amperes, the Cinex lamp can be operated with every size carbon from 9 to 11 mm.

4. The Cinex lamp does not rely upon air cooling alone. An automatic—dependable water recirculator maintains the carbon contacts at exactly the right temperature for optimum operation.

5. Complete circuit forced air injection into lamphouse through duct system and complete forced exhaust permits use of higher arc currents—protects reflector and maintains low operating temperatures.

6. Heavy duty—water cooled carbon contacts allow perfect high current conduction to rotating positive carbon. Contacts are maintained at low temperature at all times.

MONEY CAN'T BUY THESE ASHCRAFT FEATURES IN ANY OTHER LAMP!

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C. S. ASHCRAFT MANUFACTURING CO., INC.
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MEANS NOTHING TO THESE GULISTAN CARPETS

The fine wools, the integrity of workmanship, the loveliness of creative patterns make Gulistan Carpet the source of years of lasting satisfaction. These heavy, all-wool Wiltons are specially woven to endure the brutal punishment of day-in, day-out theatre traffic. They are typical of the hundreds of Gulistan original designs immediately available from stock in a variety of color combinations to suit your decor. Immediate delivery of any yardage can be made, from the smallest to the largest area required. They may be obtained in a virtually unlimited selection of colors on special order, or if you prefer a personal design, the Gulistan Art and Design Staff is at your service.

Gulistan Carpet is well known for exceptional beauty, quality and durability. It reduces maintenance over non-carpeted floors by at least 40% and up to 50%*. Consult your Certified Gulistan Carpet Dealer or write Commercial Carpet, Dept. BF5 at address below.

*Send for complete cost study entitled “Cutting Costs With Carpet”

GULISTAN CARPET

Some outstanding Gulistan installations: Radio City Music Hall, N. Y., Ambassador Hotel, N. Y., Tarantino’s, San Francisco.

MADE IN THE U.S.A. BY AMERICAN CRAFTSMEN • A. & M. KARAGHEUSIAN, INC., 295 FIFTH AVENUE, NEW YORK 16, N.Y.
Another bonus in screen brightness!

11% more light...

20% slower burning...

Greatly improved **NATIONAL** 10mm x 20"
High Intensity Projector Carbons

THE PAST TWO YEARS have seen constant improvement in "National" Projector Carbons. A new "Suprex" 7mm Carbon, "Suprex" 8mm Carbon, and now, a greatly improved 10mm High Intensity Carbon — all designed to give you more light and longer burning.

The objective of all these improvements is to provide for exhibitors the finest picture quality at lowest cost. The same leadership that has made "National" Projector Carbons outstanding over the years is still at work for you — with more new improvements to come.

Carbons are such a small part of overall cost, yet such an important element of superior projection. Be sure you have the best — always buy "National" Carbons.
American Seating “come again” comfort pays off big at the box office!

It's a fact: Luxurious comfort pays off at the box office. And luxurious comfort is the reason why American Bodiform® Chairs are the choice of leading theatres from coast to coast!

Bodiform design is based on exhaustive tests, experiments, and surveys involving hundreds of men, women, and children — for the purpose of finding what measurements and contours, what pitch of seat and shape of back would assure the greatest comfort for the most people.

What's more, practical Bodiform features save space, simplify housekeeping, cut maintenance costs, lengthen service life. For full details, call your American Seating man, or contact National Theatre Supply — today!

American Bodiform Chair No. 16-001

Automatic, silent, 34-fold seat action holds seat within zone of folded safety, ready to be "hidden down" by occupant; concealed, self-adapting hinges stay clean, can't pinch fingers.

Bodiform Spring-Arch seat has serpentine springs in die-formed steel frame, for uniform resilience, long life, evenly distributed support for rubber padding. Won't "bottom."

All-steel back, including inner upholstery panel, makes Bodiform Chair practically indestructible. Standards (right) are of lifetime gray iron; won't break, bend, or dent.

Believe the ad. Luxurious comfort pays off at the box office. American Bodiform® Chairs are the choice of leading theatres from coast to coast. The Bodiform design is based on exhaustive tests, experiments, and surveys involving hundreds of men, women, and children for the purpose of finding what measurements and contours, what pitch of seat and shape of back would assure the greatest comfort for the most people.

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**Dub'1-Cone**

**Everything**

**Dub'1-Cone outpoints any single cone**

**Lower Maintenance Cost**—The Dub'1-Cone gives far greater protection against damage and weathering. Rugged Dub'1-Cone construction means one to three years more service.

**Quality Sound**—Listen to it. Compare it with any other speaker and you'll agree with the hundreds of drive-ins who use the Dub'1-Cone exclusively.

**Easy to Service**—Service it at the post. The outer cone which protects the expensive inner cone can be replaced by removing two screws. No special tools, no glue. And you do it without removing the speaker from the post.

**The Ballanyte Company**

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OMAHA, NEBRASKA

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**About People of the Theatre**

**AND OF BUSINESSES SERVING THEM**

John C. Dexter, folding chair product manager of the American Seating Company, Grand Rapids, Mich., has been promoted to the newly created position of sales promotion manager, according to an announcement by James M. VerMeulen, executive vice-president of the company.

The statement said: "The expanding volume of our seating business in the school, auditorium, theatre, church, stadium, and transportation seating fields, calls for increased emphasis on the merchandising of our products. In his new position, Mr. Dexter will have the responsibility to plan and direct the promotion of the company's products in cooperation with other company executives through conventions, sales meetings, sales contests, literature and sales training."

Mr. Dexter has been with the company since July, 1950, as manager of the Folding Chair Division.

Joe Hendrey, owner of the Capital theatre and the Holiday drive-in, in Erwin, Tenn., has reported a program of remodeling and modernization for both operations.

The Lorimore theatre, Lorimore, Iowa, closed for more than a year, has been reopened under the management of Mr. and Mrs. Don Williams. The theatre is operating two nights a week, and businessmen of the community are cooperating to support the establishment.

Ernest Doran has been named manager of the Newington theatre in Newington, Conn., by Paul Tolis. Mr. Doran was formerly manager of the New Haven drive-in theatre, North Haven, Conn., and was at one time general manager of the Middletown Theatres, Middletown, Conn.

Robert Duffy, formerly assistant manager of its East Windsor drive-in, East Windsor, Conn., has been promoted to manager of the Pix drive-in at Bridgeport, Conn., by Lockwood & Gordon Theatres.

The Strand theatre, Winsted, Conn., which is that town's only indoor theatre and had been closed for a long time following damage by flood, has been reopened by Lockwood and Gordon Theatres. The theatre was completely remodeled. Mrs. Hazel Florian is continuing as resident manager.

James Paikos and Art Cheronis have purchased the Diana theatre in Noblesville, Ind., which gives them two operations there.

Modernization of the Colonial theatre in Lancaster, Pa., is now underway, with a reopening...
Thank You!
MR. EXHIBITOR

For Your WONDERFUL RECEPTION of our New, Revolutionary

Curvit-sure

the curtain track for most kinds of curved layouts. We're overwhelmed by

the tremendous enthusiasm that has greeted this Curved Stage Track.

Lowest-priced on the market, too!

We're proud of our first TODD-AO installations at...

THE SHERIDAN THEATRE, MIAMI

THE ALOUETTE THEATRE, MONTREAL

Also among recent "Curvit-sure" installations is the new

STATLER-HILTON HOTEL, DALLAS

and Announcing

OUR NEW MULTI-STOP CURTAIN MACHINE

Developed at the request of customers who wanted a machine with more than one

pre-set stop. Here's a machine that has intermediate stops in addition to the

full close and full open. All stops are automatically controlled. It's no longer neces-

sary for the operator to depend on his eye to control the movement of the theatre

curtain.

MULTI-STOP The new, completely automatic machine that takes

AUTOMATICALLY pre-sets your aspect ratios

Another ADC Exclusive!

Write for further information or contact your nearest supply dealer.

AUTOMATIC DEVICES COMPANY

2121 S. 12th STREET ALLENTOWN, PENNSYLVANIA

originators of the famous ADC line of curtain tracks and machines
NEW!
Automatic
Trash Pick-up

LITTER
BUG

Pays for itself first season in labor savings

- Picks Up Everything But Gravel — Litter Bug uses vacuum alone, no brushes, to gather all paper litter — trays, boxes, spoons, straws — plus cigarette butts, matches, even ticket stubs. Yet it does not remove gravel or stone.

- Easy to Operate — Gathers trash at a walking pace — no need to stop or stoop. Weighs less than 100 lbs., perfectly balanced. 30" intake for wide area pick-up.

- Long Life, Service-Free — Powered by 2½ HP Briggs Stratton 4 cycle engine that operates at 2/3 rated RPM. No chains or sprockets to lubricate or replace.

MID EAST SALES CO.
Box 62
Lockland, Ohio

NEW 1500-SEAT THEATRE OPENED IN MANILA

The newest theatre to be constructed in the Philippines is the Galaxy in Manila, which was opened early this year. Seating 1500, the modern theatre has a screen which is 63 feet by 32 feet. The equipment includes Westrex sound; Grigs-RCA "push-back" chairs in the auditorium; and draw curtain and contour curtains supplied by J. R. Clancy, Inc. The theatre is owned by Primitivo Garcia.

Oscar F. Neu, president of Neumade Products Corporation, New York, and William C. DeVry, president of Parmol Electronics Corporation, Chicago, left late last month for an extended business trip to Europe. Both men are interested in expanding the overseas market for theatre equipment and plan to renew contacts with dealer representatives there. The countries they will visit include England, Belgium, Holland, France, Germany, Switzerland, Italy, Spain and Portugal. They plan also to attend the Cannes International Film Festival prior to their return to this country about the middle of June.

Louis Sher and Ed Shulman, operators of the Bexley theatre in Columbus, Ohio, have announced the acquisition of another art theatre in Milwaukee. The Sher-Shulman circuit consists of theatres in Ohio, Kentucky, West Virginia, Michigan and Colorado.

Winifred Gurner has purchased the Family drive-in near Dexter, Mo., from Mrs. C. L. Godwin, who had operated it since the death of her father, Yeowell Lawrence, state senator of Bloomfield, Mo.

Altec Service Corporation recently completed installation of four-track magnetic sound equipment in Guion Hall, theatre on the campus of Texas A & M College. It is one of the comparatively few colleges in the United States to use a stereophonic sound system.

scheduled for this month, according to Charles R. Keeney, manager. The theatre, which was recently purchased by the A. R. Boyd Enterprises, Philadelphia, is to be renamed the Boyd.

Plans for building a new theatre in Livermore, Calif., to be called the Vine, have been announced by L. S. Hamm of the newly formed Southern Alameda Theatres Corporation. Designed by Gus Santacana, the 1000-seat theatre will be operated by Roy Cooper Theatres.

The Valley drive-in theatre at Pleasanton, Calif., was recently enlarged and modernized by Westside Theatres, Inc. The project included the addition of three ramps, a wider screen tower, and a new playground and snack bar.

Verne Sanow has purchased the Cedar theatre in Nevada City from United California Theatres.

George McDonald has succeeded Herschell Spencer as manager of the Strand theatre in Muncie, Ind.

Vern Austin has been appointed manager of the Rex theatre, an operation of the Black Hills Amusement Company in Rapid City, S. D. Mr. Austin was formerly at the Oriental theatre in Denver.

Tom Ryan of Cairo, Neb., has been named manager of the King theatre and the drive-in at Albia, Iowa. Mr. Ryan, who sold the theatre he had operated in Cairo, has succeeded Robert Morton, who has been transferred to Fremont, Neb., by the Central States circuit.

David Miller, assistant manager of the Bijou theatre, Springfield, Mass., has been promoted to manager of the Arch Street theatre, New Britain, Conn., by Perakos Theatre Associates.

Charles Hood has been named city manager in Elwood, Ind., by Syndicate Theatres, Inc. Mr. Hood was formerly a manager for the Alliance Theatre Corporation in Alexandria.

Oscar F. Neu
William C. DeVry
Wagner Knows

Show Merchandising

—and provides the most effective means of selling every attraction... panels and letters which combine the best in "point of sale" display. That's why more theatre owners install them than all other makes. Wagner window type panels are available in any size and readily serviced without removing frames. Economical Enduroname! panels comprise background and letter mounting arrangement.

You also have a wider selection of sizes and colors when you use Wagner changeable letters with the exclusive tapered slot. Immovable by wind or vibration, yet easier to change.

If you're building or remodeling an indoor theatre or drive-in, large or small, you'd better get the free Wagner literature.

Send the coupon NOW!

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Ave.
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Please send free literature on Wagner show-selling equipment.

NAME
THEATRE
STREET
CITY & STATE
The World’s Most Luxurious Theatre Chair
Selected by the World’s Most Luxurious Hotel

AIRFLO Rocking Chair Loges

The Greenbrier is styled and decorated by Dorothy Draper, Inc. Installation of Heywood-Wakefield theatre chairs was supervised by The Chrichton Engineering Company of Charleston, West Virginia.

FROM ALL PARTS of the country, leading executives gather at the Greenbrier Hotel for top level meetings and conferences. Typical of the superb comfort and convenience offered these guests is the new auditorium where Heywood-Wakefield “Airflo” Rocking Chair Loges are always a topic of conversation. The restful rocking chair action and deep-down comfort invite complete relaxation.

In commercial theatres, too, the invitation to complete relaxation is a strong inducement to steady patronage. Let your Heywood-Wakefield representative give you complete details.
Harry Strong

Success is represented by a great variety of attainments. Wealth is a common measure of it, and so long as they are acquired within the accepted moral code, material possessions supply a competent criterion. If they come from an exercise of talent and industry, they are the more convincing. Yet the mark of complete success, so widely granted a man because of broadly distributed evidence of his material achievements, is sometimes denied him by those less restricted in their knowledge of him.

The full measure of Harry Strong's success is best known by those who knew him best. Feeling his death as a personal loss, they can recall instance after instance in his life which make his passing also a loss to much of the motion picture community.

The Strong Electric Corporation, known throughout the world, is the accomplishment of a projectionist. The contributions it has made to one of the most critical functions of motion picture technology must stand a monument to technical genius. That it has been built to continue as a constructive force in that technology beyond the reckoning of his time as the head of it, must attest to his business acumen.

And those intimately familiar with this career are witness to his giving of both his uncommon creative gifts and his organizing ability to the welfare of the motion picture equipment field at large.

The equipment manufacturers' association—Tesma—and the dealers' organization—Teda—must date the beginning of their association in an annual trade show, now grown to industry-wide significance, with the 1946 convention and exhibit in Toledo underwritten by Harry Strong. He had less than most to gain from the enterprise but he understood the need of it for the general good.

He could respond as readily to individual need. We are thinking here of a certain company starting out with a product which the Strong Electric Corporation already was in a position to make. The field was left to the newcomers, a couple of young fellows whom Harry Strong thought worthy of a prosperous little business of their own.

There were many such occasions to be remembered by those who knew this man. And those who know the history of this business may further note in his passing the removal of another of the personalities who so long supplied the industry most of the technological progress through which it grew great.

—G. S.
Back ing Up Technical Progress

The industry’s effort to deal with the new conditions under which it must operate seems to have developed considerable restraint. Three years ago it launched a program of technical advancement with surprising vigor. This could not reach all of the problems introduced or aggravated by television and a changing social order, but it was basic in any movement equal to the need. Starting with the art, which has always blazed the trail for the business, it was reasonable to expect that the effort would soon embrace the whole physical establishment for the exploitation of the art, developing also a movement of theatre modernization and relocation.

It only begs the question to argue that technical improvements have not proved competent alone to support general revision of exhibitor facilities. They could offer no quick, cheap gim- nick to restore adequate profits, and in such influence as they could have on the box-office they have received only half-hearted encouragement. Instead of industrial co-ordination, practical progress has had to suffer insistance upon proprietary interests. Stereophonic sound—even magnetic prints—have been resisted. Thousands of theatres make only a pretense of “wide-screen” presentation, and

V arious uncertainties in the motion picture industry today are responsible for the fact that many plans for new theatres have been held up awaiting certain decisions of the industry regarding the size of the film, the size of the screen, the further development of sound pictures and the use of color.

Sound familiar? R. W. Sexton had that to say way back in 1930—26 years ago—in an article on design of the theatre in those trying times! Yet we find ourselves faced today with much the same problems, added to which, of course, has been the effect the Consent Decree has exerted to prevent expansion by the major circuits, which normally led the theatre construction parade. . . . Here is another little quote you might try to place:

“The competition which the development of television in the individual home may offer the theatre industry should pronounce the need of improving the theatre structure and of creating in it a motivating atmosphere which would cause the patron to be drawn to it in preference to remaining at home to be entertained.”

That, too, was said in 1930, by Ben Schlanger in an article on “The Theatre of Tomorrow,” which was incorporated in Mr. Sexton’s American Theatres of Today.

So we find that our problems of today were fully recognized more than a quarter of a century ago, but the implementation of a program to overcome them has been woefully neglected and overlooked.

Part of this is tied in with the lack of construction of new theatres, it is true, but there is much that could be done by present theatres to meet Mr. Schlanger’s observation of the pressing need for “creating in it [the theatre] a motivating atmosphere which would cause the patron to be drawn to it in preference to remaining at home to be entertained.”

What have we done? Almost nothing. In all too many cases our theatres fall below the standards of comfort and pleasant surroundings found in our patrons’ own homes. That is, our drapes are drab and worn, our carpets may be worn down to the base fabric in many places, our houses need fresh paint, and our seats are antiquated to the point of actually being uncomfortable in many cases!

These are things which should normally be corrected as a matter of sound maintenance, but because of the pressures of the times there seems to be a growing inclination to hold off improvements while waiting to see what tomorrow will bring.

Perhaps our greatest hope lies in the possibility that in the relatively near future the major circuits may be given permission by the courts to expand again, once they have fulfilled the requirements for divestment of theatres in those situations where monopoly was alleged. With the building of some new theatres, designed along the lines foreseen as necessary for the next twenty-five years of exhibition by the distinguished architects who are specialists in theatre design, the comparative differences in old and new houses will be so glaringly obvious that changes will be forced upon us by a public which always demands what is better.

That is the way we came by so-called movie palaces in their day, then sound, followed by more recent innovation of various wide-screen systems and stereophonic sound.

Even so, we learn that more than 2,300 theatres right now have not equipped for Cine-mascope, thereby losing out on that major product in these days of shortages of good films! Progress in the picture industry seems to come only under tremendous pressure—pressure which finally reaches into the pocketbook, forcing consideration on a “life or death” basis for the theatres, or which stirs up the interest of new capital investment in opposition houses (or opposition production companies, in the case of Hollywood).

THE ISSUE ON THE HOME FRONT

One TOA executive was recently quoted in the trade press as saying, “Remember, once your patron came to the theatre to enjoy the air-conditioning and the easy chairs as well as the movies. Today he has that at home. So we have got to give more and better product, no matter how, to entice him back into the theatre.”

No one is apt to argue with the gentleman that more product is needed, and of a high caliber (though we won’t ride all the way down the line on the “multi-million dollar picture” theory which currently has Hollywood in its grip); but it is our feel-

The Theatre Screen Needs Theatre Appeal

... yet a tired old exhibition plant lingers on in this new age of movies at home.

By CURTIS MEES

“movie palaces” in their day, then sound, followed by more recent innovation of various wide-screen systems and stereophonic sound.

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MOTION PICTURE HERALD, MAY 12, 1956
many have not yet adopted it at all. Modernization of theatres and re-fitting it geographically as well to the social scene do not complete the measures required by the situation. Action in that area of the problem is itself partly contingent upon decisions of production and distribution. Whatever the cost, wherever the decisions lie, the need of theatres styled for the times, located for convenience, equipped for comfort must be recognized for its vital bearing on the success of any other action.

ing he missed a point as he compared the comfort features. Today, in many cases, we are actually giving less in the way of physical surroundings and comfort than can be enjoyed in the home, which means we must also close that gap and offer a more luxurious atmosphere.

Five requisites of a good theatre have been said to be: safety, good acoustics, good vision, pleasant surroundings and comfort. The first three are built into the theatre, but the last two—pleasant surroundings and comfort—offer a perpetual challenge to the theatre operator—a challenge which changes with the seasons and the times.

Forget for a moment those product problems, and take a good look at your house as your patrons view it. So far as pleasant surroundings are concerned, would you say, in all honesty, that the atmosphere of your house is one of luxury and pleasure, a pleasant contrast to one's living room at home? Do your feet sink down into deep piling of beautiful carpet as you enter the lobby, or is there the hard feeling of packed down lining under carpet worn almost threadbare, with myriad patches of different colored carpet, along with blobs of chewing gum and spilled drinks?

Does your marquee and facade reflect a modern outlook and a sincere belief in the future of the motion picture theatre business, or is it a hangover which you put up with while you “wait and see what happens tomorrow” in the rat race?

**ATMOSPHERE OF INVITATION**

A most important item contributing to pleasant surroundings, and one about which something can be done at relatively little cost, is the service staff. Are they uniformed in bright, clean and fairly new costumes? And does the attitude of staff members reflect pleasure in greeting and serving your patrons?

All of these things, and more, add up to the viewpoint your patrons have of your house as they consider whether the sur-

(Continued on page 51)
Believing that technical progress of the motion picture is news, the Altec Service Corporation has instituted a campaign to get it reported in newspapers. That is putting the effort in its simplest terms. Altec is here concerned primarily with stereophonic sound, which is one distinctive phase of developments during the past three years that have enlarged and widened the projected picture in many theatres. The objective at this stage of the new techniques goes beyond public interest in something new; the aim is rather to make the public aware of stereophonic sound as one of the reasons a local theatre can provide greater realism on its screen.

Some advancements in an art like that of the theatre screen are not merchandisable in themselves. They are quite as important to the business, however, as improvements more obvious, since they enter into the whole scheme of the performance to make it more convincing, or more dramatic, or more beautiful.

When the screen image is substantially enlarged and widened so as to give it quite a different shape from what it was before, the change is immediately apparent to patrons. Improvements in sound are not so discernible. At some times sound can be recognized as "stereophonic" by its side-to-side "directionalism," but otherwise is generally a "hidden" source of satisfaction.

The Altec program, recently instituted under the supervision of Bert Ennis, is cal-

(Continued on page 16)
Wide-screen projection needs all the light you can give it. And to show big wide-screen box-office hits successfully, your drive-in needs RCA Projection Lamps. Powerful, rugged RCA Wide-Arcs for performance that's both efficient and economical... the latest, advanced RCA Dyn-Arcs for the maximum possible light with an f1.7 lens and screens 140 feet wide.

RCA Wide-Arcs and Dyn-Arcs give more light per ampere than any other projection lamp for drive-in use. Even through thousands of showings, "Instant Acting" ventilating assembly keeps reflector cool and free of carbon dust. There's an automatic water circulator to keep over-all operating temperature low.

With a large, high-speed reflector, RCA Projection Lamps distribute more light to the screen with more even distribution. Low speed carbon rotation provides maximum stability. Whether you use standard or Hitex carbons, low burning rate saves operating dollars. And only Dyn-Arc design will allow you to use larger, higher-amperage carbons when such operation becomes technically feasible.

The most projection light at the least possible expense... that's the RCA Wide-Arc and Dyn-Arc story. Your independent RCA Theatre Supply Dealer can fill you in on the details. Contact him now... be ready with wide screen when they start driving in!
Reporter Gets an Eyeful of Sound...

(Continued from page 14) culated to point it out to the public as one of the ways in which technological genius is making the theatre screen yet a greater medium of entertainment. The method is to "sell" the editors of representative newspapers on this "marvel" right there in their own communities as a subject for a story.

The program is illustrated in the initial effort, which produced more than half a page of text and pictures in the Sumter, S. C., Daily Item. The editors of this leading newspaper were persuaded that there was "a story" in the installation at Sumter's Carolina theatre, which has a four-channel sound system despite its capacity of only 350 seats, and assigned two men to "cover" it.

John Mitchell, feature writer, and Heyward Crowson, photographer, were shown the equipment required for this special, highly complex kind of "hi-fi" sound equipment, with Robert Curry, Altec field engineer attached to the Southern Division, explaining what it does and, if not how, at least why in terms they could pass on to their readers. The results are indicated by this passage from Mr. Mitchell's story:

"Ever wonder," it began, "what gives you that extra tingle when you see a movie produced by modern methods and shown on the wide, wide screen?"

"It's not the size of the screen, although the picture's a lot easier to see than those on the old small screen were. "Stereophonic sound—which has a wider range than the screen—is responsible for the realism experienced when viewing a completely modern motion picture."

The story went on to tell why this was so at the Carolina theatre, all of it, like the opening, according to the reporter's sketchy understanding of what he had been shown, but equal to the purpose of planting in the public mind the idea that modern technology—the kind of progress which has produced television—is making the motion picture theatre a greater source of entertainment.

Robert Curry, Altec field engineer, shows John Mitchell, feature writer of the Sumter Daily Item, components of the Carolina theatre sound system in briefing him for his story. He is shown the complex wiring of a four-channel amplifier rack (left), and (above, center) a magnetic reproducer which picks up the record as a pattern of electrical signals. In the over view Mr. Curry is pictured using a special meter to demonstrate to Mr. Mitchell the procedure necessary to make sure the three screen speakers are matched for uniform distribution of sound at full frequency range.

The 350-seat auditorium of the Carolina theatre (left) has four Altec-600 surround speakers. Picture width is constant at 22 feet. The height is changed manually by a counterweight system of masking (above). Also pictured is the projection room, which is 22 by 12 feet and is air-conditioned.
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- WESTREX Standard
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111 Eighth Avenue, New York 11, N. Y.
What “Light Gain” Means to Actual Screen Performance

by GIO GAGLIARDI

Since the introduction of large-sized metallic surfaced screens, a great deal has been said about the relative light-reflecting qualities of screens. Many persons in the theatrical field are laboring under an erroneous interpretation of the meaning of the term “light gain” when it is applied to the theatre projection screen.

Naturally a screen, by itself, does not emit light, but the surface of the screen, when it is illuminated by light from the projector, reflects this illumination in whole or in part, and this surface will appear to have a certain brightness when observed by a person in the auditorium.

The amount of brightness apparent to the observer will depend on these factors:

1. The quantity of illumination falling upon the screen from the projector’s optical system.
2. The efficiency of the screen surface as a reflective medium.
3. The directional qualities of the surface.
4. The angle of projection.
5. The location of the observer with respect to the screen.

In order to compare the performance of different types of screen surfaces, it is necessary to establish, or to refer back to, a standard. First, it should be understood that there are no surfaces which can be considered as perfect reflectors. All surfaces have inherent losses which tend to reduce the efficiency of total light energy reflection to some value less than 100%.

The actual quantitative comparison of reflective efficiency can be made by using an integrating spherometer which will measure total light emission from various sample surfaces.

REFLECTION VALUES

It has been customary to use a surface consisting of freshly scraped magnesium oxide as a secondary standard of the best possible diffuse reflection. If we assume that the efficiency of this type of surface is 100%, then by actual comparison, the efficiency of perforated white screens ranges from 75% to 80%, and the efficiency of aluminum-surfaced perforated screens ranges from 62% to 65%.

These values indicate that the metallic-surfaced (aluminum) screens actually have less overall relative efficiency than the white matte-surfaced screens. Of the total amount of light falling upon a white matte screen, about 78% is reflected back somewhere into the auditorium. The rest is lost through the perforations and absorbed by the screen itself. A similar process happens to the aluminum-surfaced screen, but more of the light energy is absorbed by the aluminized surface; only about 63% of the total light is reflected back into the auditorium.

That being the case, then why are we always talking about the higher reflectivity gains of the metallic-surfaced screen as compared to the white screen? The reason is principally that the diffuse surface of a white screen reflects light in all directions away from the screen, and the reflected light energy is distributed into a hemi-
any drive-in worth building deserves a...

Simplicity

PROJECTION and SOUND SYSTEM

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION
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BETTER THEATRES SECTION
Comparison tests in famous theaters throughout the world have proven Hilux Anamorphic Projection Lenses vastly superior. Precision designed and built, they have optimum optical correction for color, definition and distortion. You owe it to your audiences to use Hilux Anamorphics for ALL prints.

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A high quality 2X fixed anamorphic for all projection lenses up to 2½/8” (70.6mm) with a 64mm free rear aperture for maximum non-vignetting light transmission.

A 1½X to 2.0X variable anamorphic for all standard 2½/8” (70.6mm) projection lenses. 64mm free rear aperture assures maximum light with no vignetting.

Hilux 264 and 152 are available with either fixed or variable corrector lenses. For catalog sheets and focal length computer, write Dept. 8T-56.

With this kind of a test bench, many screen samples can be tested and compared. As we said before, the surface of a magnesium carbonate block has been used as a standard. If such a surface is located in position A in the test, then the reading obtained can be used as a reference point for making comparisons with all other samples.

An easy procedure is to control the light intensity of lamp C until a reading of 100 spherical zone. The specular surface of an aluminized screen, however, concentrates the reflected light energy into a restricted zone looking somewhat like an elongated balloon.

Even though the total light energy from a metallic screen is actually less than from a white screen, the apparent brightness of the metallic screen, as observed from certain directions, may be considerably greater because the characteristics of a metallic screen tend to concentrate this energy into a smaller or more confined space.

**MEASURING REFLECTANCE**

Luckily there is a comparatively simple way to measure or compare the reflectivity characteristics of any of the surfaces used for projection screens. The methods have been described in several back issues of the SMPTE Journals.

*Figure 1* shows a sketch from one of these articles and may serve to illustrate the procedure. A small light projector C, using a regulated power source, is used to project a spot of light a few inches in diameter upon a screen sample set up on a small frame A. A photocell B and meter D are used to read the value of the light reflected from this illuminated spot on the screen. By arranging the device so that the photocell can be swung in an arc from 0° to 90°, the brightness of the spot on the screen may be observed and measured from different positions ranging from practically perpendicular to the screen, to any angle between.

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is in direct proportion to the

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Strong Precision Reflectors. Types and sizes

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Today's great new movies and exciting film techniques are pulling audiences out of the home and into your theatre. Your profits depend on keeping them eager to come back for more. Make sure...with the only prime lens that transmits all the brilliance, color and vivid detail to your screen. Prime up right with B&L Super Cinephor Lenses, for today's most faithful screen rendition of all 35mm releases.

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Write, wire or phone for Catalog E-123 and for free demonstration. (Indicate dealer preference, if any.) Bausch & Lomb Optical Co., 67905 St. Paul Street, Rochester 2, N.Y. Phone: ROCest 9000. (In Canada, General Theatre Supply Co., Ltd., Toronto.)

Metallic screens have surfaces which combine diffuse and specular properties. The effective ratio of these properties determines the resultant characteristics of the screen. Three types of metallic screen surfaces are represented in the charts. Figure 2 shows a family of curves obtained from so-called medium gain sprayed aluminum smooth surfaces. The brightness value for each sample was plotted for perpendicular to the screen (head-on to the screen), or completely around for a total arc of 180°.

The values of light reflectivity may be plotted easily on graph paper. The horizontal scale represents the viewing angle and is plotted for every 10° point on each side of a perpendicular to the screen. The vertical scale represents the reflectivity of the screen sample in percentage of the reflectivity of the standard magnesium carbonate surface, which is assumed to be 100% reflective at all angles. The values on the curves of reflectivity in the various figures will then represent reflectivity gains if they are greater than 100%, and reflectivity losses if they are less than 100%.
every 10°, using the same scale so they could be compared. From these different plots, an average curve (shown in heavy line) was obtained for final comparison in Figure 5.

The same procedure was followed with the high gain smooth-surfaced aluminum screens. Figure 3 shows the results of measurements of several samples of very bright surfaces and here again the average for this family was plotted for later comparison in Figure 5.

A third series of curves were plotted in Figure 4. Here samples of aluminum lenticular surfaces were used. The surfaces were all very bright, but the lenticular formation served to introduce a desired amount of diffusion so as to increase the relative amount of light energy reflected at angles of 20° to 60° from the perpendicular. An average curve has also been plotted for this group and is shown in heavy line.

Figure 5 shows a direct comparison of the brightness characteristics of five different types of surfaces or screens. Curve 1 represents the magnesium carbonate surface. This surface is used as a standard; it is not perforated and it shows 100% reflectivity, not only at 0°, but for all

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**FIGURE 3**—Brightness characteristics of similar "high gain" samples of aluminum surfaced screens.

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**FIGURE 4**—Brightness characteristics of similar samples of aluminum surfaced lenticular screens.

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**FIGURE 5** shows a direct comparison of the brightness characteristics of five different types of surfaces or screens. Curve 1 represents the magnesium carbonate surface. This surface is used as a standard; it is not perforated and it shows 100% reflectivity, not only at 0°, but for all
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I've been told I'm the prettiest, but I'm especially proud of my voice. But don't take my word for it! Ask the man who owns some EPRAD in-the-car speakers. See your favorite independent supply dealer.

The Speaker with the "BIG" SOUND

angles of view up to 70°, which is the limit of the charts. (There actually is a slight deviation from these values at the larger angles, but these were not considered, for sake of simplification.)

Curve 2 shows the brightness values for a white matte screen. You will note that this surface has lower reflectivity than the "standard" and a slight fall-off at 60° and 70°. However, this curve is very similar to the "standard," except for its lower efficiency due to perforations and surface material.

Curve 3, which represents the average brightness values for low gain aluminum screens, shows that at an observation angle of zero degrees (head-on) the brightness has been increased over the "standard" to 180%. This is the principal reason why this screen would be classified as having a gain of 1.8 over the standard.

However, let us look at what happens to this gain as the viewing goes from head-on to the side of the center line. At 10° the gain becomes about 1.5; at 20° the gain becomes 1.2; at 30° the gain is less than the "standard," or .80; and at 50° the gain has dropped to .25, or 25% of the "standard."

This is the principal reason why the simple statement of screen gain is valueless unless it is accompanied by a plot of the actual gain and distribution brightness characteristics for all angles of view.

Curve 4 shows the average plotted values for a high gain aluminum screen. The head-on gain is equal to 330% of the white "standard," but at 20° viewing angle the gain is 200%, and at 30° the gain has dropped to .8, or 80% of the white "standard."

Curve 5 shows the brightness values for a metallic-surfaced lenticular screen. The center, or head-on, gain for this screen is
about 1.65, or 165% of the "standard" white. The brightness gain for side viewing, however, is considerably better than the plain surfaced screen of Curve 3. At 10° the lenticular screen has 160% gain, at 20° the gain is 145%, at 30° the gain is 130%, and at 40° it is still better than "standard," 105%. In fact, this lenticular type of screen does not drop below the brightness of a regular white screen until the viewing angle exceeds 50°.

Figure 5 should demonstrate very clearly that, where reflective efficiencies are equal, brightness gain may be increased for a selected viewing angle, but only at a sacrifice of brightness for the wider, or side, viewing angles. The higher the gain for the narrow viewing angles, the greater the loss for the side angles (compare Curve 3 and 4 with Curve 1 and 2).

The embossing on the surface of a lenticular screen produces tiny optical reflectors so designed and adjusted that the brightness pattern of this surface may be re-arranged for a better light distribution to seating having the wider viewing angles. Compare Curve 5 (for a lenticular screen) with Curve 3 (for an unlenticulated metallic screen of similar "gain").

In order to demonstrate the angle of coverage for different screens, we have taken the brightness distribution values represented by Curves 3, 4 and 5, and set them out in Figure 6. In this sketch, GH1 is the seating area in which all parts of the high gain screen from Curve 4 would appear to have a brightness ranging from maximum to half of maximum. Any greater difference in brightness is bad.

The total area under curve LEK represents the seating space similarly covered by a lower gain aluminized screen, such as demonstrated by Curve 3.

(Continued on page 31)
Portable Cart to Collect And Burn Drive-In Refuse

A portable cart for collecting debris on drive-in theatre grounds which also functions as an “in-cinerner” in which to burn the refuse has been marketed by County Specialties, Ossining, N. Y. The new unit has been trade-named “Portable Incinerator Cart.”

With a capacity of 18 cubic feet, the cart is constructed of all-welded steel and has wide wheel treads. It may be used to collect and burn papers, leaves, and all such types of material, according to the manufacturer.

New Literature

Drive-in Theatre Equipment: Folders and catalogues describing its complete line of equipment for drive-in theatres have been issued by the Ballantyne Company, Omaha. “Planning a Drive-In?” is a four-page folder which tells of the service the company offers to help operators “from planning to opening and during operation” and it includes a listing and photographs of the Ballantyne “drive-in theatre equipment package.” The company has also released two folders containing numerous photographs of drive-in theatres which it has equipped. These include the Lakeland drive-in, Lakeland, Fla.; Grandview, Gorham, N. H.; Bayshore, Bayshore, Long Island, N. Y.; Danville, Danville, Pa.; North Wilkesboro, North Wilkesboro, N. C.; Oakland, Oakland, Md.; Lafayette Twin, Lafayette, La.; Paducah Twin, Paducah, Ky.; Y-Not, West Point, Nebr., and many others.

Another folder is devoted to the Ballantyne stereophonic sound systems for theatres. It includes photographs and descriptions of the “6400 series package” for theatres with capacities that are over 1200 seats; and the “3400 series package” for theatres with seating capacities of less than 1200.

Ballantyne has also issued a catalogue of its equipment for drive-in sound and projection. Complete with photographs and descriptive data, it describes the “Dub-I-Cone” in-car speakers, the “Sound-Master” amplification system specifically designed for drive-ins, and other projection and sound equipment included in the Ballantyne “package” for drive-ins.

DRIVE-IN SCREEN "BEFORE" AND "AFTER" APPLYING NEW PAINT

One of the first drive-ins to use “Perma-Brite,” the new outdoor screen paint manufactured by the W. J. Ruscoe Company, Akron, Ohio, was the Montrose drive-in at Akron—with results as pictured here. The screen is shown in its “before” status at left where the patterns of its transite block construction are in evidence. In the view at right the screen is shown following application of “Perma-Brite.” (Also note the contrast achieved by use of “Perma-Brite Black” at the base of the tower.) The new paint has a rubber base and can be either brushed or sprayed on. It comes in five-gallon drums. A free sample of a half-pint is available to exhibitors writing the company on their letterheads (453 Kenmore Street, Akron 13, Ohio).
Cloth Net for Cars To Keep Out Insects

A cloth net designed to fit onto automobile windows, acting as a screen to keep out mosquitoes, flies and other insects has been placed on the market by the J. Tibbatts Company, Union City, N. J. The manufacturer suggests that drive-in exhibitors sell it directly to their patrons, who can then reuse it throughout the season, storing it between times in the glove compartment.

Called the “Car-Net,” it is a window screen made of close-mesh fabric with an elastic hem designed to make it fit snugly on all types of car doors. It will not interfere in any way with in-car speakers, it is stated, and takes only a few seconds to be installed and removed. The nets are packaged in sets of two.

The manufacturer reports that the nets were pre-tested in several drive-ins in New Jersey, where it was found that more than half of the sales were made to patrons who had children asleep in the car.

New Frame and Screen for 16mm Projection

A new screen frame of tubular steel especially designed for 16mm. projection has been announced by the True Roll Corporation, Glendale, Calif. At the same time the Bodde Screen Company, San Fernando, Calif., revealed that it is manufacturing a new screen for use with semi-portable 16mm frames.

The screen frame is made in four standard sizes: 8 feet, 6 inches by 19 feet; 7 feet, 6 inches by 18 feet; 6 feet, 6 inches by 17 feet and 9 by 12 feet. It is made of 2 by 2-inch tubular steel and can be dismantled or assembled within 15 or 20 minutes, according to Jack Grosh, president of

---

Protect your Drive-In and Concession area against mosquitoes, gnats, eye-midges and pests that cause patron discomfort and reduced receipts.

Insure patron relaxation and profit protection—"SWINGFOG" YOUR DRIVE-IN.

Know More About "SWINGFOG" Portable Pest Control Units

Swingfog generates 7000 cu. ft. of insect killing, dry-fog per min. . . . without harm to humans. Quick-shot of dry-fog application under dash safely and surely protects patrons from insects.

Swingfog, dry-fogs or sprays. Spray attachments permit unit to be used in controlling ragweed and other noxious weeds with herbicides. Swingfog spraying assures clean looking premises and helps destroy insects’ habitat.

Swingfog accomplishes insect control over 15 to 20 acres within 30 minutes.

Swingfog is an engineered mechanism, all-steel construction, only 2 moving parts, maintenance negligible, simple to operate. New, quick, self-starting device operated by specially designed, long-life dry cell battery (3½” x 2½” w x 1½” d) that sets into built-in holder.

The Portable Swingfog Unit guarantees scientific pest control for Drive-Ins. Swingfog is now in operation in Drive-ins throughout the country. Total weight 25 lbs. Spare parts kit included with each unit. $395 list.

The Trail Drive-In, Houston, Texas, is just one of the many Drive-In theaters using Swingfog equipment with amazingly effective results. Jack Farr, mgr., has been making the boxoffice hum by giving top billing to Swingfog in Trail’s newspaper ads.

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A NEW BOOKLET with 16 pages describing methods of building a drive-in theatre, covering all major aspects from selecting the site through choosing equipment, has been published by National Theatre Supply. The booklet, which is called "Let's Build a Drive-In," includes many explanatory diagrams, typical drive-in layouts and various statistics. It is available free of charge to drive-in exhibitors.

Some of the aspects of drive-in planning covered in the 16-page booklet are as follows: pitfalls to avoid in site selection, pre-determining the proper car capacity, design of entrance and exit roadway system, comparison of single ramp and double ramp layouts, proper car spacing and speaker locations, surfacing materials and drainage allowances, calculating the size and angle of the screen tower with regard to projection room location, landscaping and fencing, selection of attraction boards, location and design of the box-office, layout suggestions for concessions, location of playground facilities and location and operation of projection rooms.

Information for the book was obtained from field experience of National Theatre Supply representatives in its many branches throughout the country who have helped plan and equip drive-ins since 1937. It is pointed out that drive-in owners will find that the guide provides a handy checklist of the latest innovations in drive-in design which they can use to evaluate the efficiency of their own theatres.

In the section devoted to selection of the site it is stated that "raising the surface area of a 600-car drive-in just 1 inch requires 1,000 cubic yards of additional fill." A general guide for calculating the acreage required for various car capacities shows that "it takes about 10 acres of ramp area for 450 cars while only half again as much acreage is needed to handle twice as many cars." In working out the length of an entrance roadway it is suggested that an entrance road equal to 30% of the drive-in's car capacity should be allowed. A layout for providing this "storage area" is illustrated in the book.

In a section on mapping out the viewing area, it is recommended that the maximum angle fanning out from the screen tower should not exceed 80 degrees. Ramps, it is stated, should be spaced at least 40 feet apart, and there should be 20 feet between speakers. The reasons for these distances are discussed fully in the book.

Included also is a general guide for approximating the size of the screen tower for car capacities from 200 to over 1200. For the 200-to 350-car drive-in a picture size of 75 by 32 feet is suggested. For over 1200 cars, it should be 141 by 60 feet, according to the book.

In a section on concessions it is pointed out that since these sales account for 40% or more of the total gross income of most drive-ins, planning of the refreshment operation is most important. Studies have shown, it is declared, that cafeteria-style concessions gross from 20% to 25% more than station types. The reasons for this are explored in the book, and ratios of concession areas to drive-in capacities are also provided.

Copies of "Let's Build a Drive-In" may be secured by writing to local branches of National Theatre Supply or to the main office at 92 Gold Street, New York 38, N. Y.

Tru-Roll. The frame can be ordered with or without casters and either flat or curved. It has special lacing hooks and when dismantled comes in a package approximately 12 by 12 inches by the width of the frame.

The new Bodde screen is constructed with the same features as those in the company's "Premium" line for 35mm projection, according to B. M. Bodde, vice-president and general manager of Bodde. The screen is seamless and washable, he said, and the surface is "impregnated throughout the thickness of the material and will not flake off."

Westrex Sound Systems for Small-Size Theatres

A LINE OF sound systems designed especially for theatres of small capacity, called the "Westrex Economy System," has been announced by the Westrex Corporation. This is the third of the company's new lines of sound equipment for 1956; the ones designed for large theatres were described in Bette Theretes for March 1956; those for medium-sized theatres, in the issue of April.

As with the previously announced lines, the company states that the Westrex system is "less costly than 1955 equipment." In addition it is said the equipment is easier and quicker to install and maintain than that available before.

The Westrex Economy sound systems are composed of the following main units:

- The Westrex R11 optical reproducer

The Westrex Economy sound system's 26 type 30-watt power amplifier with its associated 24B pre-amplifier.

Economy single-channel sound system is
which features silent chain drives and oilite and ball bearings. This unit's rotary film drum is precision mounted and is equipped with turret-mounted dual exciter lamps.

The Westrex Economy 45A single channel transmission cabinet, which may be wall or table mounted. This cabinet con-

tains the Westrex 26 type 30 watt power amplifier and associated 24B pre-amplifier. An additional emergency transmission cabinet is available if desired.

Westrex Economy 26 type 30 watt power amplifier, which, with its new circuits and specially wound coils, is designed to deliver more output with less distortion and less current with standard vacuum tubes than with previous 30 watt amplifiers. Tubes used in this amplifier are obtainable from ordinary commercial sources, it is pointed out.

The Westrex Economy 14 type loudspeaker assembly. This system features the Westrex 713B high frequency unit with its associated multi-cellular horn. The N800D nework effectively divides the high and low frequencies. The 15 inch low frequency unit is acoustically matched to its front-loaded horn.

- **“SUPER-HILUX” LENSES SELECTED**

  The Stanley Management Corporation has selected “Super-Hilux” projection lenses for installation in the Wiltenne theatre in Los Angeles and the Mastbaum in Philadelphia. The lenses are manufactured by the Projection Optics Company, Rochester, N. Y.

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**MAKE THE “CAR-NET” AVAILABLE TO THEM FOR POSITIVE PROTECTION FROM INSECTS**

**and—profit 2 WAYS**

1... At the boxoffice—because comfortable patrons stay and return. One Drive-In in New Jersey had an average of 10% return receipts nightly before “Car-Net.” Since selling “Car-Net” the returns dropped to less than 1% average.

2... “Car-Net” is not a giveaway item... it’s sold! Additional profit is realized from fast-selling “Car-Net”—the product that gives true protection from mosquitoes, flies and other insects. Patrons with children are the best customers. They know the fool-proof value of “Car-Net”.

$32,000 SOLD IN JUST ONE DRIVE-IN

In one season “Car-Net” sales in a N. J. Drive-In totalled 32,000. In Eastern States over 64,000 Drive-In patrons bought “Car-Net”. That’s proud proof of “Car-Net” acceptance.

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1 Set (2 Car-Nets) sold to your patron for $1.00

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**PORTABLE TICKET BOX**

The Goldberg Bros. Ticket Box features the disappearing schedule holder when not needed. Door fastened to body by hinge and equipped with lock. Finished with a removable white finished ticket stub container.

Furnished in a variety of crackle finishes. Base and top finished in black crackle finish or top can be furnished in a satin chrome finish at additional cost.

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BETTER THEATRES SECTION
Still Growing at Three Score’n Ten

No field of manufacturing not created by the motion picture has had so large a share in its history as that of auditorium seating. That the impact of one upon the other should be what it became was not foretold in the nickelodeons which started “moving picture” exhibition on its way. For them were sufficient the bare wooden chairs which had been made for assembly halls for a long time. Not for years would the screen play aspire to theatres seated with the “opera chair” made for big city stage theatres.

With theatres, however, to match the creative and technical status achieved by the screen in the late ‘teens, auditorium seating became an allied technique, recognizing and beginning to meet new demands of comfort, beauty, safety and assembly, with considerations of economy imposed by popular patronage in every size of town.

On hand when it all started, the American Seating Company has figured prominently in these efforts ever since. Under this name, its career indeed parallels that of the motion picture. But having been founded as the Grand Rapids School Furniture Company in 1886, it this year is celebrating its 70th Anniversary.

The first factory was a small three-story building in Grand Rapids, Mich., turning out school and office furniture. The young business did so well that only two years later a much larger plant was built, with the location chosen with such foresight that the property accommodates the immense manufacturing facilities required by the business today.

In the first years of this century, a series of consolidation and mergers in the school and public seating field brought eighteen manufacturers, widely spread geographically, together under the name American Seating Company. This organization offered a complete line of seating for schools, churches, theatres and other auditoriums, and offices. It is a leading supplier of products in all of these classifications today.

With the erection throughout the 1920’s of large, luxurious motion picture theatres in principal cities, and smaller imitations of them in hundreds of lesser towns, the theatre seating division of the company, expanding phenomenally, made “American Seating” a name closely identified with the standards of comfort which the ambitious motion picture industry was establishing as distinguishing features of screen theatres.

In the 1930’s, modern design, as opposed to traditional ornamental forms and embellishment, became a dominant influence and theatre chairs were subjected to the “streamlining” demanded by the new style. But changes in design were not dictated by the new mode alone. Posture studies

Yesterday and today in motion picture theatre seating—above, an American installation of the early 1920’s; right, New York’s Rivoli as reseated with American “Bodiform” chairs last fall.
and research in engineering sought a theatre chair that was better functionally. One of the results of these new concepts was the American Seating Company's "Bodiform" chair, which with improvements and added models since is still featured in the line.

In the 70 years of continuous operation being celebrated this year, the manufacturing plant has grown from that little three-story building to one covering 20 acres, providing 750,000 square feet of floor space, plus over a million square feet of warehouse space to cope with seasonal demands. The company now employs more than 2,000 people in Grand Rapids alone, and there are branches and distributors in every principal city in the U. S.

But even that growth does not represent the ultimate spread of the plant seeded back in 1886. This year the company is adding to its facilities with a building program to cost a million and a half dollars.

Game for Novelty Item
At Drive-In Snack Bars

"Travel Bingo," a new game by the A. Trader Publishing Company, Chicago, has been announced to the drive-in theatre market as a novelty item for sale at refreshment stands. The manufacturer describes the game as one "designed to provide pleasure for the whole family while on an automobile trip."

There are four different games in "Travel Bingo," designated as "traffic signs," "automobiles," "highway trademarks," and "billboards." Each of the four games can be played in three different ways by one person or as many as four people. As the various signs or cars come into view, each player marks his card if the name appears on it. The first player to complete a line of marks wins the game.

Complete instructions for playing the game are included with each set, which contains eight plastic-coated cards for scoring, four crayons and a supply of tissues to wipe crayon marks from the cards so the game may be replayed.

SCREEN LIGHT GAIN
(Continued from page 25)

The lenticular screen of Curve 5, because of its greater angle of coverage, can produce similar brightness ratios in the seating space traced by ABC.

The selection of a screen for any given theatre should be done very carefully. The picture is best lighted for most of the audience when the curvature, the gain, and the brightness distribution characteristics of the screen are properly designed to fit the dimensions (geometry) of auditorium seating areas.

From blueprint stage on... NATIONAL carries the load! Whether you need a new wide-screen tower or an enlargement of your present one... a new projector or a new lens... a new sound system or new car speakers... new concession equipment or new displays—whatever you need, whenever you need it—National has all the Drive-In equipment you're looking for... plus a convenient finance plan to fit your individual requirements!

Don't delay! Contact your National man today!

NATIONAL THEATRE SUPPLY
Branches Coast-to-Coast

Your Guarantee
OF CONSISTENT QUALITY
AND OUTSTANDING SERVICE
What Hath Jones Wrought! —
An OscilloSpectroPrismoScope!

described by CHARLES JONES

...owner-manager of the Northwood theatre in Northwood, Ia.

AFTER KEEPING tab for several months, I have discovered that I average over eleven hours a week reading weekly and daily trade papers. Borrowing from Shakespeare and paraphrasing Julius Caesar, I might say of myself, "He reads too much. Such men are dangerous." Being able of late to fill the role of the "clean and hungry" Cassius without rehearsing, let me turn the x-ray inward on myself and we’ll see if there is danger in letting such a character run loose.

The prairies are probably a stupid place to build an observatory. Nevertheless, I’ve been using my spare time, (that which isn’t confined to helping the flatland Indians skin their buffaloes) in building a reverse action observatory. This will be the first (and, let’s hope, the only) report from this scientific seat.

I’ve equipped my observatory with the world’s only polaroid OscilloSpectroPrismoScope. (I’d thought of shortening that to OSPS, but I was afraid it might be mistaken for some Government agency and I’d be overrun by either politicians or subsidy seekers, or both, so I’m going to stick with the long name and confuse everybody.)

This gadget allows me to see things in reverse. Not only do I see them in reverse, but I see them de-magnified at a ratio of 99.44/1 through an aperture of 2.37/1. (I figure everyone else had their own aperture ratio and I might just as well have mine.)

As you may have guessed from the polaroid part of the name, I see things in every dimension known and unknown to science. By reversing a knob I can view them upside down. The "Spectro" part of the thing allows me to see whatever I’m looking at in perfect color—only the color reverses. Blues become orange, yellows become greens, blacks become blues, etc. The only color that remains constant is red. I proved this recently by looking through the tube at my last six months’ books.

The "Prismo" part of the great glass is a home-made invention worked out by my projectionist, an obscure genius. This allows you to look at things and see something that isn’t. Do you follow me?

Well, let’s say you look at a cow and it will look like a bull. Look at a squirrel and it will be a rabbit. Look at a star and it turns into a character actor. At first I didn’t know how I’d make use of this part of the invention, but I’ve discovered it adds greatly to the value of the instrument and also to the definite advantage of the viewer.

The "Scope" part of the machine is—well, everyone in the industry knows what "Scope" is. Maybe none of us can define it, but we throw it in. It’s a new adjective, at least we use it as such, and besides, hardly anyone else knows what it means either!

Now that you know what I have, let me tell you what it’s done for me. I’ve been reading my trade papers through it. I figure I’m so far removed from home offices, production origins, policy meetings, branch offices and the like that I might as well make a machine that can view my industry with the unbiased eye of science through my OSPS. I can bring into focus like the great astronomers focus on Mars and then, like they do, theorize the rest. Since I completed the observatory I’m known around Worth County as the Peeping Tom of Ramalop—which to those of you who are in a hurry to finish this, is Palomar spelled backwards.

The first time I used my "looking glass" on our industry I saw a beautiful picture of tranquility, charm, grace and contentment, a veritable pastoral of compassion, harmony of color and balance. Transposing the reading into reality and deciphering with my sliding scale rule, which I didn’t invent), the result which came out on my graph paper was a picture of three wolves, each devouring another.

As I said, the picture I got; the rest I theorized. I could see why that one wolf was trying to eat that other one up. After all, wolf No. 1 had sold his hide to TV and that made wolf No. 2 mad because he had been suckling from No. 1 for 40 years.

(Continued on page 51)
AIR-CONDITIONING AND VENTILATING EQUIPMENT

ASSURANCE OF clean, comfortable atmospheric conditions in a theatre usually requires some means at least of cooling the auditorium during the warm months.

In regions of little hot weather, and particularly of low relative humidity, simple ventilation—filter-equipped intake and one or more blowers of liberal capacity at the screen end of the auditorium, also an exhaust vent and fan at the opposite end—may be adequate.

Due to the amount of heat and moisture introduced into the air by people seated close together in an enclosure for two or three hours, theatres generally need cooling facilities which are commonly what is meant by the term air-conditioning, although that term properly signifies positive control of sensible heat, relative humidity and air motion.

Comfort-cooling can be supplied by (1) built-up plants consisting of one or more compressors and in coils for transfer of heat in the air to water or refrigerant (direct expansion, which method is not permitted in some cities); (2) a similar central plant but consisting in one or more unit conditioners; (3) unit conditioners installed for direct space cooling; and (4) air washers (evaporative cooling).

Unit-conditioners are designed to provide all of the essentials of a complete cooling plant, including an evaporative condenser, with coils for heating if desired. In their smaller sizes (generally from 5 to 10 tons), they can be installed within room zones to be cooled (space cooling), thus conditioning air supplied through a simple ventilation system. Unit conditioners are available in various capacities from 3 to 75 tons (3, 5, 7½, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as for floor mounting.

Engineers generally regard built-up plants more desirable from 100 tons up.

Either unit or built-up plants can be arranged for use of two or more compressors together or separately so as to provide for variation in load requirements. Such flexibility may also be adapted to cooling (also heating) of a theatre by divisions, or zones (as main section of auditorium, in or under balcony, lounge-loyer-lobby area, etc.)

Evaporative cooling is commonly regarded as being adapted to regions where relative humidity is seldom higher than 72%. That factor is minimized, however, by designers of some types of evaporative cooling equipment on the market.

Such equipment is not to be confused with evaporative condensers, which are devices for cooling the refrigerant of mechanical cooling plants. They reduce water consumption for this purpose (estimated at 95%). For some installations, a cooling tower may prove cheaper. Some water-saving device is required in a growing number of localities.

Since a large audience even in winter can raise relative humidity above the comfort level, it is well to integrate heating and cooling, preferably under automatic control.

AIR DISTRIBUTION

Blowers: Fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple dustless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Diffusers: To assure uniform distribution of conditioned air to each zone of the auditorium and other areas of the theatre, without an effect of draft, outlets for duct systems should be of "aspirating" type, which mixes the conditioned air with the room air before it reaches the breathing zone. Such diffusers are available in circular flush-set or projecting ceiling types, flush wall types, and rectangular ceiling types (the latter are indicated particularly for integration with ceiling tiles). Each has readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built-up, sheet-steel, aluminum, stainless steel or other metals, with finish to match other metal fittings or the decorative scheme of the room.

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters are discarded when dirty; permanent type, of which there are many kinds, are occasionally washed. One type is treated also for elimination of odor from outside air.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types.

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers and switches, safety valves, etc., all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

Air Devices, Inc., 185 Madison Avenue, New York 16, N. Y.
American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 32, Mich.
Air Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.

CONDITIONERS, UNIT (5-tons up)

Airtemp Division, Chrysler Corporation, P. O. Box 1007, Dayton 1, Ohio.
Atom Manufacturing Company, 1112 Ross Avenue, Dallas, Tex.
INDEX OF PRODUCTS ADVERTISED IN THIS ISSUE: refer to Advertisers Index for postcard reference numbers.

INDEX OF PRODUCTS DESCRIBED EDITORIALLY in this issue (following page) with postcard reference numbers.

KINDS OF EQUIPMENT AND SUPPLIES listed and numbered on following page for further use of inquiry postcard.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised. Where dealers are indicated by number or other symbol, they can be identified in list of supply dealers appearing on page 52.

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For information concerning products, write corresponding numbers and your name and address in spaces provided on postcard and mail. Card requires no addressing or postage.

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for May 1956—

NAME
THEATRE or CIRCUIT
STREET ADDRESS
CITY STATE

To Better Theatres Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for May 1956—

NAME
THEATRE or CIRCUIT
STREET ADDRESS
CITY STATE
MARKET INFORMATION SERVICE

PRODUCTS DESCRIBED EDITORIALLY IN THIS ISSUE:

PORTABLE CART to collect and burn drive-in refuse: Story on page 26
NEW LITERATURE on line of drive-in equipment: Story on page 26
DRIVE-IN SCREEN PAINT with rubber base: Story on page 26
CLOTH NET for car screen at drive-ins: Story on page 27
FRAME AND SCREEN for 16mm projection: Story on page 27
SOUND SYSTEMS for theatres of small capacity: Story on page 28
NEW BOOKLET on building a drive-in theatre: Story on page 28
NEW GAME for drive-ins at drive-ins: Story on page 31

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102—Lighting fixtures
103—Changeable letters
104—Attraction signs
105—Theatre name sign

AIR SUPPLY
201—Air-conditioning, complete
202—Air washers
203—Flowers and fans
204—Compressors
205—Unit conditioners
206—Filters
207—Heaters, unit
208—Outlets (diffusers)

ARCHITRE & DECORATION
301—Acoustic material
302—Decorating service
303—Wall fabric
304—Mirrors
305—Tiles, ceramic
306—Wall boards and tiles
307—Wall paper and plastics
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401—Admission control system
402—Design service
403—Electric cable (underg’d)
404—In-car heaters
405—In-car speakers
406—Insecticide foggers

407—Lighting fixtures (outd’r)
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410—Signs, ramp and traffic
411—Stadium seating
412—Vending carts

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501—Blower, floor cleaning
502—Carpet shampoo
503—Ladders, safety
504—Lamps, germicidal
505—Sand urns
506—Vacuum cleaners

FLOOR COVERINGS
601—Asphalt tile
602—Carpeting
603—Carpet lining
604—Linoleum
605—Mats, rubber

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701—Black-light supplies
702—Dimmers
703—Downlighting equipment
704—Luminaires

[See also Advertising, Stage]

PROJECTION and SOUND
801—Acoustic materials
802—Amplifiers
803—Cabinets, accessory
804—Cabinets, carbon
805—Cabinets, film
806—Effect projectors
807—Exciter lamps
808—Fire shutters
809—Hearing aids
810—Lamps, reflector arc
811—Lamps, condenser
812—Lenses, condenser
813—Lenses, projection
814—Lenses, anamorphic
815—Magazines
816—Microphones
817—Motor-generators
818—Non-sync turntables
819—Photoflash cells
820—Projectors, standard
821—Projectors, 16-mm.
822—Projector parts
823—Rectifiers
824—Reels
825—Reflectors (arc)
826—Rewinders
827—Rheostats
828—Screens
829—Screen frames
830—Speaker systems (screen)
831—Speakers, surround
832—Splicers
833—Splicing cement
834—Soundheads, optical
835—Soundheads, magnetic
836—Stereophonic
837—Rewind tables

SEATING
901—Auditorium chairs
902—Upholstering fabrics

SERVICE and TRAFFIC
1001—Crowd control equip’t
1002—Directional signs
1003—Drinking fountains
1004—Uniforms
1005—Water coolers

STAGE
1101—Curtains and draperies
1102—Curtain controls & track
1103—Lighting equipment
1104—Rigging and hardware
1105—Switchboards

TICKET SALES
1201—Box-offices
1202—Changemakers
1203—Signs, price
1204—Speaking tubes
1205—Ticket boxes
1206—Ticket registers

TOILET ROOMS
1301—Hand dryers, electric
1302—Paper dispensers
1303—Soap dispensers

[See also Maintenance]

BUSINESS REPLY CARD
No Postage Stamp Necessary If Mailed in the United States

First Class
PERMIT NO. 8894
Sec. 349, P.L & R.
New York, N.Y.

Postage will be paid by—
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1270 SIXTH AVENUE
NEW YORK 20, N.Y.
to the qualities cited above, the ability to seal the structure against weathering.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, as well as to the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job. Mineral and glass fibre tiles, solid or perforated for acoustical purposes, may be laid in patterns of decorative material above; also, clipping on, they permit easy access to electrical or other installations above.

Artek Ceramic Corporation, Brazil, Ind. (ceramic tiles).

† The Celeotex Corporation, 120 S. LaSalle Street, Chicago, Ill. (mineral and vegetable fibre tiles).

† S. & Y. Villetti, 318 E. Town Street, Columbus, Ohio (design and construction). See page 34.

† The Formica Insulation Company, 416 Spring Grove Avenue, Cincinnati, Ohio. (Laminated plastic sheets). The Knaumberg Company, 1515 North Front Street, Niles, Mich. (steel frame and porcelain enamel from structures).

† Libby Owens-Ford Glass Company, Vitrifile Division, 605 North Avenue, Toledo, Ohio (architectural glass, glass doors).

† Marsh Wall Products, Inc., Dover, Ohio (plastic, porcelain enamel, plastic and metal)

† Mosaic Tile Company, Zanesville, Ohio (ceramic tile).

† Parkwood Corporation, Wakefield, Mass. (wood street).

† Pittsburgh Plate Glass Company, 1 Gateway Center, Pittsburgh, Pa. (architectural glass, glass doors).

† Poblocki & Sons, 7129 South Kenwood Avenue, Milwaukee, Wis. (Stainless steel and porcelain enamel structures).

† Rigidized Metals Corporation, 618 South Street, Buf-

† falin, Pa. (Galvanized steel plate).

† United States Gypsum Company, 200 W. Adams Street, Chicago, Ill. (metal boards and tiles).


† Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative pur-

† poses: U. S. Plywood Corporation, see above).

† BASES—See Projectors and Accessories.

† "BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, to surfaces painted with luminescent lacquer which near-UV light causes to fluoresce.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors is obtainable. See page 318.

Fluorescent ultraviolet lamps are available in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. How- 

† ever, the ultraviolet output of this lamp (Purple X) is relatively low.

† Fluorescent ultraviolet lamps, called 360 DI- 

† lamps, have a wider size range and wattages of standard F-lamps. These are efficient gener- 

† ators of near-ultraviolet, and the tubular shape lends itself to work on both interior and exterior walls. Special local and similar signs are available in stock models, or may be made up especially. Light density meters are required since these lamps produce some visible light also.

† Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence are particularly useful to ob- 

† tain a "beam of black light" for spec-

† tacular effects. A relatively dense filter must be used to provide visible light and to create effective fluorescence.

† General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.

† Goede Manufacturing Company, 488 North Clark Street, Chicago 40, Ill.

† Kliegl Brothers, 45 W. 59th Street, New York City (light sources).

† Keene Shading Company, 7301 Santa Monica Boulevard, Los Angeles, Calif. (lights, light sources).

† The Strubite Company, 15 West 45th Street, New York City (paints, lamps).

† Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J. (lamps).

† BOX-OFFICES AND ACCESSORIES

† BOX-OFFICES ARE COMMONLY built "on the job" from specifications of the designer of the front and entrance areas; hence their forms and color are obtained ready for erection, in styles, materials and colors to harmonize with the vestibule or lobby treatment.

† Besides ticket issuing machines and coin change (ticket see), box-office accessories include special tubbs and admission trunks and show time signs (see Signs, Directional).

† Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold, and irritation, are usually provided, but are also available with a resonating disk.

† Everbright Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 15, Wis. (complete box-office structures, protective shields).

† GOLDBERG BROS., 3500 Walnut Street, Denver, Colo. (speaking tube).

† Henskis & Sons, 219 South Kinneke Avenue, Milwaukee 7, Wis. (complete box-office structures).

† Westinghouse Electric Corporation, Micarta Division, East Pittsburgh, Pa. (Micarta for decorative pur-

† poses: U. S. Plywood Corporation, see above).

† CABINETS FOR FILM AND CARBONS

FULLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the projection required either by law or theatre oper-

† ator's responsibility is to be provided both pro-

† fessional and patrons. With the 2,000-foxt-

† reel standard in the American film industry (two-film stereoscopic pictures require 5,000-foot reels for a single intermission performance), film storage facilities should accommodate at least this size of reel in metal compartments.

† The desired safety is provided by a sectional cabinet, with thick (approximately 156 inches) steel walls insuolated with fireproof mate-

† rial. Such cabinets are obtainable with or without vents (vent required by fire regulations in some communities) and with or without pull-up handles inside.

† Golds Manufacturing Company, 488 North Clark Street, Chicago 10.

† GOLDBERG BROS., 3500 Walnut Street, Denver, Colo.

† Mosler Safe Company, 320 Fifth Avenue, New York 1, N. Y.

† Newcombe Products Corporation, 250 West 57 Street, New York City.

† WENZEL PROJECTOR COMPANY, 200 South State Street, Chicago.

† Edw. H. Walk, 1241 South Wabash Avenue, Chicago, III.

CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using filament projection lamps). The type and size of carbons required depends upon the type of arc (see Lamps, D. C. Pro-

† jection Arc).

† Helios Bio, Carbons, Inc. (bid. by Riedersee Werke, Mander, Wiem, Germany), 122 West Avenue, Bloom

† ton, N. J. See page 18.

† LORRAINE CARBONS, INC. (bid. by Societe Le Carbon Lorraine, Pagny, France), Boun-

† ton, N. J. See page 18.

† W. T. WILLS CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y. See page 4.

CARBON SAVING DEVICES

VARIOUS DEVICES are available to join new carbons and stubs so as to continue use of short lengths to about 1 inch. Some are simple clamps; others consist in a jaw device permanently installed in the lamp. In still another method, carbons are purchased especially processed for such use of short lengths.

† Best Devices Company, 1923 Bridges Road, Clevel-

† and, Ohio.

† "End Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.


† Hal L. Huff Manufacturing Company, 3714 Selby Avenue, Los Angeles 63, Calif.

† Motion Picture Accessories, Inc., 1276 W. 17th Place, Hollywood, Calif.

† PAYNE'S PRODUCTIONS, 261 West Stadium Boulevard, Ann Arbor, Mich.

† S. O. S. CINEMA SUPPLY CORPORATION, 682 West 30th Street, New York City.

† Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.

CARPETING

TYPES OF CARPETING suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare insta-

† tances in which superior carpet of special shape is absolutely required), Patern-Back (a special type consisting in Broadloom sections cut to cover special shapes which are connected to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weave most widely used in theatres because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

A special type of carpeting consists in a Velvet fabric attached by adhesive to a latex (rubber) base, which is cemented directly to a floor, and repairs can be made by cutting out

MANKO & CO., INC. (Retailing Division) 156 W. 28th St., N. Y. 1, N. Y.

BETTER THEATRES SECTION

37
CARPET CLEANING COMPOUNDS

FOR PARTIAL OR COMPLETE cleaning of carpeting from time to time (that is, dry shampooing as distinguished from daily vacuum cleaning), a soapless lather is available which may easily be applied with a rubber mop or similar implement; drying requires but an hour or two.

Another is also obtainable for carpet and fabric cleaning. This is sprinkled on small areas at a time and brushed in, then after a few hours, when the fabric is entirely dry, the residue can be removed with a brush type vacuum attachment.

There is also a liquid cleaner (which may also be used on upholstery, linoleum, and washable wallpaper) for both regular and spot cleaning of carpets. It contains a soil-resistant silica and may be applied with rugs with either a manual or an electric or a rotary scrubbing machine. It dries within two hours.


Carbous Products Company, 303-304 West 26th Street, New York City.

CARPET LINING

CARPET LINING OR UNDERLAY generally suited to theatres is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "wafted"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in 3/4-inch thickness and in widths of 36 and 55 inches. Some types are pre-attached on both sides. Solutions can be joined with adhesive binding tape.


CHAIR CUSHIONS OF FOAM RUBBER

CUSHIONS FOR AUDITORIUM chair seats and backs (or lounge chairs, settees, etc.) are obtainable in foam rubber. Such cushions may take the place of padding and coil springs, the fabric being fitter over them; or be used as padding over the springs.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure.

Foam rubber cushions are vermin-resistant. Dow Chemical Company, Detroit, Mich., offers a fire-retardant foam rubber, Dow Fire Resistant Div., 1145 East Market Street, Akron, Ohio. Plastoline, Quimby, N. Y.

Carpet Cleaning Compounds, 295 Fifth Avenue, New York City, manufactures a line of synthetic cleaning compounds.

CARPET LINING

CARPET LINING OR UNDERLAY is preferred for use in theatres, where it is made of hair and jute, or entirely of hair, or foam rubber (latex). Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "wafted"), and is otherwise not so serviceable as the other types.

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Carpet Cleaning Compounds, 295 Fifth Avenue, New York City, manufactures a line of synthetic cleaning compounds.
cases in one operation in accordance with Standard Release Print specifications.

Ace Electric Manufacturing Co., 1458 Shakespeare Ave., New York 27, N. Y.

American Theatre Supply, 2500 First Avenue, Seattle, Wash.

Clint Phare Products, 282 E. 214th Street, Rockland, Ohio.

Dowser Manufacturing Company, P. O. Box 214, East Northport, N. Y.

Eastman EnerLight Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover).

Signal Electric Engineering Company, 408 North Clark Street, Chicago, 40, Ill.

FILM CEMENT — See Splinters and Film Cement.

CLEANING MECHANISMS

THEATRES require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty type, two models may be regarded as specifically adapted to theatre work. One is the central system, with pipe lengths extended as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which the equipment is attached. Portable models are available with mounted pick-up devices detachable, to be used as a hand unit. Theaters require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Portable heavy-duty vacuum equipment for theatres should have motors of at least 1/4-hp.

Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up and also for wet pick-up. In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on chairs and in seating area. Sound-deadening is a feature of some heavy-duty equipment.

Blower type cleaning mechanisms are particularly useful in cleaning pop corn boxes and similar refuse from under auditorium seating, so that it may be conveniently removed, and they are obtainable both in floor portable and hand models. Some heavy-duty vacuum equipment has a blower attachment for this purpose.

Floor machines are obtainable for general maintenance of terrazzo composition, tile and other flooring materials, in models adapted to be used by a theatre porter, and to compact storage and convenient portability. Such floor machines scrub, wax, polish and remove stains.

Breuer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment; floor maintenance machines).

Clemence Manufacturing Company, 6622 South Narraganset, Chicago, Ill.

Holm Manufacturing Company, 651 20th Street, Oakland 12, Calif.


Invisible Vacuum Cleaner Manufacturing Company, 13 Water Street, Dover, Ohio.

Lassen Company, Allen Billmeyer Division, Syracuse, N. Y.

Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.

National Super Service Company, 1946 North 15th Street, Toledo, Ohio.

Pullman Vacuum Cleaner Corporation, 31 Allerton Street, Boston, Mass.

CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available with posts which screw into sockets permanently sunk in the floor, or pedestrian type posts with solid brass bases which need only to be lifted out of the way.

Control ropes are made of cotton strands over which is a woven fabric, and the coverings, is usually velour, which can be of most any desired color.

Ajas Brass & Bronze Works, Inc., 116 Walker Street, New York 13, N. Y.

Lawrence Metal Products, Inc., 40 Prospect Avenue, Lynbrook, N. Y.

Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

CUE MARKERS — See Changeovers and Cuing Devices.

CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the track, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.) Equipment consists of electric control mechanism for controlling travel of curtain, and steel track with carriers.

Such equipment is available also for continuing the curtain travel on curved track around screen or along sides of stage, with turn of small radius.

Control equipment for curtain control operation is likewise available, some adapted to limited overhead space.

AUTOMATIC DEVICES COMPANY, 2121 South 12th Street, Allentown, Pa. See page 7.

J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.


NOVELTY SCENIC STUDIOS, INC., 426-432 East 91st Street, New York 28, N. Y.

Triple S Supply Company, 780 Golden Gate Avenue, San Francisco, Calif.

Vallen, Inc., 223 Bishop Street, Akron, Ohio.

DECORATION, INTERIOR

THE COMPLETE job of interior decoration, including designing, may be assigned to a studio specializing in theatres and similar buildings. Handling the work on a contract basis, such a studio can supply all necessary decorative materials as well as the decorating talent and installation labor.

Knoxville Scenic Studios, Maryville Pike, P. O. Box 1929, Knoxville, Tenn.

H. R. Mitchell & Co., P. O. Box 690, Hartselle, Ala.

Novelty Scene Studios, 426-432 East 91st Street, New York 28, N. Y.

Premier Studios, 414 West 45th Street, New York City.

Rau Studios, Inc., 104 West 42nd Street, New York 18, N. Y.

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination, permitting fading out of any desired set of lights and fading in of others, are available in various types and capacities.

Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reanact, (electronic) dimmers for stage (performance) lighting control.

...and suddenly your B.O. Jumps up!

write, wire or phone Alpine 5-8459

Manufacturers—Faux Couch, B & V Furnishings, back and seat cushions.

Distributors—Lumber and general supply houses.

Theatre Seat Service Co.

160 Hermitage Avenue

Nashville, Tenn.

THE WORLD FAMOUS "SILVERLITE" ALL PURPOSE SILVER SCREEN and the NEW ULTRA WHITE HI-LITE SCREEN 100% VINYL PLASTIC, MOLD & FUNGUS PROOF Theatre Screens with a World-Wide Reputation since 1927

VOCALITE SCREEN CORP.

ROOSEVELT, NEW YORK
Anti-transformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination in different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this purpose according to the lighting installation. For dimming hot-cathode lamps, electronic control, using two thyatron tubes, is recommended for full range from off to complete blackout.

One fluorescent dimmer, consisting of a control unit and matching ballast, permits turning on the lamps at any desired point within the dimming curve by means of a switch.

Frank Adam Electric Company, 2550 Windsor Place, St. Louis, Mo.
Capitol Stage Lighting Company, 57 West 45th Street, New York 18, N.
Century Lighting, Inc., 521 West 43rd St., New York City.
Eastern Precision Resistor Corp., 130-11 90th Avenue, Richmond Hill, N. Y.
Cadle-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 170 Lexington Avenue, New York City.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago 12, Ill.
Klieg Bros., 313 West 90th Street New York 19, N. Y.
Superior Electric Company, Bristol, Conn.
Ward-Lonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

DISPLAY FRAMES, POSTER

POSTER CASES with frames of extruded aluminum and of stainless steel are fabricated in sizes for single sheets, while the frame units may be adapted also to long lobby displays, usually set flush in the wall. Standard cases, with glazed doors that swing on hinges and lock, are available for mounting against a wall as well as recessed; also with or without lighting provisions (sources may be all around, or along longest sides, and are regularly fluorescent tubular lamps concealed behind the edge of the frame). They are available also in models adapted to black-light sources for luminous displays. Easel frames of either aluminum or stainless steel construction are also on the market.

Standard poster size frames are also available in Kalamein mouldings (metal on wood), finished in stainless steel, chromium, aluminum or bronze.

Extruded aluminum insert frames are obtainable in a variety of sizes for single or multiple still displays.

Also Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.
Ams Metal Moulding Company Inc., 226 East 44th Street, New York City.
Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Champion Moulding & Manufacturing Company, 235 East 15th Street, New York City.
Evershed, Ketchum Co., 1440 North Fourth Street, Milwaukee 12, Wis.
Palmer & Sons, Inc., 2159 S. Kimball Avenue, Chicago 25, Ill.

DRIVE-IN EQUIPMENT, SUPPLIES AND SERVICES

MUCH of the equipment of drive-in theatres is the same as that of regular theatres. Noted here are the kinds specifically associated with this type of operation. (Bolster, used for projectors, sound equipment, projection lamps, motor-generators, rectifiers, and projection accessories such as splicer-winders, etc., referencer should be made to the classifications in The Buyers' Index that deal with these individually.) Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment especially devised to record drive-in admissions is available in various types, some eliminating the use of tickets, others printing a ticket, while others are modifications of ticket issuing systems used in regular theatres.

Systems eliminating tickets may also provide for registration of the car by trip of a trolley when the car passes over it, and for registration of the entire transaction on an overhead indicator visible at considerable distance.

Some admission registration equipment may be installed for remote registration, as in the manager's office.

See also TICKET ISSUING MACHINES.

The Electronic Signal Company, 488 Willis Avenue, Westhill Park, N. Y.
GENERAL REGISTER CORPORATION, 4201 22nd Street South, N. Y., See page 41.
K-Hill Signal Company, 226 West Third Street, Dayton, Ohio (ticket control car registers).
Ohmert Company, 740 Bolander, Dayton, Ohio.
Palmer Engineering & Development Co., 2492A Chio Avenue, Detroit, Mich. (four counters).
Perry Turnstile Company, 101 Park Avenue, New York City.
Tallar & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y.

ATTRACTION ADVERTISING

Changeable letter frames with lighted glass panels, and using aluminum and plastic letters, as installed on the marquees and fronts of outdoor theatres, are variously adapted to drive-ins. Where a screen tower or other facility structure is near the highway, the attraction advertising equipment may be mounted thereon. Otherwise special sign structure is indicated, with the name of the theatre and attraction frames integrated in an attractive pattern with suitable illumination. (See Signs, Electric, for Theatre Names.)

Changeable letter frames are also available for front illumination by reflector lamps, designed to be read against walls, posts or similar supports. These are made in standard units for convenient erection on the job to any size of panel. Besides use as attraction boards at the drive-in, they are effective for remote exploitation, as along the highway, at nearby gasoline stations, etc. (See Letters and Frames for Attraction Advertising.)

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by use of a tensioning lever at the end of a handle is available.

ADLER SILHOUETTE LETTER COMPANY, 220 West Olympic Blvd., Los Angeles 54, Calif. See page 43.
Bevellite, Inc., 105 Cordova St., Los Angeles, Calif.
Pabco, Ltd., Inc., 205 South Wisconsin Avenue, Milwaukee 7, Wis.

AUTOMOBILE ATTACHMENTS

To encourage a greater attendance when it rains, drive-in operators can secure automobile visors to attach to the front of patrons' cars, thereby eliminating the need for using windshield wipers. Some visors are made of plastic with an aluminum tube frame; others are of canvass with steel rods. They come in various colors. They can be distributed to patrons on a rental basis, if desired.

To combat mosquitoes and other insects there is a cloth net to be installed on automobile windows acting as a screen. It fits snugly onto the side window and does not interfere with placement of in-car speakers.

Kleen-View, 93 Anderson Street, Portland, Me. (canvas visor).
Rainview, Inc., 712 Bush Street, Toledo 11, Ohio.
Sightmaster Corporation, New Rochelle, N. Y.
JOHN W. WEBB COMPANY, 1712 New York Ave., Union City, N. J. See page 29. (screens)

DESIGN AND CONSTRUCTION

Professional designers experienced in ramp grade requirements, drainage, traffic plans, etc., as well as structural needs and the operating peculiarities of drive-ins, are available for plans and construction supervision.

Such service may also include actual construction of the project.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Neb.
F & Y BUILDING SERVICE, 319 East Town Street, Columbus 15, Ohio (design and construction).

DIRECTIONAL SIGNS

These include electrically lighted ramp markers, similar in some means of indicating when the ramp is full; stop-and-go, exit signs, etc. A portable type with plexiglas inserts for traffic instructions or other current information are designed for mounting on a pedestal or wall.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.
DAW & CO CORPORATION, 148 North Erie, Toledo, Ohio.
Drive-In Theatre Manufacturing Company, 505 West Jackson, St. Louis, Mo.
Poblocki & Sons, 2139 S. Kimball Avenue, Milwaukee, Wis.
Kevere Electric Manufacturing Co., 5020 Broadway, Chicago 40, Ill.

FANS [FOG, HUMIDITY CONTROL]

Fans working out a helicopter principle to move large quantities of air for various purposes can be installed on drive-in theatre grounds. One, equipped with a propeller, is designed to provide higher air velocities at car level, thus reducing humidity, while at the same time acting to combat mosquitoes and other insects. A second fan is designed to combat fog; it has a high horizontal propeller for that purpose.


GROUNDS MAINTENANCE

Refuse carts are available to facilitate daily grounds cleaning. There is the equipment with a steel basket mounted on wheels and demountable so debris may be burned in it; it can also be had with a utility platform for carriage.

Outdoor "vacuum" sweepers are available for clearing the drive-in grounds of paper litter such as popcorn boxes and bags, cups, and food wraps.
IN-CAR SPEAKERS AND HEATERS

In-car speakers are available in a variety of models, with speaker units ranging from 3 to 6 inches.

In-car speaker equipment can be obtained with or without lights for illuminating post and ramp. Small electric coil heaters are available for installation and use similarly to in-car speakers; power is supplied by special wiring to the speaker posts, from which the in-car heaters are suspended to be taken into cars as occupants desire.

Following manufacture in-car speakers only unless otherwise specified:

Arvin Industries, Inc., 15th & Big Four R.R., Columbus, Ohio, The BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb. See page 6.

CENTURY PROJECTION CORPORATION, 797 Seventh Avenue, New York City.

DAVO CORPORATION, 145 North Erie, Toledo, Ohio. Drive-in Theatres Manufacturing Company, 505 West 9th Street, Kansas City, Mo.

Electro-Mechanical Controls Corporation, 318 Centre Street, Rochester, N. Y. (headquarters)

E-N-CORPORATION, 1206 Cherry Street, Toledo, Ohio page 24.

General Electric Company, Electronics Dept., Sprague, N. J.

INTERNATIONAL PROJECTOR COMPANY, 51 Lafayette Avenue, Bloomfield, N. J. See page 19.

Minneapolis Speaker Reconditioning Company, 320 Cedar Ave., South Minneapolis, Minn. (speaker reconditioning).

National Mining Company, 347 Paul Minn. (rainproof speaker cover).

MOTICOLOR, INC., 4101 W. Lake Street, Chicago, Ill.

Permedflex Corporation, 4900 W. Grand Avenue, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Laboratories, Camden, N. J.

RAYTONE SCREEN CORPORATION, 140 Clement Avenue, Brooklyn, N. Y. (speaker guard).

Sodex-Galbraith Corporation, 2nd and Riverview, Kansas City, Kans. (speaker stands with guide light posts).

THERMOLATOR CORP., 1628 Victory Blvd., Glendale, Calif. See page 51.

UHRI Radio Products Co., Inc., 1123 East Franklin Street, Huntsville, Ala.

WESTRTEX CORPORATION, 115 Eighth Avenue, New York II, N. Y. (except in U. S. and Canada).

INSECTICIDE FOGGING, SPRAYING, ETC.

Equipment mountable on a small truck is available for application of insecticides by the fogging method (most carried by air over broad area, effective particularly to discourage mosquitoes and similar pests from entering drive-in areas). Some equipment is designed also for spraying insecticides (within buildings, on foliage, etc.) and weed killers. Other uses include spray painting and tree fumigation.

Another type of insecticide fogging equipment is carried by the operator, suspended from shoulder strap. To control flies, mosquitoes and other insects at drive-in refreshment buildings and restrooms, there are electrical vaporizing units which can be plugged into wall outlets. When they are plugged into a ordinary electric outlet, the heat generated vaporizes an insecticide, either oil or liquid.

Also available is a wide type insect repellent, which may be sold or given to patrons. Its fumes are effective over area of a car.

Dieter Company, 250 West 42nd Street, New York City (pest electrode).

FOG-AIR, INC., 415 Lexington Avenue, New York 17, N. Y. See page 27.


PIC CORPORATION, 337 Broadway, Newark, N. J. See page 40. (insecticide vaporizer)

TOBACCO CORPORATION, 337 Broadway, Newark, N. J. See page 40. (insecticide vaporizer)

TOLL EQUIPMENT, Inc., 221 S. Michigan Avenue, Chicago 4, Ill.

LIGHTING

Mushroom and pylon fixtures are available for lighting driving walks and walls, while for general illumination, especially of the ramp area, there are floodlights for mounting on screen towers and or special wall structures, or poles. Prefabricated members are available for erecting steel "moonlight" structures.


 relics Manufacturing Company, Broadview, Ill.

PLAYGROUND, FIREWORKS, ETC.

Drive-in playgrounds for the younger children usually include teeter-totters, slides and swings. These are available in many designs, built to assure safety and painted in lively colors. But the playground may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains; also "thrill" rides such as "airplanes" swinging from a pole, a small, safe version of "the Whirp," etc.

These are operated by motors of around 1 h.p.

AMERICAN PLAYGROUND DEVICES, Anderson, Ind.

Bally Manufacturing Company, 2440 Belmont Ave., Chicago, Ill.

J. E. Burke Playgound Equipment Co., Fon du Lac, Wis.

King Amusement Company, M. Clemens, Mich.

Joydler Co., Ontario, Calif.

Liberty Fireworks Company, Box 98, Franklin Park, III.

W. F. Mangels Company, 2603 West 8th Street, Brooklyn 24, N. Y.

Mingler Tows, Inc., Rensselaer Ind.

MIRACLE EQUIPMENT COMPANY, Box 278, Grinnell, Iowa.

National Amusement Device Co., Dayton 7, Ohio.

Pencil Plane Manufacturing Company, South Beloit, Ill.

Play-Thing Co., 3273 Indiana Avenue, St. Louis 18, Mo.

B. A. pillows, 501 S.W. 69th Avenue, Miami, Fla.

PREFABRICATED FENCING

Prefabricated fencing of durable timber (such as white cedar) is available in styles particularly suited to drive-in theatres, for defining the limits of the theatre with visual isolation from highways and adjoining property, and to accomplish this in a rustically decorative manner. It may be had in heights from 4 to 8 feet, in natural bark or pealed panels, in straight-top or scalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

Arnold-Dar Corp., Mahopac, N. Y.

Fence Company of America, Auburndale, Fla.

Habitant Shops, Inc., Bay City, Mich.

SCREENS AND SCREEN SURFACING

Prefabricated screen towers are available with steel framing designed to withstand pressures equivalent to wind of 90 miles per hour. Some types are designed for conventional closure of the frame with wood or other materials, also for attachment of a stage. The members complete for erection by local labor, including materials for the screen itself.

Materials for the screen area of the tower are available in fiberglas fabric, which is given a special coating in self-surface metallic plates; and in aluminum panels fluted to control reflection angles (the latter developed by Motion Picture Research Corporation, 1421 N. Western Avenue, Hollywood, Calif.).

Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, asbestos board, etc. These include aluminum paints compounded especially for outdoor screens.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.

Drive-In Theatre Manufacturing Company, 505 W. 95th Street, Kansas City, Mo. (screen surfacing and screen towers).

ERPAD COMPANY, 1206 Cherry Street, Toledo, Ohio (screen paint).

First-American Products, Inc., 1717 Wyanotee St., Kansas City 8, Mo. (screen surfacing and screen towers).

Manuso-Visor, Box 8, Butler, Wisc.

Narco Wonder Screen Company, 2031 Jackson Street, Dallas 1, Texas (fiberglas fabric).

Open-Air Development Corporation, 82 Newbury Street, Boston, Mass. (screen surfacing).
EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK and easy cut-
ing of figures, settings, etc., out of atmosphere or wooden board, in making atmospheric or mechanical displays, etc., electric lights are available designed especially for such purposes.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

Slide projectors, turned into electric light outlets are available in small models adapted to projecting advertising on a screen in the lobby at drive-ins.

A motor-driven revolving tier holder is available for Christmas decoration and mounting large exploitation material.


Graham Dible Orkling, 417 East 8th Street, Columbus, Ohio (slide projector).

DODGE SCREEN CO., 1254 Bradley Ave., P.O. Box 71, San Fernando, Calif. (automatic projector).

THE WHITNEY-BLAKE COMPANY, New Haven, Conn. (underground cable).

1. FABRICS FOR WALLS, CURTAINS & STAGE DRAPE.

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; plastic coated fabric; fabric woven of glass, damask or glass and cotton, also glass and asbestos.

Fabrics of these types are suited to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc. The cotton-rayon and glass filament fabrics are also stage drape and curtain materials.

Cotton-rayon fabric should be (usually must be) flame-proofed before and after erection as necessary thereafter to maintain adequate resistance to fire. Fiberglass, plastic wool and glass-asbestos fabrics are non-combustible. The cotton-rayon asbestos fabric is flame-proofed before weaving.

Daishan's, Inc., 142 West 44th Street, New York 18, N. Y. (cotton-rayon damask).

Duracose Company, 350 North Diamond Avenue, Racine, Ohio (plastic coated).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and wool).

Maharam Fabric Company, 130 West 45th Street, New York City (cotton-rayon damask).

MANCO FABRICS COMPANY, INC., 156 West 28 Street, New York 1, N. Y.

Robert Mitchell Co., Box 690, Harttst, Ohio

New York Flameproofing Company, 115 Christopher Street, New York 14, N. Y.

NOVELTY SCENE PRODUCTS, INC., 423 East 95th Street, New York 28.

Plymouth Press Factory, Fall River, Mass. (Fiberglass-cotton).

Thoret Fireproof Fabrics, Inc., 101 Park Avenue.

United States Foamite Company, 55 West 44th Street, New York City (Foamite asbestos).

United States Rubber Company, 1320 Sth Avenue, New York City (glass-asbestos and plastic coated).

2. FIRE EXTINGUISHERS.

FIREFIGHTING equip-
ment available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various designs for applying them.

A guide in selection of the required preferred type is supplied by the Underwriters’ Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish, etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electric equipment, for which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for less or more general use. Carbon dioxide, less specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressurized extinguishers, equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 100 East LaFrance Street, Elmira, N. Y.

Bostwick Laboratories, 106 Bostwick Avenue, Bridgeport, Conn.

Buffalo Fire Apparatus, 221 Crane Street, Dayton, Ohio.

General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.

Pyrene Manufacturing Company, 560 Baldwin Avenue, Newark, N. J.

3. FLOOR SURFACING MATERIALS, COMPOSITION floor cover-
ings of roll or tile type are available for colorful pattern effects as well as solid tones in heavy-duty equipment, adapted to non-public areas of theatres, also to certain sections of public areas, such as lounges, in front of refreshment counters and drinking fountains; and to toilet rooms (not below grade) where terrazzo or ceramic tiles would be too expensive relative to hours of operation. Such materials make serviceable baseboards.

MOTION PICTURE HERALD, MAY 12, 1956.
and composition bases of cowled type are available for this purpose.

Composition of heavy-duty grade, without design, is recommended for projection rooms.

American Furniture Products Company, 1226 M Street, N. W., Washington 6, D. C.

AMERICAN PATENT CORPORATION, 1722 Adams Street, N. E., Washington, D. C.


Congo-Planotin, Inc., Kearny, N. J.

Fremont Rubber Company, Fremont, Ohio.

Goodyear T-Belt Rubber Company, 144 E. Market Street, Akron, Ohio.

Goschen Manufacturing Company, Goshen, Ind.

H. & F. Manufacturing Company, 35-21 12th Street, Long Island City, N. Y.

The H. & F. Manufacturing Company, Inc., 38-21 12th Street, Long Island City, N. Y.

The Institute of Electrical Engineers, 37-14 Hamilton Avenue, Pittsburgh, Pa.

J. E. McVey Manufacturing Company, 35-21 12th Street, Long Island City, N. Y.

10-watt

Lawrence Refrigerator Company, 10 South College Street, Akron 8, Ohio.

Lake-Ti-Brick Company, 1222 McKinley Avenue, Chicago, Height, Ill.

L. S. Rubber Company, 1326 Sixth Avenue, New York City.

LAPEL LAMPS, D.C. PROJECTION ARC

Lighting arcs of high-intensity characteristics, operated on direct current for 33 mm projection, are of two general classes—condenser and reflector. Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

Condenser lamps in some models may be fitted with a water-cooled jaw assembly (which includes a special electromagnet unit); a similar device is also available for operation of reflector lamps. Condenser lamps are of the so-called "kilowatt" arc, which employs a cored negative carbon of composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 275 volts, or about 1 kW at the arc.

In the middle capacity range, the arc is operated at currents from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7 mm positive with 6 mm or 7 mm negative for 42-45 amperes; and 8 mm positive with 7 mm negative for 56-65 amperes.

Reflectors with 16-inch mirrors are available for carbon trims of greater light output, using a 9 mm rotating positive carbon for operation around 85 amperes; a 10 mm positive of similar characteristics for operation at 95 amperes; and a 10 mm positive of greater density for operation up to 135 amperes; a 11 mm positive for operation up to 125 amperes.

Also becoming available are reflector lamps with 18-inch mirrors adapted to the entire series of trims indicated above, and would be adapted to any carbon of higher current rating, some of which are still experimental. The larger mirrors give this lamp a higher output rating (approximately 25%) when used with lenses of comparable speed, and with projector shutter design to admit efficient use of the light thus made available at the aperture.

These larger lamps are equipped with quartz glass filters which intercept the beam at the aperture to "filter out" light of greatest heat characteristics, thus to reduce heat on the film.

For arc illumination, for projection, lamps are available for high-intensity carbon trims of 6 mm positive with 5.5 mm negative operated at 30 amperes and 28 volts. A 46-mm size is also available.

C. S. ASCRATH MANUFACTURING COMPANY, 177 E. State Street, Chicago, Ill.

CITY, N. Y. See second cover.

BALLENTINE COMPANY, 1712 Jackson Street, N. Y.

Electro-Color, Inc., 338 W. 34th Street, New York City.

RADIO CORPORATION OF AMERICA, Engineer

nng Products Department, Camden, N. J. See page 15.

J. E. McVey Manufacturing Company, 35-21 12th Street, Long Island City, N. Y.

MOTOGRAF, INC., 1441 Lake Street, Chicago, Ill.

M. E. Electric Company, Franklin, N. C.

RANK PRECISION INDUSTRIES, LTD., Casement-


THERMAL ELECTRIC CORPORATION, 81 City Park Avenue, Toledo, Ohio.

LAMPS, FILAMENT FOR PROJECTION

LAMPS, FILAMENT ("mazda") lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose is the 1,000-watt, T-20 bulb lamps employing the biplane filament design. This combination of glass possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm, motion picture projectors there are the 800-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base-down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are 500-watt T-20, medium-prefocus base projection lamps, and a 1,000-watt mogul-prefocus base lamp, both of the 100-120 volt type and employ monoplane filament lamps.

General Electric Company, Inc., Lamps Department, New York, N. Y.

They are available with new lamp "snap-in" feature.

For the projector manufacturers there are the 800-watt monoplane, and the 750-watt and 1,000-watt biplane filament lamps.

LAMPS FOR GENERAL THEATRE ILLUMINATION

Lamps for general theatre illumination, in sizes from 15 to 1,000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular A-19, 33-watt lamp, all are designed for burning in any position; all are available with inside-frosted finish up to 1,000 watts, and in clear lamps from 100 to 1,000 watts (also a 1,000-watt mogul-prefocus base lamp). The frosted glass absorbs little light. In fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have a greater rating in this light output.

Signs and Decorative General Service Lamps: The 6-watt S14, 10-watt S11, 10-watt S14, 25-watt A19 and 40-watt A21 sizes have outdoor enamel coating on outside of bulb. Colors: red, green, blue, yellow, white, flamelike, and orange.

NEW 'SNAP-LOK' PLASTIC LETTERS

Snap on and off frames easily; spring clip keeps its gripping power after being repeated 20,000 times. Tests show these 4"-6"-8" sizes stay on frames even in a 60-mile wind.

WRITE FOR FREE CATALOG

ADLER SILHOUETTE LAMP CO.

11843-8 W. Olympic Blvd., Los Angeles 64
Lamps

Lamps are of filament type with spot and flood lens cover glasses for narrow or wide beams. These lamps differ from the usual filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing a high-intensity beam of light for supplementary lighting. They are made of a nonreflecting, heat-resistant glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets and are available 150 watts (PAR 38). The 150-watt PAR 38 are available with medium screw bases to fit regular sockets and side-prong base. The 200-watt PAR 46 lamps are available with a side-prong base and the 300-watt PAR 56 lamps with end-prong base. The latter two are narrow-beam spots.

The Reflector spot and flood lamps also have built-in, mirror-like surfaces. Available in the 75, 150, 300, and 500 watt sizes in spot and flood distribution. The 300 and 500 watt sizes are available in heat-resistant glass for outdoor use. The 75, 150, and 300 watt sizes are available in ordinary glass for indoor use. (See also Black Lighting Equipment.)

New line of reflector color lamps with color coating fired on end of bulb. Made in 150 watt R40 spot type only. Four saturated color—red, yellow, green, and blue. Two tints pink and blue-white. For decorative lighting stages and curtains, and for general lighting of patron areas.

Germicidal lamps are for air disinfection. They can be used in patron areas in suitable equipment or in air ducts.

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LAMPS, P. E. CELL EXCITER

These lamps provide the light which, interrupted or varied by a photographic sound track, actuates the photoelectric cell and initiates the process of sound reproduction from such a track. (See also Electric Light Corp., 1827 W. Illinois Ave., Chicago, Ill.)

LENSES, PROJECTION: OBJECTIVE & ANAMORPHIC

There are two general classes—the condenser lens, which focuses the light of a projection lamp on the film in the projector aperture; and the objective, the latter, commonly referred to as the projection lens, projects the light to form the screen image. It is made in two standard barrel diameters (2-1/2 and 4 inches) for 35mm projection, in various speed and focal lengths, with the barrel in quarter-inch steps. Knowing the sizes of the screen image, and the distance of the screen from the lens ('d') and the focal length of the objective, one can determine the proper focal length for a specific system. In ordering projection lenses, one should always specify the type of light source, the make and model of projector, and the projection angle, if any (this angle affects the picture height). Different focal lengths are generally required for anamorphic prints than for "standard".

Speeds of 1/8, 1/16, and 1/20 are available in focal lengths from 2 inches on up (in quarter-inch steps, depending on type) to 3 inches, in 3/4-inch steps; and slower speeds from 5/4 to 7 or 9 inches all in 2-1/2-32-inch diameter. Speeds of 1/16 and 1/20 are also available in focal lengths from 4 inches up (longer focal lengths at slower speeds) with 4-inch barrel. The faster lenses are usually coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Optic projection lenses have recently been added to those available in focal lengths from 2 to 4 inches. The other, with a longer barrel, is in focal lengths from 2 to 3 inches.

To obviate moving the projector to center the optical system and the picture on the screen in changing from CinemaScope prints (which have special frame size and placement) to prints with Academy standard frames, a mount for the projection lens is available which allows both lateral and vertical movement of the lens. Lenses required for projection of anamorphic films are of two kinds—cylindrical and prismatic. Cylindrical types have a fixed rate of magnification (corresponding to the 2:1 compression-expansion ratio of CinemaScope). Prismatic types are adjustable to any ratio up to about 3:2. The latter is adjustable to CinemaScope and other anamorphic prints. CinemaScope lenses can be used only for prints of that process. Also on the market is a type of objective lens, the focal length of which can be adjusted according to picture width desired. (Also see Todd-AO process under Projectors & Accessories.)

BALLANTYNE COMPANY, 1100 Jackson Street, Omaha, Neb.

BAUSCH & LOMB OPTICAL COMPANY, 6737 St. Paul St., Rochester, N. Y. See page 22.

Bell & Howell, 750 McCormick, Chicago, Ill.
styles and sizes of letters and accessories that allow forceful as well as highly legible announcements of current attractions at the front of the theatre (usually on a marquee), and of coming attractions in the lobby, as above entrance doors, facing the interior. (Also see Marquees and Attraction Advertising under Drive-In Equipment.)

Standard practice for indoor theatres employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters. Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes are 8, 10, 12, 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame.

Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available. Yet another type of letter is fluorescent.

Frames of similar letter provisions against steel panels are available for attachment to a wall or other structure, with illumination by shielded lamps placed in front (see Drive-In Equipment).

For changing attraction board letters at heights that cannot be reached without use of a ladder, a "mechanical hand" device that grasps the letter by tensioning members at the end of a handle is available.

A tapered slotting for the attraction board letters designed to "lock" them on the bar and thus prevent dislodgement by high winds or other disturbances is also available.

Theatre wishing to use regular marquee changeable letters to make up signs for the lobby area or over the refreshment stand, can secure horizontal bar assemblies which will hold the slotted letters on any flat surface.

ADLER SILHOUETTE LETTER COMPANY, 22831 West Olympic Blvd., Los Angeles 58, Calif. See page 43.

Beverly, Inc., 1556 Corbin Street, Los Angeles, Calif. See page 43.

Falk Glass & Plastics Co., Inc., 48-10 Astoria Blvd., Long Island City 3, N. Y.

First-American Products, Inc., 117 West 43rd Street, Kansas City 8, Mo.

P领袖ki & Sons, 219 South Kinzie Avenue, Milwaukee 2, Wis.

Triple-S Supply Company, 780 Golden Gate Avenue, San Francisco, Cal.

WAGNER SIGN SERVICE, INC., 215 S. Hayne Avenue, Chicago, Ill. See page 9.

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS and flood-light are available in many sizes and light capacities, and in both lamp bulb and arc types—the former for use on and near the stage, for display and architectural lighting (see Projector and Reflector Lamps under Lamps for General Theatre Illumination); the arc sources for stage lighting from the projection room.

F Ilament lamp spot- and floodlights (most spotlights are adapted to flood aplications) are designed for wattages of from 75 to 2,000, Arc equipment is available in capacities of from 25 to 170 amperes.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio.

Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.

Graeco, Inc., 90-64 Bosphorus Boulevard, Jamaica, N. Y.

General Electric Company, Schenectady, N. Y.

Gohe Manufacturing Company, 480 North Clark Street, Chicago 11, Ill.

Killark Electric Manufacturing Company, Vanderven-

ner & Easton Avenue, St. Louis 12, Mo.

Mallard Manufacturing Company, 7 Factory Street, New Haven, Conn.

Major Equipment Company, Inc., 605 Fullerton Avenue, Chicago 1, Ill.

Kleig Brothers, 321 W. 59th Street, New York City.
An inside service type marquee is available with a room for storage of letters, lamps, etc., from which sign copy and lamps, which are mounted in principle reflectors, can be changed. The panel bars accommodate standard letters. American Sign Company, 111 West 18th Street, Cincinnati, Ohio. Animated-Signs Company, 520 Twelfth Ave, New York City. Consolidated Signs, Inc., 550 E. 170th Street, New York City. Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wisconsin. Flexlume Sign Corporation, 1404 Main Street, Buffalo, N. Y. Pobolch & Sons, 319 S. Kinzie Street, Milwaukee, Wisc. (outside service type). White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.

MATS FOR LOBBIES

Runners, Space Units

Lobby mats (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-and-perforated types, required for suffocating off grit and dirt so that it won't be tracked in upon the carpeting.

Lighter mats with corrugated surface, are available to run in any given area (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, and in various individual mat sizes for placing in front of front counters, vending machines, etc. There are also ribbed types for placing behind refreshment counters, with a variety that may be readily cut to fit the space.

Mats of any of these qualities can be obtained on special order in most any practicable dimensions, and in color, including special patterns. There are also space mats and runners of other materials than rubber, such as cork and sisal fiber.

The following manufacturers make rubber mats, unless otherwise specified.

American Floor Products Company, 1326 M Street N.W., Washington 6, D. C.; AMERICAN MAT CORPORATION, 1722 Adams Street, Toledo, Ohio; American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.; Firestone Industrial Products, Inc., Akron, Ohio; Fremont Rubber Company, Fremont, Ohio; Goodstart Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio; R. F. Goodrich Company, 500 South Main Street, Akron, Ohio; HEWJOY-WAKEFIELD CORPORATION, Gardena, Calif. (moss, cork, material); American Rubber Products Corporation, 906 Avila Street, Los Angeles 12, Calif. (electric); O.V. Jackson & Company, 290 Fifth Avenue, New York City.

Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City; R. C. Musson Rubber Company, 10 South College Street, Akron, Ohio; Electric Rubber Products, Inc., 106 Kingsley Street, Buffalo 8, N. Y.; Peer Mat & Rubber Company, Inc., 281 Fifth Avenue, New York City; Thermo-Mat Company, 814 South Robertson Boulevard, Los Angeles 35, Calif. United States Rubber Company, 1230 Sixth Avenue, New York City.

MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

Motor-generator sets are made in models specifically designed for motion picture and related direct current carbon arc light sources of all outputs. Capacity provides for operation of two lamps simultaneously during the day. Close-regulation sets for large theatres are available up to 400 amperes at 100 volts for continuous operation or about 600 amperes at changeover. The larger sets have structural steel bases and vibration dampeners. Sets of lower output from 10 to 80 superx carbon arches have double overload capacity for the changeover period. They are obtainable with vibration dampeners if installation conditions require them.

The type and capacity needed depends on the type of arc and amount of light it must produce (see Lamps, D.C. Projection Arc).

AUTOMATIC DEVICES COMPANY, 2121 South 12th Street, Altoona, Pa. See page 7.

Century Electric Company, 1800 Pine Street, St. Louis, Mo.


General Electric Company, 1 River Road, Schenectady, N. Y.

Herrter Electric Company, 1209 Elmwood Avenue, Cheltenham, Ohio.

Imperial Electric Company, Inc., 64 Ira Avenue, Altoona, Pa.

MOTOGRAFI, INC., 461 West Lake Street, Chicago, Ill.

ROBIN-ESCO DIVISION, Electric Specialty Company, 267 Rhode Island Avenue, East Orange, N. J. See page 47.

Westinghouse Electric Corporation, East Pittsburgh.

PHOTOELECTRIC CELLS

Although it has a number of applications in many fields, in the theatre the photoelectric cell operates in the sound system to transform the light of the exciter lamp, after it has passed through a photo type film sound track into the electrical energy which, amplified, actuates the loudspeakers.


General Electric Company, Schenectady, N. Y.

Gordos Corporation, 259 West Avenue, Bloomfield, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Radiant Lamp Corporation, Newark, N. J.

Sylvania Electric Products, 1435 West Forty-second Street, New York City.


PROJECTION LAMPS: See Lamps, D. C. Projection Arc.

PROJECTOR REPLACEMENT PARTS

Replacement parts for a projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-toolcd for the projector to which it is to be applied.

THE BALLANTYNE COMPANY, 1722 Jackson Boulevard, Chicago, Ill.

CENTURY PROJECTOR CORPORATION, 729 7th Street, Chicago, Ill.

PAROMEL ELECTRONIC CORPORATION, 296 W. Belmont Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 51 LaFrance Avenue, Bloomfield, N. J.

LAVEZZI MACHINE WORKS, 4605 West Lake Street, Chicago, Ill.

MOTOGRAFI, INC., 461 West Lake Street, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WENZEL PROJECTOR COMPANY, 220 South State Street, Chicago, Ill.

PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available in both heavy-duty and light-duty models. Heavy-duty equipment is usually indicated even for theatres not operating on a daily continuous policy, but the lighter equipment may suffice for small theatres presenting only a few performances a week. Such light-duty equipment is "portable" in a limited sense. Heavy-duty mechanisms are available with various types of shutters, but all with rear shutters either exclusively or optionally. Some may

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be had with reer shutters of single or double type; or with single rear and front shutter. For reduction of film gate heat, a water-cooled panel assembly may be procured for some models of projectors. If a lamp with water-cooled cobalt jaw assembly is used, the film gate and jaw assembly may be made with the same water supply.

For cooling the aperture area itself, an air jet device is available for some models of projectors. This device directs an air stream on each side of the film within the aperture with the stream on the lamp side being ejected intermitently in synchronism with the pull-down. In one system, the air jet is incorporated with water cooling of the gate.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items. These may be adapted to standard carbon arc lamp, and arc adapted to, or include models designed for, tilting upwards as required by drive-in theatres.

The table for the lower magazine is also a separate item.

Projectors (including base and both magnetic and optical soundheads) of special design for the Todd-AO wide-screen process (65mm without sound tracks, 70mm with six magnetic tracks) are adaptable to 35mm projection with substitution of certain units supplied for the purpose. The Todd-AO system also requires other special equipment, including an equalizer-relay rack providing interchangeability of sound systems, projection lenses, rewinders and reels, all available from the Todd-AO Corporation.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha 2, Nebr.

BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn. See page 21.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 46.

H. L. WILKINS CO., 1537 Soby Avenue, Los Angeles 34, Calif. (carbon cooler).

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 12.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

NORTHERN PHILIPS ELECTRIC CO., INC., 100 East 42nd Street, New York 17, N. Y.

MOTORGRAPH, INC., 421 West Lake Street, Chicago, III.

PAROMEL ELECTRONICS CORPORATION, 2854 West Belmont Avenue, Chicago 18, Ill.


ROBIN-W EBER DIVISION, Weber Machine Corporation, 287 Rhode Island Avenue, East Orange, N. J.

WENZEL PROJECTOR COMPANY, 2609 South State Street, Chicago, Ill.

PROJECTORS, 16-MM.

HEAVY-DUTY TYPE

PROJECTORS for 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (see listing under Lamps, D.C. Projection Arc),

Ampco Corporation, 2831 North Western Avenue, Chicago, Ill.

Bell & Howell, 7100 McCormick, Chicago, Ill.

Kasman Koch Company, Rochester, N. Y.

Hollins Projector Corporation, 1815 Orchard Street, Chicago, Ill.

Mitchell Camera Corporation, 666 W. Harvard Street, Glendale, Calif.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Victor Animograph Corporation, Davenport, Iowa.

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, forannouncements, etc.

In theatre the public address system may consist of microphones suitably connected to the standard sound amplification, or an entirely separate system, with its own amplification.

ALTEC-LANSING CORPORATION, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

AXP Corporation, 936 Charter Street, Redwood City, Calif.


INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Street, Bloomfield, N. J.

MOTORGRAPH, INC., 421 West Lake Street, Chicago, Ill.

PAROMEL ELECTRONICS CORPORATION, 2854 West Belmont Avenue, Chicago 18, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Western Electric Company, 195 Broadway, New York City.

* RECTIFIER TUBES

A line of Tungar tubes made by the manufacturers listed below embrace types and amperages for exciter lamp and for scalar field supplied required by some speaker systems, as well as those for projection supply rectifiers. These gas-filled tubes are not of the mercury type, but some may contain a small amount of mercury. Amperages range from 2 to 15. (See Rectifiers.)

Baldor Electric Company, 4333 Duncan Avenue, St. Louis, Mo.


General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.

Gords Corporation, 250 Glenwood Avenue, Bloomfield, N. J.

Radiant Lamp Company, 300 Jelliff Avenue, Newark, N. J.

Westinghouse Electric Corporation, Bloomfield, N. 1

RECTIFIERS AND POWER UNITS

Rectifiers for changing the alternating current supply to direct current, for operation of the projection arc, are available in either Tungar tube or dry type employing, according to the various makes, copper oxide, magnesium-sulphide, or selenium as the rectifying agent. Regular models are designed for single- or three-phase operation up to fourtine capacities, inclusively; higher capacities are three-phase. Capacities range from 20 to 80 amperes in most makes, and higher in some, including selenium plate types to 135 amperes.

Sound system rectifiers also are made in tube and disc types.

AMERICAN SELECTIFIER DIV., 600 Ninth Avenue, New York 36, N. Y.

C. S. ASHCRAFT MANUFACTURING CO., 26-32 Thirty-sixth Street, Long Island City, N. Y.

Baldor Electric Company, 4333 Duncan Avenue, St. Louis, Mo.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

BLUE SEAL DEVICES, P. O. Box 1008, New Canaan, Conn.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.

CARVER ELECTRIC COMPANY, Union City, Ind. See page 48.

General Electric Company, Merchandise Department, 2933 Patton Avenue, Bridgeport, Conn.

Kensley Electric Company, 2509 LaGrange, Toledo 3, Ohio (selenium conversion units)

McColpin-Christie Corporation, Ltd., 4922 S. Figueroa Los Angeles 37, Calif.

"ROBIN-ARC" SELENIUM RECTIFIERS FOR INDOOR OR DRIVE-IN THEATRES are proving themselves in the field. Running costs are sufficiently reduced to effect amortization of the first cost within 3 years thru power savings.

Robin-Arc Rectifiers assure dependable, unlimited performance and maintenance is negligible.

ROBIN COMPLETE PROJECTION BOOTH EQUIPMENT

Projectors: Amplifers; Sound Systems; Rectifiers; Motor Generators; Ballast Rheostats.

Write for Information

I. E. ROBIN, Inc.

267 Rhode Island Ave.

East Orange, N. J.

BREAKING MIRRORS?

you can solve your problem with

HEYER-SHULTZ UNBREAKABLE METAL REFLECTORS

5 YEAR GUARANTEE • Maximum Screen Illumination

SEE YOUR THEATRE SUPPLY DEALER • Manufactured by HEYER-SHULTZ, INC., Cedar Grove, N. J.
REELS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise consistently utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film. Reels 24 inches in diameter for as much as 5000 feet of film are also available. Reels for standard footage are available in two sizes to accommodate 35mm projectors in use—15-inch diameter with 5-inch hub, and 14-inch diameter with 4-inch hub. (Exchange shipping reels are 14½-inch in diameter with 4½-inch hub.)

Reels suitable for projection and other general use in the theatre projection room should have hubs constructed to provide enduringly rigid firm support for the flanges with the latter firm enough to hold their shape, yet be light in weight. Reels suited to theatre use generally have flanges of welded wire or cast aluminum construction.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

GOLDBERG BROTHERS, 3800 Walnut Street, Denver, Colo.

Hollywood Film Company, 946 Seward Street, Hollywood, Calif.

NEUMADE PRODUCTS, INC., 250 West 57th Street, New York City.

Staley Corporation, 2 Commercial Street, Rochester, N. Y.

E. Fabian Industrial Plastics, Inc., Norwood, N. J.

WENZEL PROJECTOR COMPANY, 250 South State Street, Chicago, Ill.

REFLECTORS, PROJECTION ARC

MIRRORS for reflector type projection arc lamps are available in the diameters required by the various models of lamps in either glass or metal, including both rhodium and aluminum (see Lamps, D. C. Projection Arc).

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

BAUSCH & LOMB OPTICAL COMPANY, 679 St. Paul Street, Rochester, N. Y.

NEVER-SHULTZ, INC., Cedar Grove, N. J. (metal reflectors). See page 47.

INTERNATIONAL PROJECTOR CORPORATION, 57 LaFrance Avenue, Bloomfield, N. J.

KOLLMORGAN OPTICAL CORPORATION, 34 King Street, Northampton, Mass.

MIRROR-GARD, Company, 857 Eleventh Avenue, New York City.

RADIO CORPORATION OF AMERICA, Engineering Projects Department, Camden, N. J.

THE STRONG ELECTRIC CORPORATION, 37 City Park Avenue, Toledo, Ohio. See page 21.

REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are changed to the rewind reel, or bolted in place. The enclosed type is a single unit. Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1000- or 2000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewind.

Booth Products Company, 31-45 Tiberiut Avenue, New York City.

GOLDBERG BROTHERS, 3800 Walnut Street, Denver, Colo.

GOLDE MANUFACTURING COMPANY, 4888 North Clark Street, Chicago, Ill.

Hollywood Film Company, 966 Seward Street, Hollywood, Calif.

INTERNATIONAL PROJECTOR CORPORATION, 57 LaFrance Avenue, Bloomfield, N. J.

The Neumade Products Company, 250 West 57th Street, New York City.

WENZEL PROJECTOR COMPANY, 250 South State Street, Chicago, Ill.

E. W. Walk, 1241 South Wabash Avenue, Chicago, Illinois.

SAND URNS

These receptacles specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or molded types, and in a number of sizes from about 12 to 18 inches high.

Atlas Products Company, 3625 South Racine Avenue, Chicago, Ill.

GOLDBERG BROTHERS, 3800 Walnut Street, Denver, Colo.

Ex-Cell Products Company, 457 North Racine Avenue, Chicago, Ill.


Lawrence Metal Products Company, 60 Prospect Ave., Lynbrook, N. Y.

SCREENS, PROJECTION AND SCREEN FRAMES

MOTION PICTURE screens are of two basic types: Diffusive and Specular. Another type is Translucent, used with rear projection.

Specular screens are required for third-dimensional (stereoscopic) projection (originally specular screens were fabricated specifically for relatively narrow audiences.)

Specularity may be of advantage, however, for screen images that are so wide that they tax available light source and it signifies a higher reflectance factor. For such applications, angular embossing of the screen surface, and/or curving the screen on a radius equal to the projection distance, greatly reduces “fade-away” (light loss at sides from audience due to extreme angles of incidence).

For wide-screens installations frames are fabricated of wood or metal and with means of adjusting them readily to the desired curvature, and to tilting projection angle (above 12°). If the exact size of the screen and its curvature are known, the frame may be obtained with facing hinges installed. Frames are available for attachment to floor, or mounted on casters, or designed to be flown.

Diffuse screens (for indoor theatres) are variously fabricated—entirely of vinyl plastic, with plastic coating, in coated cotton fabric, and in fiberglass fabric with a special coating for that material.

Theatre screens are regularly perforated for transmission of sound, but unperforated screens are obtainable.

Arbevast Screen Corporation, 830 Twelfth Avenue, New York City (wide-screen frames).

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.

BODDE SCREEN COMPANY, P. O. Box 711, San Fernando, California. (See this page.)

BODDE SCREEN COMPANY, 2723 North Pulaski Road, Chicago, Ill.
...for proof look at the terrific picture CENTURY puts on any screen under any conditions. Then realize what this means in customer satisfaction and repeat business. You’ll like the low maintenance and ease of operation for which CENTURY holds the highest score in the industry today.

CENTURY Sound is tops (it won an Academy Award for unusually high fidelity)—leave it to your patrons to appreciate this!

In other words, see and hear CENTURY to see what we mean.
SPEAKERS AND HORNS

MOTION PICTURE sound systems of indoor theatres (standard 35mm projection) require for proper reproduction of either optical or magnetic sound tracks, speaker equipment consisting in a system of low-frequency and high-frequency units with a dividing network. In such a system, the low-frequency units typically number four, housed in a horn baffle; while two or more high-frequency units are mounted above the baffle in a multichannel horn arrangement, with the entire system installed for the directionalism required to “cover” the seating area. (For in-car speakers see Drive-In Theatre Equipment and Supplies.)

Acoustic, specifically as employed in “wide-screen” presentation, with three tracks for reproduction at the screen, requires three speaker horn systems, each centered on a third of the screen width. These speakers must be positively matched in power and frequency response.

For auditorium effects (as supplied by a fourth track) supplementary cone speakers are ranged along the walls of the auditorium in wattages according to the output of this channel and proper spacing of the speakers for coverage.

Theatre Supply, 9116 Santa Monica Boulevard, Beverly Hills, Calif.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Neb.

BLUE SEALS, P. O. Box 1008, New Castle, Conn. See page 23.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORA-

TION, 53 La Franpe Avenue, Bloomfield, N. J.

OXFORD ELECTRIC CORPORATION, 391 South Michigan Avenue, Chicago, Ill.

WESTRTEX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada).

SPALTERS AND FILM CEMENT

DEVICES for splicing film are available in various models, including those which supply heat for creating a weld in the shortest possible time; however, splicers used in theatre projection rooms are usually of the pressure type, depending on mechanical force to effect to firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 5/32-inch splice. There are 16mm splicers which also splice 35mm film.

Film cement generally recommended for theatre use is of the weld, rather than the adhesive type, and is classified as all-purpose. It is adapted to the splicing of acetate (safety) as well as nitrate film. With acetate, however, the splice should be kept under pressure in the splicer for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.

ACE CLEAR VISION SPlicer

joins “CRONAR” to acetate

Investigate Ace, a completely new splicing method. It not only makes a strong splice on acetate, but will splice the new DuPont Cronar base and join Cronar to acetate. Made of non-magnetic material, it will not harm magnetic sound tracks. Handles 16mm to 70mm film. Also cuts sound tape for splicing. See it today.

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CAMERA EQUIPMENT COMPANY

315 West 43rd Street, New York 36, N. Y.

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1270 Sixth Avenue, New York 20, N. Y.

STAGE LIGHTING EQUIPMENT

EQUIPMENT for lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and strip-lights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlight equipment for color effects.

Most productions, even of home talent, advise the availability of at least one small spotlight for projection room installation or comparable location.

According to these factors of scale, control equipment may be of the simpler dimmer types indicated in the Buyer’s Index under Dimmers or elaborate preset interlocking switchboards of resistance, autotransformers or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except possibly actual switchboard units); others limited to certain items are so indicated.

Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.

Century Lighting Equipment, Inc., 521 West 43rd Street, New York City.

Goldex Manufacturing Company, 488 North Clark Street, Chicago 46, III.

Sinclair Bros., 121 West 55th Street, New York City.

STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio (spot and background) Superior Electric Company, Bristol, Conn.

Westbrod Electric Company, 91 South Street, Mt. Vernon, N. Y., (dimmers).

STEREOPHONIC SOUND—See Sound Systems, Complete.

STEREOTOPICS AND SLIDE PROJECTORS

LIGHT PROJECTORS for advertising copy, pictorial and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties. Light sources are available in both carbon arc and filament lamp types.

Slides for the projection of song lyrics, advertising and effects are made up on glass, and in a flexible material on which a message can be typewritten at the theatre.

American Optical Company, Buffalo, N. Y.

BAUSCH & LOMB OPTICAL COMPANY, 679 St.

Paul Street, Rochester, N. Y.

Bender Visual Products Co., Inc., 200 East 23rd Street, New York City.

Best Devices Company, 10921 Brigard Avenue, Cleveland, Ohio.

Brenner Light Projection Company, 6545 St. Antoine Avenue, Detroit, Michigan.

Goede Manufacturing Company, 488 North Clark Street, Chicago 46, Ill.

Kleinig Bros., 32 West 55th Street, New York 19, N. Y.

STRON ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio.

SLIDES

National Studios, 145 West 45th Street, New York 18, N. Y.


TASSEUP—See Projectors and Accessories.

TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knives for chopping the tickets to prevent further use, to collection and filing mechanisms designed to effect a record of ticket sequence to prevent collusion.

Simple boxes are typically of steel construction on an iron base of weight to resist tipping, finished attractively, usually in color, with a

MOTION PICTURE HERALD, MAY 12, 1956
bowed hinged top of aluminum or comparable metal.

Chopper boxes are of similar construction and design, plus knives actuated manually by an outer wheel.

Collection and filing systems consist in a receptacle of regular ticket box dimensions and comparatively attractive in external finish, with means of cutting the ticket in two and filing stubs.

**GENERAL REGISTER CORPORATION, 43-01**

22nd Street, Long Island City, N. Y. See page 41.

Golda Manufacturing Company, 488 North Clark Street.

**GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. (portable ticket box) See page 29.**

**TICKET ISSUING MACHINES**

AUTOMATICALLY registering ticket dispensers facilitate the handling of box-office peaks, and impart the impression of efficiency, cleanliness and businesslike methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible);

They may be regarded as necessary to any real assurance that box-office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

**ARGUS Manufacturing Company,**

1141 N. Kilborn Avenue, Chicago 11.

**GENERAL REGISTER CORPORATION,**

43-01 22nd Street, Long Island City, N. Y. See page 41.

Golda Manufacturing Company, 488 North Clark Street.

**NATIONAL Cash Register Corporation,** Dayton, Ohio.

Title Register Harriett, 1223-27 South Wabash Avenue, Chicago 5, Ill.

**WENZEL, PROJECTOR CORPORATION, 2566-19**

South State Street, Chicago 14, Ill. (manual type)

**UNIFORMS**

WHILE LEDING UNIFORM manufacturers can readily meet special

design specifications, their catalog models provide a variety of styles that have proved effective in distinguishing the functions of ushers, doormen, porters and other attendants.

These can be had in such materials as regular weight worsted, tropical worsted, serge and gabardine, with caps to match; and poplin or refreshment attendant apparel. Some lines also include such accessories as gloves, hoods and caps, shoulder knots, etc.

Angelic Uniform Company, 1471 Olive Street, St. Louis, Mo.


Brooks Uniform Company, 75 West 45th Street, New York City.

Delta Uniform Division, Highway Outfitting Company, East 208th Street, New York 16, N. Y.

Maier-Lavaty Company, 315 South Pearson Street, Chicago, Ill.


Marchus Ruben, Inc., 625 South State Street, Chicago, Ill.

**VACUUM CLEANERS—See Cleaning Stewart.**

Charlie Jones on His Oscilloscope PrismoScope

(Continued from page 32)

No. 1 was mad because TV had made No. 2 extra thin and hungry and had thus dried up his source of sustenance.

Being a disciple of the philosophy, "If you can't lick 'em, join 'em," No. 1 started patronizing the supermarket. He once raided his own garden and ate its produce, but the law of civilization forbade him to continue eating at the expense of the rest of the pack. That's the trouble with civilization—it leaves no place for wolves. (I think the law of diminishing returns comes in here somewhere, too, but I'll have to draft a New Deal economist to help me figure where.)

Wolf No. 1 and Wolf No. 2 had never been real chummy, but both being wolves, each justified his wolly actions by the very fact that he was a wolf and entitled to the wolf's share of the public carcass. Each knew that if he was given a shanty to eat, the other would take a kind quarter, so it was better to eat each other clear up and then the one that was left could have it all.

Admittedly, this is a pretty stupid picture. It doesn't even take into consideration Wolf No. 3, whom my assistant has said is not a wolf at all, but a dog with a bad case of mange. Maybe so, for all he does is run around yelping at his companions.

Such is the picture through the OSPS!

Before you jump to the conclusions, however, and throw in the towel, I hasten to tell you there is more to the picture. I have put my ViewBrighter attachment on the OSPS and am happy to report that it showed a hazy brightening on the horizon.

I cannot promise that this is Dawn, but we may be passing out of the Dark Ages.

Let's hope!

Some machine, huh?

---

**The Theatre Screen**

**Needs Theatre Appeal**

(Continued from page 13)

roundings you offer are any inducement to them to leave the atmosphere and conveniences of their homes.

As for air-conditioning, people expect a theatre to have it when hot, muggy weather comes. The air-conditioning industry is developing the home market rapidly; cooling already is common among stores, restaurants, offices. Theatre auditoriums need it a great deal more than any of these places do.

What were once "luxurious" theatre chairs are in all too many cases now thoroughly antiquated traps which tear stockings, punch the anatomy with broken springs, and leave one with an acute feeling of discomfort after two hours in one spot! Reupholstering, with better fabrics may be a partial answer where it is not possible to install completely new chairs with additional space between rows. The so-called "art" houses have proven the merit of these touches of elegance and solicitude!

Circuits, which ordinarily lead the parade, have become reluctant in many cases because of the prodding of the financial boys who insist on being guided only by profit statements and who have only a vague idea of the operating requirements behind requests for house improvements.

We talked with one circuit executive recently who said that ten or fifteen years ago his outfit charged off roughly six million dollars annually for depreciation, turning back half of this amount to the theatres for maintenance and improvements. Now they charge off only about three million dollars annually (they have reduced their theatre holdings, accounting for most of this reduction in amortization), but they haven't disbursed even one million dollars in the past five years for maintaining and upgrading their theatres!

'To dip back into the past once again, showing that this is a continuing challenge ever before us, we pick up an editorial from Better Theatres as its editor looked forward to 1936—twenty years ago—"... The atmosphere of many theaters is gloomy. Properties are physically run down, dilapidated and shabby, and the personnel is likely to have the jitters... The theatre itself must be bright and fresh, in tune with the times. And the personnel must be assured that the jobs of the theatre are among the important work of this industry. These are requisite to a cheerful outlook in 1936..." They are requisite to a constructive attitude toward this business in 1936—and the years to come.

---

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BETTER THEATRES SECTION

51
**TERRITORIAL DEALERS IN THE UNITED STATES**

Numbered for identification as dealers for certain manufacturers listed in Advertisers' Index of Theatre Supply Mart insert.

| ALABAMA | —Gowen Service Feature, 19126 Morris Ave., Birmingham. |
| ARIZONA | 2—Southwest Theatre Supply, 2730 E. Van Buren, Phoenix. |
|ARKANSAS | —Arkansas Theatre Supply, 1006 Main St., Little Rock. |
|CALIFORNIA | —Midvale Theatre Supply, 1908 Thomas. |
|COLORADO | —Denver: National Theatre Supply, 2111 Champa St. |
|CONNECTICUT | —New Haven: National Theatre Supply, 122 Madison St. |
|DISTRICT OF COLUMBIA (Washington) | —District of Columbia: National Theatre Supply, 2111 Champa St. |
|FLORIDA | —Orlando: National Theatre Supply, 122 Madison St. |
|GEORGIA | —Atlanta: National Theatre Supply, 122 Madison St. |
|ILLINOIS | —Chicago: National Theatre Supply, 122 Madison St. |
|INDIANA | —Evansville: National Theatre Supply, 2900 E. Chandler Ave. |
|IOWA | —Des Moines: National Theatre Supply, 122 Madison St. |
|KANSAS | —Wichita: National Theatre Supply, 122 Madison St. |
|LOUISIANA | —New Orleans: National Theatre Supply, 122 Madison St. |
|MARYLAND | —Baltimore: National Theatre Supply, 122 Madison St. |
|MASSACHUSETTS | —Boston: National Theatre Supply, 122 Madison St. |
|MICHIGAN | —Detroit: National Theatre Supply, 122 Madison St. |
|MINNESOTA | —Minneapolis: National Theatre Supply, 122 Madison St. |
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|MISSISSIPPI | —Jackson: National Theatre Supply, 122 Madison St. |
|NEBRASKA | —Omaha: National Theatre Supply, 122 Madison St. |
|NEW JERSEY | —Newark: National Theatre Supply, 122 Madison St. |
|NEW MEXICO | —Albuquerque: National Theatre Supply, 122 Madison St. |
|NEW YORK | —Albany: National Theatre Supply, 122 Madison St. |
|OHIO | —Cincinnati: National Theatre Supply, 122 Madison St. |
|OREGON | —Portland: National Theatre Supply, 122 Madison St. |
|PENNSYLVANIA | —Philadelphia: National Theatre Supply, 122 Madison St. |
|PUERTO RICO | —San Juan: National Theatre Supply, 122 Madison St. |
|RHODE ISLAND | —Providence: National Theatre Supply, 122 Madison St. |
|SOUTH DAKOTA | —Sioux Falls: National Theatre Supply, 122 Madison St. |
|TENNESSEE | —Memphis: National Theatre Supply, 122 Madison St. |
|TEXAS | —Dallas: National Theatre Supply, 122 Madison St. |
|UTAH | —Salt Lake City: National Theatre Supply, 122 Madison St. |
|VIRGINIA | —Richmond: National Theatre Supply, 122 Madison St. |

**Cleveland:**
- National Theatre Supply, 2928 Payne Ave. | ——Ohio Theatre Equipment, 2928 Payne Ave. |
- ——Oliver Theatre Supply, 2012 E. 33rd St.* |

**Columbus:**
- ——American Theatre Equipment, 2928 Payne Ave. |
- ——Oliver Theatre Supply, 2012 E. 33rd St.* |

**Dayton:**
- ——Dayton Theatre Supply, 2928 Payne Ave. |

**Toledo:**
- ——Toledo Theatre Supply, 2928 Payne Ave. |

**Oregon:**
- ——Oregon Theatre Supply Co., 2928 Payne Ave. |
- ——Oliver Theatre Supply, 2928 Payne Ave. |

**Pennsylvania:**

**Pittsburgh:**
- ——Pittsburgh Theatre Supply, 2928 Payne Ave. |

**Washington:**
- ——Seattle: National Theatre Supply, 2928 Payne Ave. |

**West Virginia:**
- ——Charleston: National Theatre Supply, 2928 Payne Ave. |

**Wisconsin:**
- ——Milwaukee: National Theatre Supply, 2928 Payne Ave. |

**Worcester:**

**MOTION PICTURE HERALD, MAY 12, 1956**
### Film Buyers Rating

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 99 attractions, 3,182 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

**EX** means Excellent; **AA**—Above Average; **AV**—Average; **BA**—Below Average; **PR**—Poor.

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<td>Swan, The (MGM)</td>
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<td>Tall Men, The (20th-Fox)</td>
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<td>Tarantula (U-I)</td>
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<td>Target Zero (W.B.)</td>
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<td>Teen Age Crime Wave (Col.)</td>
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<td>Tender Trap, The (MGM)</td>
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<td>Texas, Lady (RKO)</td>
<td>20th-</td>
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<td>There's Always Tomorrow (U-I)</td>
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<td>Three Bad Sisters (U.A.)</td>
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<td>Three Stripes in the Sun (Col.)</td>
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<td>Trouble With Harry (Par.)</td>
<td>20th-</td>
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<tr>
<td>Twinkle in God's Eye, The (Rep.)</td>
<td>20th-</td>
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<td>Unconquered (Par.)</td>
<td>20th-</td>
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<td>Uranium Boom (Col.)</td>
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<td>World in My Corner (U-I)</td>
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As 1956 rolls through its first quarter, there is a notable lift in theatremen interest and attention when the name of Columbia is mentioned.

While a prominent member of the “Big Eight” for many years, it was normally overshadowed by the volume of “A” features delivered by some of its bigger contemporaries. Of course, Harry Cohn has always had a keen sense of boxoffice, and starting way back in the days of “SUBMARINE” and persisting through “FROM HERE TO ETERNITY,” “CAINE MUTINY,” and “ON THE WATERFRONT,” he has always come through with those one or two big ones each year. And they have been good merchandisers, even though some theatremen class theirs as the toughest sales force in the business. But with the start of 1956, Columbia started to look like World’s Champ, and still does!

If you remember the old New York Yankees when everything they did was right, you’ll understand the effortless teamwork that seems to radiate from Columbia today.

With most other companies stressing and straining to capture boxoffice attention, and some just sitting back with “egg on their face” and few if any pictures at all, Columbia delivered “PICNIC” that not only is clouding them in the first-runs but has built a word-of-mouth that is certain to give the subsequents a lift. Then came “THE HARDER THEY FALL” with Bogart, that first-run critics invariably compare to “ON THE WATERFRONT,” and another promising sock show. Then there is “AUTUMN LEAVES” with Joan Crawford, that is adult but sock. And, if you are still with us, catch an early screening of “THE EDDY DUCHIN STORY,” and we’re sure you’ll agree it has hit boxoffice business written all over it, and critical raves, too!

We have also seen “JUBAL,” a big action packed Technicolor western, and “COCKLESHELL HEROES” with Jose Ferrer, that is offbeat and swell. And over the horizon we keep hearing about “SOLID GOLD CADILLAC” as the show to watch.

Then, again seeming to prove that all of this is no accident, Columbia is currently advertising their ownership of “ANDERSONVILLE” and “THE LAST HURRAH” that happen to be two of the “best ten” books of the year.

So, what are you going to do with an outfit like this? With most other companies doing it the hard way, Columbia seems to be out to bust the fences with hit after hit.

Could a new leader be taking over? Theatremen aren’t missing a bit of it!

Jay Emanuel

Reprinted from M. P. Exhibitor
April 18, 1956
20th-Fox Leases 52 to TV; Sets 20-film Zanuck Deal

Fabian Regime at Warners Depends on Justice Dept.

Variety Clubs in New York
—A Herald Picture Story

REVIEWS

(IN PRODUCT DIGEST) INVITATION TO THE DANCE, 23 PACES TO BAKER STREET, GREAT DAY IN THE MORNING, STORM OVER THE NILE, NIGHTMARE, SECRET OF TREASURE MOUNTAIN, MURDER ON APPROVAL, ROSANNA, THE WHITE SHEIK
HOT as

M-G-M IS HOT NEWS!

Blankets Broadway—

"THE SWAN" at the Music Hall
"BHOWANI JUNCTION" next at the Music Hall
"FORBIDDEN PLANET" at the Globe
"GABY" at the Trans-Lux 52nd Street
"WEDDING IN MONACO" and
"BATTLE OF GETTYSBURG" at the Guild
"THE CATERED AFFAIR" coming to the Victoria
"INVITATION TO THE DANCE" May 22nd at the Plaza
PREVIEW NO. 1

"BHOWNANI JUNCTION"


PREVIEW NO. 2

"THE CATERED AFFAIR"

Seeing is believing! A wonderful story of young love facing life with joyous courage. Theatre previews in all exchange cities have alerted showmen to this sure-fire audience attraction. Great performances by Bette Davis, Ernest "Marty" Borgnine, Debbie Reynolds, Barry Fitzgerald.

AND NOW ANOTHER HOT PREVIEW!

"SOMEBODY UP THERE LIKES ME"

It hit Hollywood like a bomb-shell! A true-life biography filmed with the same skill and power that M-G-M gave to real-life "Love Me Or Leave Me" and "I'll Cry Tomorrow." This is what the fans want and it's a BIG one. They're coming one after another!

THE HOTTEST COMPANY

(more about "BHOWNANI JUNCTION" on page 27)
The Super-Cooper D

It's always good showmanship to put on a good show!

WARNERS' giant action re-release is ready for immediate dating!

GARY COOPER

Distant Drums

Blade in his hand — blood in his eye — Capt. Wyatt, Swamp-Fighter!

MARI ALDON • NIVEN BUSCH AND MARTIN RACKIN
DIRECTED BY RAOUl WALSII • A UNITED STATES PICTURES PROD.
Music by Max Steiner — Presented by WARNER BROS
New ads, new accessories, new pressbooks—all delivering a double barrage of double-barreled Cooper excitement!
20th Century-Fox presents

D-DAY
THE SIXTH OF JUNE

starring
ROBERT TAYLOR · RICHARD TODD · DANA WYNTER · EDMOND O'BRIEN

with JOHN WILLIAMS
Produced by CHARLES BRACKETT
Directed by HENRY KOSTER
Screen play by IVAN MOFFAT and HARRY BROWN

CINEMA SCOPE COLOR by DE LUXE

SET YOUR D-DATE FOR DECORATION DAY NOW!
New Management for Warners

It is significant that in these times an experienced and financially responsible group was formed to acquire for approximately $20,000,000 the controlling stock interest in Warner Bros. Picture Co. held by the three Warner brothers. It is also noteworthy that the Warners are retaining substantial blocks of the stock and will continue as directors. Moreover, Jack L. Warner at least for the time being will continue as head of production.

In the announcement of the sale Serge Semenenko, first vice-president of the First National Bank of Boston, was listed as head of the group. It was also stated that the group intends "to continue to operate the company actively and aggressively under strong and competent management." The management is to be headed by Si Fabian, provided the Department of Justice raises no objections. Mr. Fabian, of course, could divest himself of stock of the Stanley Warner Theatres. The basic consent decree problem is reported to concern itself with possible common management policies of Warner Bros. and Stanley Warner Theatres.

Mr. Fabian is ideally qualified by his long experience in exhibition and his leadership in industry activities, such as the War Activities Committee, the American Theatres Association and the Theatre Owners of America, to head a great world-wide production and distribution company such as Warner Bros. It is to be hoped that the government gives its approval so that he may be elected president of Warners.

Heart of Variety

The men and women of show business who comprise the membership of the various Variety tents in this country and abroad are justly proud of the wonderful charitable record established each year. If it were not for the charities each tent would be just another social organization. A special or adopted charity gives a united purpose to the membership and also enhances the standing of the organization in the community.

With charity so fundamental in the purpose of the Variety Clubs International it is understandable that the annual charity citation award, generally known as the Heart Award, is an honor held in high esteem. Each year a number of the tents make presentations of their charity activities in the hope of winning the Heart Award. Other tents, either because they have already won the award or because their charity project is just being initiated or reorganized, do not contend. However, each reports on its philanthropic work.

The problem of selecting the best of the many excellent charitable undertakings is a difficult one. The judges must take into consideration how the local tent picked a charity activity especially needed in its community and how the project was successfully carried out. The amount of money collected is not a factor of importance.

According to the report of Nathan D. Golden, International Heart Committee Chairman, during 1955 the tents spent about $2,700,000 on the various projects to aid children. During 1956 the sums pledged amounted to over $3,000,000. A quarter of a million children benefit directly from these activities, many others—including the 10,000 Variety club barks—derive great benefit from the work they do in helping the physically handicapped youngsters.

Features on Television

Exhibitors now have no course open to them but to adjust as best as possible to the realization that all features made by Hollywood are available to television. First the major distributors hesitated on account of the potential effects of such sales on their theatre customers. Then for some years the offering price per feature was so low that there was no great incentive to make a deal. Currently many deals are being negotiated.

Historically the first major change came with the purchase of RKO by General Teleradio. This reversed the situation of buyer and seller. A broadcaster now owned a major film company, including its backlog. Whether the break in the dike came as it did at RKO or elsewhere, it was probably inevitable that it would happen.

Now a scramble may be expected to dump pre-1948 features on the television market before their value declines sharply on account of over-supply. In time the various contract restrictions about films made after 1948 will be overcome—it is only a question of money. Eventually most films will probably be available for free showing on television a few years after they have completed theatrical exhibition. The full long range implication of such a new order are matters of speculation at this time.

An important consideration for exhibitors is that Hollywood's features are tailor-made for the theatre screen. By and large they are well made for that purpose. How popular they will be when televised in great numbers after being cut to arbitrary time-slots and interspersed with commercials is unknown. Their appeal will surely be much less than it was in the theatres.

Meanwhile there is a marked upturn in feature production and production planning especially by independents. Returns that a feature can get on television now or in the foreseeable future are "peanuts" in comparison with potential theatrical box office receipts.

—Martin Quigley, Jr.
Trade Statistics

To the Editor:

Obviously, I read your editorial of May 5 with interest! I would like to make these points.

1. When one reads an editorial in an astute publication such as yours, he becomes extremely sensitive when his name is incorrectly spelled, especially after having been associated with the industry for thirty years, and having received a Quigley Award in 1935 for theatre exploitation. The name has always been spelled "Albert."  

2. We do not specialize in measurements of "Know How"—We do measure "Know-About."  

3. Do I understand that even though you refer to our . . . "competent and useful statistical research service to COMPO in connection with the Admission Tax Repeal campaigns . . ." that I am now to tell the Treasury and other Government economists that Motion Picture Herald calls this "snake oil?"  

4. I am sorry you don't like the comments we make to our clients. They do, and they find them profitable.  

5. What I don't see in your article is any charge that our facts are wrong.  

6. Why do the movies so strongly resist any news from the jury when their whole life depends upon the jury's verdict—ALBERT E. SINDLINGER, Sindlinger and Company, Inc., Ridley Park, Pennsylvania.

Editor's Note: The editorial in question made a distinction between factual research, which is a vital need in this as in every other industry, and "opinion research," whose value is still to be proved.

To the Editor:

After reading that portion of your editorial of May 5, 1956, dealing with polls, fact-finding, etc. I came to the conclusion that you had swallowed a particularly sour bunch of grapes before sitting down at your typewriter.

The disservice of your piece is that it insidiously though indirectly supports the theory that we should continue to run the motion picture business by ear and to hell with the facts. This, in spite of the misdirection of industry efforts over the years resulting in it not knowing where it had been, where it was or where it was going.

It is my opinion that lack of proper audience sampling, effectiveness of industry advertising, knowledge about various competitive forces, drawing power of personalities and the depressing effect of certain trade practices, is the basic reason for the box office decline of over $400,000,000 and 1,500,000,000 admissions from 1947 to 1955.

Some years back when Eric Johnston wanted to install a statistical department in the Johnston office, his employers, the producers and distributors, to the detriment of the entire industry, turned thumbs down on the idea. You advocate continuing to run the industry on a basis of "judgment and experience." Don't you think the condition of the box office points up the fact that the judgment of production-distribution is dammed bad and as far as experience is concerned, the industry seems to define experience by living in the past, when they produce pictures and merchandise their pictures.

Sindlinger and Associates are trying to find out what makes this industry tick and that is more than a lot of people I know, including some trade paper publishers, are doing about the present desperate condition of the industry.—TRUEMAN T. REMBUSCH, Franklin, Indiana.

Gratitude

To Martin Quigley:

Let me express to you our unreserved gratitude for the privilege of receiving the Quigley Publications "Fame" achievement award at the convention of the Society of Motion Picture and Television Engineers May 2. This trophy will remain one of our proudest possessions, coming as it does from your enlightened organization.

My deepest regret is that I was not able to be present and share the ceremony with Albert Sporade and Herbert Bragg, but I am happy that these gentlemen were present because they are well deserving of the tribute you paid to them.

Naturally, this recommendation from your publications is tremendously gratifying to my associates and myself because, as you know, we invested heavily in this advancement in order to help our industry by providing better entertainment to overcome the competition of television. It is nice to have a "pat on the back" after making a great effort to contribute to the industry's welfare.—SPIROS P. SKOURAS, President, 20th Century-Fox Film Corp.

The Letters to the Herald department is a forum for the expression of opinion of all those concerned with the welfare of this industry. Its columns are always open to anyone with a message which he would have brought to the attention of the entire motion picture business.

MOTION PICTURE HERALD, Martin Quigley, Editor-In-Chief and Publisher; Martin Quigley, Jr., Editor; Raymond Levy, Executive Publisher; James D. Ivers, News Editor; Charles S. Aramony, Production Editor; Floyd E. Stone, Photo Editor; Roy Gallagher, Advertising Manager; Gus H. Fawel, Production Manager, Bureau: Hollywood, Samuel B. Berry, Manager; William G. Weaver, Editor, Yucatan Building, Telephone Hollywood 1245, Chicago, 120 S. LaSalle St., Urban Farley, Advertising Representative; Telephone Financial 6-3204; Washington, J. A. Otten, National Press Club; London, Hays, William Burnin, Manager; William Burnin, Editor; William Fay, News Editor, J. Goldstein, Correspondents in the principal capitals of the world, Member Audit Bureau of Circulations, Motion Picture Herald is published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20, Telephone Circle 7-7200; Cable address: "Ogipublic, New York," Martin Quigley, President; Martin Quigley, Jr., Vice-President; Thos. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President, Leo J. Brody, Secretary; Other Quigley Publications: Better Theaters and Better Refreshment Merchandising, each published thirty times a year as a section of Motion Picture Herald; Motion Picture Daily, Television Today, Motion Picture Almanac, Television Almanac.
On the Horizon

SKOURAS TO RUSSIA
Spyros F. Skouras, president of 20th Century-Fox, will visit the Soviet Union in September, it is announced. Previously Mr. Skouras had reported plans to visit Moscow in the fall, without a date being fixed.

FILM FESTIVAL
The MPAA Board of Directors is currently discussing the possibility of holding a film festival in the United States, according to George Murphy, MGM studio public relations director. Mr. Murphy also disclosed that an incorporated organization in California, the Santa Barbara Film Festival, Inc. has sent a "man to Europe to scout operations of various film festivals with a view to staging one in the United States."

RKO SOUND EQUIPMENT
The RKO Radio Studio has announced that $200,000 worth of new sound equipment will be installed there immediately. The installation of the lightweight equipment is in line with the new RKO management's policy of providing the finest technical equipment available to insure outstanding technical quality. John Aalberg, director of the RKO Sound Department, is installation supervisor.

BRITISH DIP
The British Board of Trade reports a drop in admissions to theatres in Britain of about seven per cent, compared with 1954 totals for the same period. This is termed the greatest annual drop since the first statistics in 1950. A total of 4,472 theatres in Britain are now operating commercially.

TODD-RUSSIA DEAL?
According to a report from Moscow, Mike Todd is quoted as saying he will co-produce five productions with the Soviet Government, possibly including "War and Peace." Todd added that he will submit the "War and Peace" script, written by the late Robert E. Sherwood, to Russian authorities for their approval following his return to the United States.

WIDESPREAD TV
Three out of four households have television sets, according to the Census Bureau, which said a sample survey in February revealed that 35,000,000 households—75 per cent of the households covered in the survey—had one or more TV sets. This is a 10 per cent increase over the last survey in June 1955, when the figure was 67 per cent. In 1950, first time a survey was made, the total was about 12 per cent.

PERFECT EXPOSURE CAMERA
A new camera which automatically adjusts the lens to prevailing light conditions for perfectly exposed pictures has been introduced by Bell & Howell Company at the Conrad Hilton Hotel, Chicago. The camera has a photoelectric cell immediately beneath the taking lens which activates a small battery-driven motor which turns the lens. Should the light be insufficient to take properly exposed pictures, a red flag goes up in the view finder. Charles H. Percy, Bell & Howell president, claims the 16mm camera will simplify amateur picture taking by allowing concentration on action and composition. Soon to go on the market, the camera will sell at $289.95.

WHEN AND WHERE
May 27-29: Joint annual convention of the Motion Picture Theatre Owners and Operators of Georgia and Alabama Theatres Association at the Dinkler-Plaza, Atlanta.


June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, Shaker Ridge County Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association to be held at the Coliseum, New York City.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, Los Angeles.


October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.

ANNOUNCEMENT
Martin Quigley, Jr., editor of Motion Picture Herald, has been appointed Editorial Director of all of the publications issued by Quigley Publishing Company. The new duties which he will assume are in addition to editor of The HERALD. The newly created position is intended to amplify and strengthen the editorial content of Quigley publications in keeping with the new and developing conditions in the entertainment industries. No changes in the editors or editorial staffs of the several publications are contemplated. Mr. Quigley has been a member of the editorial staffs of Quigley Publications since 1939 with the exception of the period from December, 1941, to October, 1945, when he was on wartime missions abroad.
IN LONDON, celebrating Amalgamated's first, "Requiem for a Redhead"; Peter Burnup, our London representative; stars Carole Mathews and Richard Denning; and co-producer Richard Gordon.

IN HOLLYWOOD, planning "The Pajama Game"; co-producers Frederick Brisson and George Abbott, and director Stanley Donen.

OFFICERS for the new RKO Industries Corp., below: Albert A. List, left, president and board chairman; and Sol A. Schwartz, executive president. For further details see story on page 40 of this issue.

REPORT, on the Cannes Festival, the European scene, and a number of other matters, including the desirability of regulating your affairs before the government does. In New York: Myron Blank, TOA president. Background, Herman Levy.

ANOTHER BOOST for the executives and staff of the Production Code came last week from producer Collier Young, who spoke during a New York interview of matters relating to his latest, "Huk," a United Artists release. Mr. Young had good words for Geoffrey Shurlock and helpers who, he said, appeared anxious merely to interpret certain scenes correctly. He ascribed to the Code his successful handling of a subplot concerning sterility. Mr. Young said the industry seems to be less liable to probing by indignant and censorious lawmakers, than television. He hopes to introduce "Huk" in New York and Manila in August, and may tinker with the name. His next will be "Halliday Brand" and he also makes a television film series, "On Trial."

THE OPENING of MGM's "Gable" at the Trans-Lux 52nd Street, New York, drew a notable group which speculated whether the new picture, also starring Leslie Caron, would equal the two year record of "Lili." At the left, Arthur Loew, Jr., producer, and actress Joan Collins.

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FUN, FROLIC, PHILANTHROPHY
AS BARKERS COME TO TOWN

Variety Club barkers and their ladies to the resounding number of some 1,500 descended upon New York last week for the organization's 20th annual convention at the Waldorf-Astoria Hotel and by the end of the four-day meeting such diverse names and places as John Rowley, Henry Ford II, Las Vegas, London, and New Orleans had made important news.

Mr. Rowley, who is president of Rowley United Theatres of Dallas, was elected chief Barker (youngest man ever to be so honored), succeeding George Hoover, who was unanimously chosen executive director. Also elected were George Eby, first assistant; Edward Emanuel, second assistant; Rotns Harvey, property master, and J. B. Dumestre, Jr., dough guy.

Mr. Ford was the recipient of the annual Humanitarian Award given at the closing banquet. It was presented to Dr. Robert Schmid of the Ford Foundation as Mr. Ford, unaware of the honor voted him by newspaper editors throughout the country, was on the coast attending to prior commitments. Sir Tom O'Brien, representing Winston Churchill, made the presentation. Previous winners include Sir Winston, Dr. Karl F. Meyer, Dr. Selman A. Waksman, Helen Keller, Herbert Hoover, General George C. Marshall, Bernard Baruch, Sir Alexander Fleming, George Washington Carver and Father Flanagan.

Las Vegas and London shared one of the prizes, the annual Heart Award. For the first time, two tents received the award, given annually to the one which has done the best charitable work for the year. Las Vegas was given its award for the work done in its School for Special Education for handicapped children, while London, instead of supporting a single charity and making donations to various other causes, as is the case with all other tents, set up its own charity company. Known as "The Heart of Variety, Ltd.," it assists smaller charitable organizations in promoting the welfare of children.

London again made the headlines when it was picked as the site of the 1958 convention while New Orleans will be host next year to the busy barkers. The selection of a city two years in advance was made following a resolution adopted which allowed host tents to have more time to prepare for the event.

Not all of the convention was devoted to business. There were luncheons, dinners, banquets and cocktail parties galore with Coca-Cola and Pepsi-Cola the hosts at several. And there was an evening cruise around Manhattan, a visit to the United Nations with luncheon and a fashion show for the ladies, the "Mardi Gras" costume ball and the grand finale cocktail party and dinner. The big and handsome convention journal this year was edited by Herbert Berg.

Altogether the convention was a huge success and it would appear the visit to New Orleans next year can't come too soon for the deserving members of Variety Clubs International.

The story of the convention in pictures will be found on this and pages 12, 13, 24 and 25.
Hearts Are Lighter

Twenty-four tents told from 10 in the morning till 7 at night how they aid the unfortunate young. Abe Montague asked Variety not to forget its own, the Will Rogers Hospital.

A Pictorial Report by FLOYD E. STONE

DAY OF JUDGMENT. For Nevada, Fred Soly the stand, and with him Morton Gerber, Al Shoffton, Nate Golden, Bob O'Donnell and Abe Montague.

SYLVAN COHEN, for Philadelphia

WALTER BROWN, New England

BRUCE SLATER, for Houston

W. E. J. MARTIN, for Buffalo

FRED SOLY, Nevada

ED H. UTAY, Des Moines

DUKE DUNBAR, for Colorado

MOTION PICTURE HERALD, MAY 19, 1956
New York is host at Convention Lunches

... the women also had one of their own, a United Nations affair, with a Fashion Show.

FIRST DAY LUNCHEON, and convention chairman Martin Levine welcomes all. With him, John Rowley, George Hoover, Bob O'Donnell.

C. A. Dolsen, Dallas; John Jones, Chicago; Murray Weiss, Boston.

Jack Dumestre, Jr., Atlanta; Nat Cohen, London; Rotus Harvey, San Francisco.

[Pictures continued on page 23]
FOX LEASES 52 FEATURE FILMS TO NTA FOR TV

...Skouras tells stockholders of deal for films made between 1935 and 1947; cites Zanuck's plan for 20 films in 7 years

Twentieth Century-Fox, one of the last of the major companies to withhold its product from television, announced Tuesday it had concluded an agreement with National Telefilm Associates under which the latter will distribute to TV a block of 52 features 20th-Fox produced between 1935 and 1947.

The announcement, made by Spyros Skouras, 20th-Fox president, at the company's annual stockholders meeting in New York, was said by the 20th-Fox chief to be "in the form of an experiment to test this market, to determine whether in the future we will dispose of any further films or merchandise them ourselves through our own sources to the television stations."

**Zanuck Deal Set**

Two other highlights of the annual meeting included announcements that:

The company has an agreement, subject to court approval, with Darryl F. Zanuck for the latter to produce independently for the company a total of 20 pictures over a seven-year period and that such court approval is expected within the "next two or three weeks," at which time Buddy Adler will be automatically installed as production chief; and

The company's consolidated net earnings for the first quarter ended March 31, 1956, declined to $406,739, or 17 cents per share of common stock, from $1,423,811 or 54 cents per share in the first quarter of 1955.

"This domestic decline," Mr. Skouras told stockholders, "in part was caused by the transitional period involved in the change of studio management, but, principally, because of the impact of free home television and the large number of films which are now showing on television."

Mr. Skouras described as "one gratifying development" the "dramatic" improvement in the company's foreign business. The foreign gross in 1955 rose to $33,200,000, from $14,337,000 in 1954, and although the company's domestic business declined last year, the global gross in 1955 was $109,567,000, compared with $106,335,000 in 1954. Earnings per share declined from $3.04 in 1954 to $2.28 last year.

**NTA Pact for 10 Years**

The distribution agreement with National Telefilm Associates covers a period of 10 years and calls for payment by NTA to 20th-Fox of a guarantee plus a percentage. Although no specific money figures were mentioned by Mr. Skouras, he did call the deal "a multi-million dollar transaction." It is understood that the money accruing to 20th-Fox will be regarded as straight earned income and will not come under any capital gains setup.

The television rights involved cover the United States and its possessions, Canada, Cuba, and TV stations on the Mexican border. The films, including "How Green Was My Valley" (1941), "The Oxbow Incident" (1943), "The House on 92nd Street" (1945), "Les Misérables" (1935) and "Mother Wore Tights" (1947), were said to have been selected as a cross-section from a total of 650 films made in the 1935-47 period.

The transaction was negotiated in New York by William C. Gehring, vice-president of 20th-Fox, and Ely Landau and Oliver A. Unger, president and executive vice-president, respectively, of NTA. It was actually concluded only a matter of hours before the respective 20th-Fox and NTA stockholders meetings which were held Tuesday afternoon.

Mr. Skouras told the stockholders further that the NTA transaction would add to the 20th-Fox earnings for the first six months of 1956 and would bring those earnings up to or above the $1.06 per share earned during the first six months of 1955.

"We purposefully included as few pictures as possible in this deal, at a price which is satisfactory, and this will contribute to our income for the second quarter," Mr. Skouras said.

As a result of the competition of free home television, the 20th-Fox chief said the company already has "instituted substantial economies which will be reflected in the last six months of our operation. A survey of our operation and departments will enable us to make further economies to maintain the company on a profitable basis."

He went on to cite as another "detriment as great as the competition of free home television" the scarcity of box office stars and the "unbelievable demands being made for salaries as well as participation." Up to this time, said Mr. Skouras, the company (Continued on page 23)

**National Telefilm with Fox Lease**

**Under Belt, Acquires U M & M Assets**

Two product announcement announcements of major scale highlighted the first annual stockholders meeting (as a publicly-owned corporation) of National Telefilm Associates Tuesday afternoon in New York. Ely A. Landau, NTA president, opened the meeting with the announcement that NTA had just that morning concluded a deal with 20th Century-Fox for the distribution to television by NTA of a block of 52 20th-Fox films (see adjoining story), and in addition had acquired 10% per cent stock interest in the U M & M TV Corporation.

In the latter deal, NTA thus acquires the television rights to approximately 1,450 short subjects produced by Paramount Pictures up through 1950 and purchased by U M & M from Paramount for approximately $3,500,000 several months ago. NTA, said Mr. Landau, is paying "in excess of" $4,000,000 for the U M & M Library, which also includes a number of syndicated film series made expressly for television—"Duffy's Tavern," "Janet Dean," etc. In announcing the 20th-Fox deal, the NTA chief said he looks forward to "its evolution to include other important releases" from the same company. This original contract is for a period of 10 years.

NTA is the company that six months ago made TV industry history and set something of a precedent when it purchased 10 major pictures from David O. Selznick for approximately $110,000 each, the highest price then paid by a television distributor for individual theatrical films. In connection with the Selznick deal, Mr. Landau told the stockholders the company already has sufficient contracts to cover the capital risks involved, and should show "a substantial profit" in the near future.

The U M & M acquisition, Mr. Landau continued, gives NTA television rights to the Paramount shorts worldwide, plus theatrical rights outside the United States and Canada.

It also brings the company's current assets up to more than $10,000,000, from the total of $6,125,573 reported as of January 31, 1956.

Mr. Landau further reported that total film rentals in the first six months of the current fiscal year were $1,494,888, equal to 105 per cent of the total film rentals for the full fiscal year ended July 31, 1955. NTA's net income of $145,051 in the six months ended January 31, 1956, was equivalent to 22 cents per share, compared with a net loss for the entire fiscal year ended last July 31.

MOTION PICTURE HERALD, MAY 19, 1956
Right now being filmed in its entirety in the spectacular Bakhtiari mountain land of Iran!

**GRASS**

*Color by TECHNICOLOR*

First of the breathtaking **NATURE DRAMAS** from

**C. V. WHITNEY PICTURES, INC.**

C. V. WHITNEY, president  
MERIAN C. COOPER, vice-president in charge of production

...to be followed immediately by the second of the **NATURE DRAMAS**, **CHANG**

**C. V. WHITNEY PICTURES, INC.**, is making 3 kinds of pictures:

- **THE AMERICAN SERIES**
- **NATURE DRAMAS**
- **FILMS OF FANTASY**.

Again MERIAN C. COOPER has followed C. V. WHITNEY's instruction:

"GET THE BEST"
The Baba Ahmedi sub-tribe of the Bakhtiari of Iran, nearing the end of its incredible trek, as pictured in GRASS. This scene is from the original production, which was written, directed, photographed and edited by Ernest B. Schoedsack and Merian C. Cooper.

A completely new production of GRASS is currently being filmed, with a Technicolor camera expedition now on location in Iran.
GRASS is based on a copyrighted book of reality by Merian C. Cooper, with photographs by Ernest B. Schoedsack.

No European or American has ever crossed the Zardeh Kuh mountain range or has ever swum the Karun River, except Cooper and Schoedsack and Mrs. Marguerite E. Harrison, writer and interpreter, who shared their hardships.

They accomplished these feats as young adventurers 32 years ago to film GRASS, the authentic story of nomadic Persian tribes who live alongside the series of mountains that stretch 1,000 miles from the Black Sea to the Persian Gulf.

Grass grows on each side of the mountain ranges, but never on both sides the year around. Every Spring and Fall, when the grass dies on one side of the mountain, all the tribes must migrate to the other side.

This horde of 50,000 men, women and children—carrying all their worldly possessions, the women with babies strapped to their backs in wooden cradles—presents an awesome spectacle. Driving half a million goats, horses and cattle, they swim raging, icy rivers and cross the perilous, snow-crowned 12,000-foot Zardeh Kuh to reach the grasslands which mean the difference between life and death.

When Cooper and Schoedsack screened their completed film for Jesse L. Lasky, he immediately bought it for Paramount release. Critics and audiences the world over acclaimed GRASS one of the outstanding motion pictures of all time.

HERE'S WHAT THE CRITICS SAID ABOUT THE ORIGINAL PRODUCTION!

"For your own sake don't miss 'Grass'. It is the perfect production."
—HERALD TRIBUNE

"You will be cheating yourself if you put off seeing 'Grass'."
—THE DAILY NEWS

"'Grass' comes closer to the limitless screen than any picture I have ever seen. It is the most vital thing ever offered."
—MORNING TELEGRAPH

"'Grass' is great. It is magnificent."
—TELEGRAM—MAIL

"The pictured story of the primitive trek for grass in the 20th century is an amazing one. It is a story that has an epic quality and a memory of the nomadic period in our civilization."

JOHN H. FINLEY
Late president, American Geographical Society, and associate editor of the New York Times
NOW IN PRODUCTION!

GRASS

ON LOCATION IN IRAN

What Cooper and Schoedsack did 32 years ago is now being done on an even greater scale by a C. V. Whitney Pictures, Inc., expedition sent into the field by President C. V. Whitney and Executive Producer Cooper. It is headed by producer Lowell Farrell, co-director with Winton C. Hoch, the expedition's cinematographer. Technicolor, wide screen, and every new technique are being utilized to present this amazing Nature Drama in its fullest grandeur.

C. V. Whitney gave his consent to Merian C. Cooper, his vice-president in charge of production, to form this expedition, which is functioning at this very moment beyond the reach of communication.

Again Whitney gave Cooper his famous dictum: "Get the best!" Cooper has sent the best.

Lowell Farrell  Winton C. Hoch

they're making the new production of GRASS
NOW IN PREPARATION!

CHANG

the second in the NATURE DRAMAS series from

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY, president
MERIAN C. COOPER, vice-president in charge of production
Ernest B. Schoedsack and Merian C. Cooper turned down many Hollywood film projects in order to write, direct and photograph CHANG, made in the Laos country of northern Siam, the world's most famous man-eating tiger jungle.

They spent 14 months in the wilds of Siam filming the real life drama of CHANG, the story of a primitive family's fight for survival against desperate odds.

CHANG is raw jungle reality. It's the story of a family's bravery in a jungle world surrounded by sudden death.

Critics throughout the world acclaimed Chang as the best picture of the year. The public agreed and made it one of the leading box office successes of all time.
As a result of their work on this monumental picture, Schoedsack and Cooper were nominated by the critics—long before Academy Awards—to the list of the 10 best directors.

AND NOW—
The re-production of CHANG is being prepared as one of the C. V. WHITNEY PICTURES, INC., series of NATURE DRAMAS—a furtherance of Whitney's and Cooper's determination to demonstrate the friendship of the United States for peoples of other countries.

CRITICS BECAME PRESS AGENTS WHEN THE FIRST CHANG CRASHED IN

"The picture contains the most exciting episode in cinema history—that moment when that tremendous herd of stampeding elephants bursts through the Siamese village and plunges headlong right over the top of the camera."

—NEW YORK HERALD TRIBUNE

"Mark this one down on your calendar. It is one of the motion pictures you must see—you and your wife and your children. Chang holds more thrills than any big top ever erected. It is one of the finest adventure pictures ever made—bar none."

—NEW YORK TELEGRAPH

Chang is a pictorial achievement. Its beauty, thrills and forcefulness holds its audience spellbound.

—NEW YORK AMERICAN

"There is now to be seen in New York a picture which is not only the finest of its type shown so far—but also one of the best pictures ever made, regardless of classification. It is called Chang."

—THE NEW REPUBLIC

"Chang has captured the jungle and its natives and wild beasts and all the unbelievable drama that dwells therein. Here is mighty drama."

—MOTION PICTURE MAGAZINE

WHITNEY and COOPER hope critics will voice even greater praise for the re-production of CHANG, in which entirely new motion picture techniques will be introduced!

THE NEW CHANG IS NOW IN PREPARATION!

It is a copyrighted property.
Dr. Herbert T. Kalmus, president of Technicolor, Inc., who has caught Whitney's and Cooper's enthusiasm for these two great properties, will personally supervise color production on GRASS and CHANG. Color by TECHNICOLOR.

GRASS
and
CHANG
First
of the
NATURE DRAMAS
from

C. V. WHITNEY PICTURES, INC.

C. V. WHITNEY
president

MERIAN C. COOPER
vice-president in charge of production

the company
which recently
completed
the first of its
AMERICAN SERIES

JOHN WAYNE
in
THE SEARCHERS
directed by JOHN FORD

co-starring JEFFREY HUNTER • VERA MILES
WARD BOND • NATALIE WOOD

associate producer PATRICK FORD
screenplay by FRANK NUGENT

(a WARNER BROS. presentation)

C. V. Whitney Pictures, Inc., is also preparing the second of the AMERICAN SERIES

THE MISSOURI TRAVELER
from a novel by JOHN BURRESS

C. V. WHITNEY PICTURES, INC.
1256 WESTWOOD BLVD., LOS ANGELES 24, CALIFORNIA
Earnings Up 34% in Year For AB-PT

An increase of 34 per cent in the operating profit over the same period last year for American Broadcasting-Paramount Theatres was announced by Leonard H. Goldenson, president, at the recent annual stockholders’ meeting in New York. Mr. Goldenson also said that the corporation will continue to show increased net earnings for the second quarter, which ends June 30.

He told some 300 stockholders, representing 87.3 per cent of the outstanding common stock, that theatre business is not up to last year’s level in comparison with the emergence of the broadcasting division as a rapidly growing source and increasingly profitable operation.

Discussing the operation of United Paramount Theatres, the AB-PT head added, “I do want to stress that our theatre business has been and is a consistently profitable operation which, in addition, supplies a good cash flow through its high depreciation.”

Mr. Goldenson, continuing, said, “The present short supply of pictures has brought about a seller’s market with increased competition for pictures by exhibitors. Consequently, theatres are being forced to pay substantially higher film rentals for pictures. This product shortage, moreover, has contributed to a pattern of uneven distribution, which results in acute scarcity of product during certain periods of the year.”

Cites ABC Progress

Replying to a query, Mr. Goldenson said that the AB-PT advance 10-point program, which was highlighted by an orderly release of product throughout the year, “was making some progress.” Mr. Goldenson added that the company operates 889 theatres, 16 having been divested since the end of 1955. He told the operators that the company is intensifying its examination of the theatre operations and “in the course of evaluating our present properties, we may dispose of those theatres which may become uneconomic and do not show a proper return on our investment.”

He cited as the most significant development during 1955 the emergence of ABC as a sound and increasingly profitable operation in the field of television. He indicated that color TV may appear on ABC in the autumn of 1957, and added that this depended on the number of color TV receivers in home operation at that time.

Mr. Goldenson also expressed himself as in favor of an industry roundtable meeting to solve mutual problems. This was in answer to a question concerning Allied States Association’s call for such a meeting. The stockholders elected all AB-PT directors and approved a management-recommended resolution to amend the bylaws to have 17 directors on the board. Directors elected include: Earl E. Anderson, John Balaban, A. H. Blank, John A. Coleman, Charles T. Fisher, Jr., E. Chester Gersten, Mr. Goldenson, Robert H. Hinckley, Robert L. Hufines, Jr., William T. Kilborn, Robert E. Kintner, Sidney M. Markley, Walter P. Marshall, H. Hugh McConnell, Edward J. Noble, Robert H. O’Brien, Robert B. Willy.

Loew’s Names Two New Vice-Presidents; Tables Action on Sale to Television

Charles C. Barry, recently placed in charge of MGM television operations, and Frank B. Walker, general manager of MGM Records, were named vice-presidents of Loew’s, Inc. at the regular monthly meeting of the board of directors of that company in New York Wednesday.

The board considered but took no action on at least 10 offers made by television interests for the company’s library of pictures or proposals to dispose of MGM. Primary among these, it was reported, was an offer of $850,000,000 for the entire library by the Rigway Corporation. A “shell” company owned by Louis Chesler, Canadian financier whose PRM, Inc. recently bought the Warner backlog. The $850,000,000 would be for outright sale of the entire library, including all rights to the 770 pictures and about 900 short subjects produced between 1928 and 1948.

Along with the offers for leasing or purchasing, the company has under consideration a plan to set up its own distribution company to handle the pictures for television.

An important factor in the consideration of any sale is said to be the possibility that the Bureau of Internal Revenue may rule that a motion picture company can sell only television rights, retaining all others and still classify the proceeds as capital gain rather than ordinary income. This would involve the “principle of separation” under which an author, for instance, sells certain specified rights to his work.

Loew’s at midweek had not made formal application for such a ruling but it is known that attorneys for the company have had informal talks with Bureau officials.

The board may act on the matter at its next regular meeting or if management approves one of the propositions before then a special board meeting may be held.

A dividend of 25 cents on the common stock of the company, payable June 30 to holders of record June 14, was declared.

FOX FILMS TO TV

(Continued from page 14)

has avoided large participation deals and is resisting them “to the best of our ability.” He added that the company hopes to overcome the problem with a talent school.

Mr. Skouras prefaced his review of 20th-Fox’s operations as a producer of TV film shows by saying that in his opinion the “motion picture theatre will always be the pre-eminent source of great income for feature film production.” He declared that the monthly “Twentieth Century-Fox Hour,” sponsored by General Electric on CBS-TV, has been a successful undertaking and has been renewed by the sponsor for a second year. The film company also is making the current “My Friend Flicka” for CBS-TV and hopes to have additional subjects on the air by the end of the year. “We look forward to this as an important source of income,” said the 20th-Fox president.

Last year also saw the company receive its first earnings from its oil operations, he continued, which earnings have been applied principally to drilling costs. In time, these costs “will be paid off and the income will be substantial,” he added. Concerning product, Mr. Skouras mentioned the introduction of CinemaScope 55 last year and the release of the first picture in the process, “Carousel.” Besides the money-making “Man in the Gray Flannel Suit,” now in release, the company has coming such potential hits as “The King and I,” the second film in CinemaScope 55, for July, and Marilyn Monroe in “Bus Stop” for August. He declared that there are now 17,058 CinemaScope installations in the United States and Canada, plus another 18,400 abroad. “By the end of 1956, we expect to have more than 40,000 theatres equipped for CinemaScope.”

In conclusion, he said that the company is doing everything in its power to meet competition “by producing motion pictures that will attract audiences to the theatres, which must be far superior in the quality of entertainment to that on television.”

Following the stockholders’ meeting, which redirected all directors, the board redirected all officers. The board also declared a quarterly cash dividend of 40 cents per share of outstanding common stock, payable June 30, 1956, to stock of record June 15, 1956.
Barkers at work and at play...

[Pictorial Report continued from page 13]

Mike Frankovich, Leslie Faber, London.
Bill Srere, M. J. McCarthy, Los Angeles.
Sam Lipman, Bill Landsman, J. Waldman, Baltimore.
Al Grubstick, Cal.; Ed Cruea, R. Johnson, P. Grunewald, Seattle.
The Dan Sonneys and Roy Reids of Los Angeles.
Ed Fabian, Mrs. Burton Robbins.
Mr. and Mrs. O. A. Woody, Lubbock; Glenn White, Houston.
George Altman, Toronto; Ed Sanney, California.
J. Schrader, the Paul Bronders, Pittsburgh.
George Eby, Pittsburgh; Lasis Schine, Gloversville, N. Y.
FABIAN’S WARNER ROLE HINGES ON VIEW OF U. S.

. . . Justice Department consent sought for the Stanley Warner president to head producing company after purchase deal

The Brothers Warner, Harry, Albert and Jack, genuine motion picture industry pioneers who opened their first theatre in 1903 and later went on to increased fortune in production, last week announced they were selling the major portion of their holdings in Warner Brothers Pictures, Inc., to a group headed by Serge Semenenko, first vice-president of the First National Bank of Boston.

The spare, two-sentence, official announcement said simply:

"Messrs. Harry, Albert and Jack Warner have agreed to sell the major portion of their holdings in Warner Brothers Pictures, Inc., to a group headed by Mr. Serge Semenenko who plan to continue to operate the company actively and aggressively under strong and competent management. The three Warner Brothers will continue on the board of the company and they and their families will retain a substantial stock interest in the company."

Although the official statement carried no indication of the number of shares involved, it is reported that the figure is close to 800,000 and that the new group has paid $27.50 a share, which would amount to almost $21,500,000.

Jack L. Warner is slated to continue in his present position as production head of the company’s studios in Hollywood. Also playing a role in the deal, but so far an unofficial one, is Simon H. Fabian, president of Stanley Warner Corporation which in December, 1952, took over the controlling interest in the divorced Warner Theatres circuit.

Despite recurrent reports that the veteran circuit operator may head the new management group at Warner Brothers, Mr. Fabian and his associates issued no statement this week. This reticence was attributed to the Federal consent decrees which bar an active interest in a film producing company by an individual who owns a major stock interest in a divorced theatre circuit.

Management Intact

Early this week it was learned that the management of Warner Brothers will be left intact until a clarification is obtained from the Department of Justice as to Mr. Fabian’s possible role in the new setup. Legal papers are being prepared for submission to the Department shortly, and these presumably will explore the consent decree provisions separating production-distribution from exhibition. It is understood Mr. Fabian will not be altered “in the slightest” in the interim—that is, the length of time it takes the Justice Department to render an opinion.

If and when the deal goes through, the Warner brothers and the family will retain about 10 percent of their stock in the company, the total of such stock believed to be between 200,000 and 300,000 shares.

It is further understood that Mr. Fabian’s willingness to assume the helm of the new Warner Brothers management sparked the Semenenko group, although the group is reported to be ready to obtain another executive of Mr. Fabian’s stature if the latter cannot be had. Not so incidentally, the announced plan to continue “active” and “aggressive” management of the company was seen as a pledge that the distribution and studio arms of the company will be kept intact.

The sale of the Warner Brothers stock came in the wake of the contingency sale (Continued on page 31)
A PIN-POINT ON A MAP –

M-G-M took a complete company on the first great Hollywood venture in far-off Pakistan.

A PRODUCTION MIRACLE!
After two years of intensive work, a mighty entertainment emerges based on the turbulent novel of a seductive half-caste girl in

"BHOWANI JUNCTION"

AVA GARDNER as the "Chee Chee" beauty of two worlds.
Among BIG pictures, this is one of the BIGGEST! M-G-M's drama, aflame with love and revolt, fulfills every audience desire to be thrilled and entertained!
M-G-M presents in CINEMASCOPE and COLOR

BHOWANI JUNCTION

STARRING

AVA GARDNER

STEWART GRANGER

BILL TRAVERS

ABRAHAM SOFAER

GEORGE CUKOR

SONYA LEVIEN and IVAN MOFFAT

Directed by "GEORGE CUKOR"

Produced by "PANDRO S. BERMAN"

Based on the novel by "JON HAVETHY"

Photographed in "EASTMAN COLOR"

Screenplay by "SONYA LEVIEN and IVAN MOFFAT"

Art by "L. W. MASON"
A powerful love story filmed by M-G-M in Pakistan against an exotic background of turmoil and revolt!

**BHOWANI JUNCTION**

Starring

AVA GARDNER
STEWART GRANGER

CINEMASCOPE AND COLOR

"A novel about love, lust, violence and conspiracy... Three men and a girl in a relationship of wonderful intricate... Railroad strikes, train derailments, party demonstrations, animosities and the unpredictable ways of love— or of sex."

—New York Times

"A LAND—AND THREE LOVERS—of violent contrasts! Turbulent India is mirrored in the stormy love affairs of a "chee chee" beauty with an Indian, a white man, and a half-caste.

HER HOT-BLOODED "CHEE CHEE" SWEETHEART proves to be heroic in disaster, but dare she tell him what happened to the man who attacked her on that terrible night in an alley dark with lust?

A POWERFUL LOVE STORY FILMED BY M-G-M IN PAKISTAN AGAINST AN EXOTIC BACKGROUND OF TURMOIL AND REVOLT!

WITH

BILL TRAVERS
ABRAHAM SOFAER
SCREEN PLAY BY SONYA LEVIEN AND IVAN MOFFAT
BASSED ON THE NOVEL BY JOHN MASTERS
PHOTOGRAPHED IN EASTMAN COLOR
DIRECTED BY GEORGE CUKOR
PRODUCED BY PANDRO S. BERMAN

An M-G-M Picture
MPAA Directors Discuss Plan for Credit Card to Bolster Grosses

The condition of the box office at present and for the immediate future and what can be done about it was discussed at a two hour meeting of the directors of the Motion Picture Association in New York Monday afternoon.

Among the proposals discussed for giving a lift to patronage was a plan for a national credit card to be issued to the public on lines similar to gasoline credit cards issued by the oil companies. Such a proposal was put forward in a HERALD editorial last January 21. The directors are reported to have discussed ways of testing the plan but no decision was reached.

Various proposals to improve operational efficiency within the industry by altering methods of physical distribution also were discussed.

At the meeting were Eric Johnston, Spyros P. Skouras, Arthur M. Loew, Robert J. Rubin, W. C. Michel, John J. O’Connor, Theodore Black, Abe Schneider, Jack Cohn, William Clark, E. W. Hammons, Sam Schneider, Edward Morey.

FABIAN-WARNER

(Continued from page 26)

in March of the Warner film library (of product up through 1948) to a Canadian group headed by Louis Chesler. The library will be used for TV exhibition, as well as theatrical reissues. The contingency in the $21,000,000 Chesler deal involves a favorable capital gains ruling on the deal by the Internal Revenue Service.

Fabian Enterprises, which purchased the controlling interest in the divorced Warner circuit, is a family enterprise of which Mr. Fabian is president. The profits of Fabian Enterprises are said to go to Mr. Fabian, his sister and other members of the Fabian family. This raises the question of whether even if Mr. Fabian is willing to divest himself of his stock interest in Stanley Warner and Fabian Enterprises, the Justice Department would consider it a complete separation of exhibition and production-distribution interests.

It is pointed out that Justice permitted the members of the Skouras family to separate their interests in production-distribution from exhibition, with Spyros Skouras retaining the presidency of 20th Century-Fox and the late Charles P. Skouras assuming the presidency of National Theatres. Justice Department officials, however, were not too happy about the situation and it remains an open question whether they would permit a similar situation again.

Prime mover in the deal, Mr. Semenenko has been prominent in motion picture industry transactions since the late 1930s. Born in Russia 52 years ago, he was educated in Constantinople and at the Harvard Business School. He began his business career in 1926 with the credit department of the bank of which he now is senior vice-president. He is credited with having played a prominent part in the acquisition of Universal Pictures by Decca Records and in the negotiations in 1951 for purchase of the Warner Brothers family-held stock by the Louis R. Lurie syndicate.

The Lurie deal, involving an offer of $27,000,000, collapsed in the closing stages when the Warners insisted that the purchasers assume liability in litigation pending against the company, and Mr. Lurie’s attorneys refused. Apart from those more spectacular deals, Mr. Semenenko also has been responsible for considerable motion picture financing by his bank.

Meanwhile, Allied States Association, in a telegram signed by its president, Ruben Shor, and general counsel, Abram F. Myers, told the Justice Department Monday that Allied has no objection to Mr. Fabian’s participation if he “in good faith” cuts himself off from any theatre interests.

1904 to 1956

Warner Bros. had its origin in the 90-seat Cascade theatre in Newark, Pa., in 1904, an enterprise of Harry M. Warner, who brought into the business his three brothers, Sam, Albert and Jack. Sam died in 1927, just after he and his brothers had contributed to the birth of sound with their historic "The Jazz Singer."

From 1904 to 1913 the Warner enterprises expanded into distribution and other phases, and in the latter year Warner Features was organized. The Warner Bros. concern of the modern era was organized and incorporated as a producing and distributing firm in 1923, and in 1924 acquired its first theatre in Youngstown, Ohio.

In 1953 came consummation of the reorganization plan which split the Warner company into a new theatre concern and a new production-distribution company in compliance with the consent decree.
You should see...

THE EDDY DUCHIN STORY

because it is a picture for all

who say: catch me a star.

paint me a sunset—but

most of all, tell me a

story! a story that'll

have me laughing.

hurting, spellbound—

and atop the moon!

tell me a story

i'll never forget...

the eddy duchin story!

Tyrone Power
Kim Novak

The Eddy Duchin Story

Co-starring
Rex Thompson • James Whitmore • Shepperd Strudwick

And Introducing
Victoria Shaw

Screen play by Samuel Taylor • Story by Leo Katcher • Piano recordings by Carmen Cavallaro

Produced by Jerry Wald • Directed by George Sidney • Associate Producer: Jonie Taps • A Columbia Picture

Cinemascope Color by Technicolor
THE EDDY DUCHIN STORY

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...THE UNPRECEDENTED ADVANCE PUBLICITY HAS BEEN GAINING MOMENTUM FOR MONTHS AND WILL CONTINUE TO BUILD FOR MONTHS...ALL ACROSS THE COUNTRY!

THE EDDY DUCHIN COMMEMORATIVE CONCERT at Town Hall in New York, in February, started the opinion-makers talking...writing...telecasting...drum-beating! Advertised to millions! Publicized to millions more!

100,000,000 TV AND RADIO VIEWER-LISTENER IMPRESSIONS in first few weeks alone, over every major network in the country. SEEN on the Perry Como Show, Stop the Music, Ted Mack's Matinee, Jack Paar Show, Tex and Jinx, Maggi McNellis' Top Ten Dance Party, Music Week Show, etc., etc. HEARD on the Bing Crosby Show, Jane Pickens Show, Week-day, Monitor, Mitch Miller Show, Luncheon at Sardi's, Bob Crosby Show, John Gambling Show, Ruby Mercer Show, Mary Margaret McBride, Bob Haymes Show, Martha Wright Show, etc., etc.!

MAGAZINES AND NEWSPAPERS COAST-TO-COAST have been — and will be — plugging it! Watch Life, Saturday Evening Post, Seventeen, Parade, Coronet, American Magazine, This Week, Esquire, Woman's Day, American Weekly, Mademoiselle, UP, King Features, every fan publication!
PERMISSIVE KEY WORD FOR CODE

... Shurlock tells Federation the Production Code cannot be called restrictive; cites aim of Code Administration generally

"The (Production) Code is basically a permissive document, not a restrictive one," Geoffrey Shurlock, director of the Production Code Administration, told the members of the motion picture department of the International Federation of Catholic Alumni this week at its annual luncheon at the Hampshire House, New York.

"Its aim," he said, "is to tell producers how they can treat any subject—that is, in consonance with sound moral principles. Only half a dozen areas of subject matter are totally forbidden; purely on grounds of expedience. This phase of the Code can be amended any time the organization chooses.

"But what cannot be amended is the basic approach of the Code; that all subject matter must be treated morally, first and foremost; and secondarily, within the confines of decency and reasonable good taste."

Mr. Shurlock then told how these moral principles are applied and cited a statement by Joseph Breen—"Our aim is to make certain that films are reasonably acceptable, morally, to reasonable people."

He said that to achieve this, "we bear in mind that Hollywood movies are meant for mass family entertainment. In this respect they differ fundamentally from most foreign films, which are intended primarily for adult audiences.

"No matter how refractory the basic material, the purpose of the Code is to treat it in such a manner that the end result will neither frustrate the intelligent, nor offend the innocent. By and large, we feel that we attain this objective."

He added that although films have been accused of naiveté "in hammering home so perceptibly that virtue gets its due reward," there is proof morality pays dividends not only here, but in other countries. He cited an article in the French trade paper, Le Film Francais, which was called "Scandal Doesn't Pay."

Cites "Spade-Work"

In discussing the workings of the PCA, Mr. Shurlock told the Federation, "Though the quality of our work does not always meet with your unqualified approval—this we learn to our sorrow, twice monthly—nevertheless we want to brag a bit about the quantity of the spade-work that, over a period of 18 years—to take one instance—has managed to convert a shocking novel like 'Serenade', to a picture which you rate as A-1.

"There are many in this room who know how many hundreds of cases there are, like the above, out of the 10,000-odd pictures referred to, in which the spadework done by the PCA approaches the proportion of a major job of excavation. This labor of ours not only contributes to better movies; we like to think, also, that it makes happier and easier the task of moral assessors like yourselves."

Mr. Shurlock also discussed the phrase, "adult picture." He said there has been much concern lately as to whether or not Hollywood films are veering too much in that direction and that the concern is justified if the term "adult" is used to connote something questionable. However, he believes an adult picture "ought to mean one which appeals directly to the grown-up mentality and which adolescents can take or leave. . . Looking back over the past year or so, perhaps the most adult picture I recall is 'A Man Called Peter.'"

He added that "The End of the Affair" is perhaps the most mature in treatment of films dealing with sex and sin.

Foreign Market Big

He also spoke of a new problem on the horizon—"the foreign market for Hollywood films is becoming larger and more important. . . Last year we received well over 45 per cent of our revenue from abroad. If this proportion continues to rise, it will be inevitable that the industry will have to think more and more of what will interest and attract audiences outside the U. S. A."

Mr. Shurlock told the Federation, "In guiding and purifying the yearnings of the movie public, people like yourselves play a vital part. We of the Code Administration are profoundly grateful for your interest and support. We seem to have worked together well in the past. There is nothing on the horizon that can endanger this happy state of affairs, provided we continue in mutual tolerance and understanding."

Disney, RKO Plan Foreign Deals

RKO Radio will distribute four new Walt Disney full-length features and accompanying short subjects in Latin America, the Far East (excluding Japan), Australasia and Switzerland, it is jointly announced by Walter Branson, vice-president in charge of world wide distribution for RKO, and Leo Samuels, representing Walt Disney. Mr. Branson and Mr. Samuels also disclosed that RKO will distribute world wide a series of 18 single-reel Walt Disney re-release classics.

Round Table Is Sought, Says Blank

Another call for an industry round table—and including Allied States "gladly"—has come from the Theatre Owners of America, as its president, Myron Blank, returned to New York headquarters last Wednesday after five weeks in Europe.

"Unless there is self-regulation, we will certainly get legislation," he said. He added he is against such legislation, and "men of good will should sit down" to see what they may do to avoid it. He predicted the legislation would result from recommendations to Congress by the Senate Small Business subcommittee which is now investigating the business.

Someone from TOA will sit in, by invitation, on the Allied Emergency Defense Committee meeting May 22 in Washington, Mr. Blank promised. He found in Europe that governmental regulation of film rentals seems to benefit the industry. Julius Gordon, National Alliance, also overseas and will report to his organization on such regulation, he said.

At the Cannes Film Festival, he spoke to many European picture-makers, he said, about our need for their product. He added he urged these persons to make pictures which would be suitable for the market and also give them a profit. He also stressed these aspects, he reported, in speeches to French and British film industry organizations.

He has invited some 150 executives of foreign film industries to the 1956 annual convention and trade show September 19-25 in New York, and predicts it will have an international theme. He cited at least 40 acceptance from French officials. There will be at that convention a profitable interchange of information, he believes.

He also reiterated the TOA hopes to have an industry "film fair" rather than a "film festival." He stressed that at a fair product is on display rather than competing.

Trampe Elected President Of Film Carriers Group

Ray Trampe of Milwaukee was elected president of the film carriers group of the National Film Service during the semi-annual meeting in New York. Ira S. Stevens, executive secretary of National Film Service, was named to the same post with the film carrier group, replacing Clint Weyer, who resigned because of poor health. Other officers named for the carrier group were M. S. Wycoff of Salt Lake City, vice-president, and George Callahan of Pittsburgh, treasurer. Named to the executive committee were M. H. Brandon of Memphis, chairman; Earl Jameson Jr. of Kansas City; Mr. Trampe, and John H. Vickers, Jr., of Charlotte.
EVERYTHING ABOUT IT IS BIG!

Spectacular CinemaScope and Technicolor vistas never before possible! Teeming with mammoth thrills out of Africa’s darkest heart!

"SHOULD BE TOP GROSSER!"
Daily Variety


Watch for the BIG exploitation campaign from Columbia!
HOLLYWOOD GUESSING THE WARNER FUTURE

ESTEEMED EDITOR:

Professional Hollywood took the news of the Warner sale calmly. There had been some conditioning for it. The family’s sale of its whopping picture library to television had been a strikingly uncharacteristic action, running totally contrary to the Warner tradition of rock-solid resistance to competition of any and all kinds.

Something Afoot

Then, the failure to react typically, or even by immediate replacement, to the surprising resignation of vice-president Mort Blumenstock after a quarter-century of virile dedication to the promotion of Warner prestige and policy had been construable as a signal to the watchful that change, of one sort or another, was surely afoot in Burbank.

And in the final days before the ultimate affirmation came through channels, the forever frank and forthright Warner brothers had withdrawn unstypically behind a wholesale “no comment.” The news surprised the townfolk, to be sure, but it didn’t panic a professional population that had become hardened in recent years to seeing another major studio change hands again and again without upsetting the employment applecart noticeably.

Probably the most surprising feature of the sale announcement, from the point of view of the professional worker in production, was the statement that Col. Jack L. Warner is to continue in charge of production. It would be a tougher assignment than Diogenes’ to find a production worker, from producer, director, writer, actor and camera man on down to the last man on a Hollywood payroll, or off of one, who could be persuaded to believe for a moment that Col. Warner is going to take production orders from the Serge Semenenko group or any member of it.

Minding the Store

Taking orders is not one of his talents, and nobody who knows him figures he’s likely to want to begin learning how in his hale and hearty 64th year. On the contrary, the professional conceives of this aspect of the sale agreement as tantamount to a promise on his part to keep the store open and running until the new storekeeper is ready to take over. From this point of conclusion the production worker, whose professional interest is certain to be affected in some degree, moves on into conversational speculation as to the identity of the executive who will take over from Col. Warner when time for taking over eventually comes.

One of the leading candidates in this entirely conjectural canvas of successive possibilities is Jerry Wald, holder at this writing of an officially equivalent post at Columbia studio, but widely and variously reported to be in negotiation for a change of contract status. Producer Wald made his name and fame, inclusive of his presentation of the Academy’s Irving G. Thalberg Award, under the Warner trademark.

Reported Groomed

Frequently during his long stay at the Burbank studio he was reported under grooming for the Warner responsibility. There was no doubt in most quarters, especially after his “Johnny Belinda,” of his ability to handle the studio, but the assignment didn’t materialize and he left the company and fame, inclusive of his present post fosters the professional thinking in his behalf at this point.

A numerically strong section of the professional citizenry looks further back into Warner history and comes up with the name of Darryl F. Zanuck as likelyest-to-succeed Col. Warner. Like Mr. Wald’s, the early Zanuck name and fame were born and worn on Warner production premises. Like Mr. Wald’s, his career took him from there to the formation of an independent production partnership and on from there to charge of a major studio’s production.

Not so much like Mr. Wald, in that his present freedom to decide what he’ll do next is of his own making and is temporary, vice-president Zanuck of 20th Century-Fox doubtless could take over the Warner obligation if he wished to do so. But this section of professional analysts bogs down when it comes to the matter of stating a reason why the wish might overtake him.

[Late Tuesday Spyros Skouras announced an independent production deal for Zanuck.]

LeRoy Mentioned

Another Warner graduate mentioned as qualified for the post to be vacated by Col. Warner is Mervyn LeRoy, now back at work on the Warner acreage, and Academy-awarded for that distributor’s “Mister Roberts,” after a long stretch of years as producer and director (“Quo Vadis?,” to name the biggest) of MGM productions. The LeRoy record embraces many or most of the experiences that go to rounding out a production proficiency equal to the requirements of studio direction.

He started in vaudeville, switched to writing, moved over to directing, then to producing, sometimes combining the latter two. Whether he could swing a major studio is a moot question his adherents answer in the affirmative. Whether he would want to is another question. At 56, with a many personal awards in hand as most men expect to accumulate in a successful lifetime, the job might strike him as just what he needs to wind up his career in a cloud of glory.

Other names are heard in mention: Louis B. Mayer, David O. Selznick, Samuel Bischoff, Don Hartman. But other sequels to the Warner sale are heard in mention, too. Foremost among these is the possibility that the new management of the Warner company may decide to dispense with the standard head-of-production post entirely, and turn the company’s destiny in the direction of company-financed independent production units, company-housed and collectively-serviced as to wardrobe, mechanical facilities of all kinds, laboratories and so on. A growing proportion of the community’s industry analysts believe that is the way Hollywood at large is sure to go, eventually.

Deutsch Producing

Production of “A Pattern of Malice,” the picture to be based on “A Public Figure,” the Kraft Theatre teleplay based on the tell-all type of periodical, is in good hands. In good hands it could have been sensationalized beyond general use. In producer Armand Deutsch’s it is quite likely to set for Hollywood a long-needed standard for the cinematic treatment of story properties acquired from television, for the Deutsch record of film production is one of unswerving devotion to quality and the present undertaking will take its place alongside his “Three Guys Named Mike,” “Kind Lady” and “Green Fire” in his lengthening list of screen credits.

He says, “If I ever win an Academy Award I want it to be given for quality and nothing else. There is no finer reward than to have one’s work approved on grounds of quality — especially by his fellow professionals, who are the best informed and most critical. I have never made a picture which I didn’t believe had prospects of quality and I never shall.”

Weidman Writing

The producer of “The Magnificent Yankee” and “The Girl Who Had Everything” engaged Jerome Weidman, the author of “I Can Get It for You Wholesale” and other successful novels, to write the screenplay for “A Pattern of Malice,” and in the course of their extended conferences on the script the producer and the author broadened, deepened and elaborated the single-stranded “A Public Figure” story for the theatre. They are not divulging the details of their departures from the teleplay, but the producer says, in answer to the usual question about the policy of changing the title of a teleplay already seen by perhaps 50,000,000 potential theatre-goers, the alterations are substantial and important enough to prevent disappointment among theatre-goers who may have seen the original on TV. Precisely this procedure might turn out to be the long sought method of taking the best of TV for the theatre without incurring the box office handicap of title familiarity.

WILLIAM R. WEAVER.
HOLLYWOOD BUREAU

"Fire Down Below," a Warwick production for Columbia release, stands out among the most imposing of the five new films turned over to the cameras during the week. It has impressive billing power—Rita Hayworth, Robert Mitchum, Jack Lemmon, Technicolor, CinemaScope—and it comes (if turf talk may be permitted) from a smart barn. That is to say, the producers are Irving Allen and A. R. Broccoli, whose pictures have run up a record of prodigious prosperity, wherever, and with whomever, filmed. This one's filming in Trinidad, under direction of Robert Parrish. On its own, Columbia started two other pictures.

"The White Squaw" is being produced by Wallace MacDonald and directed by Ray Nazarro, with David Brian, May Wynn, William Bishop and William Leslie. "Cha, Cha, Cha," another in the current Columbia vein of rhythm subjects, and it has the Mary Kaye Trio, Perez Prado, Sylvia Lewis, Stephen Dunne and Gonzalez among the player personnel. Sam Katzman is producing the film, with Fred Sears directing.

Bel-Air Productions, whose production of 12 pictures within 12 months is a new high in the field of independent productions, started "Fort Laramie," for United Artists release. John Debney, Frances Helm, Greg Palmer and Don Gordon are principals. Aubrey Schenck is executive producer, Howard W. Koch is producer, and Lesley Selander is director.

"The She-Creature" is a provocatively titled project of Golden State Productions for American International release. Its cast is composed of such staple performers as Chester Morris, Marla English, Ron Randell, Cathy Downs, Lance Fuller, Tom Conway, Friesa Inescort, El Brendel and Frank Jenks. Behind the camera line are executive producer Samuel Z. Arkoff, producer Alexander Gordon and director Edward L. Cahn.

PARAMOUNT HONORS WELTNER IN 26-WEEK SALES DRIVE

The Paramount domestic distribution organization will honor George Weltner, world sales head, with a 26-week sales drive from July 1 to December 29. Called "Paramount's Salute to George Weltner," the tribute, in which every employee in all branches will participate, is in recognition of the distribution executive's 34 years of service to the company. The drive will be divided into two periods of 13 weeks each, the first to include the two Paramount Weeks, July 25-August 7 and the second, starting September 30, to conclude with a "Booker-Salesman Month."
ALFRED HITCHCOCK'S
THE MAN WHO KNEW TOO MUCH
James Stewart, Doris Day.
VistaVision and Technicolor

PERLBERG-SEATON'S
THE PROUD AND PROFANE
William Holden, Deborah Kerr,
Thelma Ritter, Dewey Martin.
VistaVision

THE LEATHER SAINT
Paul Douglas, John Derek,
Jody Lawrance, Cesar Romero.
VistaVision

THAT CERTAIN FEELING
Bob Hope, Eva Marie Saint,
George Sanders, Pearl Bailey.
VistaVision and Technicolor

PARDNERS
Dean Martin and Jerry Lewis.
VistaVision and Technicolor
June Bustin’ Out All Over
With 7 Pix In Prod’n; 13
To Roll In Next 7 Months

In accelerating even the studio’s current high of six films before the cameras, and in a move to continue its production upbeat, Paramount has scheduled 13 more pix for lensing within next seven months. Five of the films are slated to start in June, and with two of the pix currently shooting still before the cameras at that time, Par will hit an all-time production high with seven films in production simultaneously that month.


Pix set for Fall are: “The Sons of Katie Elder,” starring Alan Ladd with Samuel J. Briskin producing, to roll in August; “Papa’s Delicate Condition,” starring Fred Astaire with Robert E. Dolan the producer, and Alfred Hitchcock’s “From Amongst the Dead,” for September filming; “The Joker Is Wild,” starring Frank Sinatra with Samuel J. Briskin producing, and Charles Vidor directing; “Joey,” starring Anthony Perkins, with Alan Pakula producing; and an untitled Martin & Lewis comedy to be directed by Don McGuire; all three to roll in October; “Teacher’s Pet,” starring Clark Gable for Perlberg-Seaton; “The Red Nichols Story,” starring Danny Kaye, a Shavelson and Rose production; latter two are to be lensed in November.

The six films now in production are “Funny Face,” “The Loves of Omar Khayyam,” “The Lonely Man,” “The Maverick,” “Gunfight at the OK Corral,” and “Hollywood Or Bust.” “Gunfight” and “Bust,” Hal Wallis productions, will still be filming in June.
Cinerama in A Deal with Other Units

Cinerama Productions Corp. expects to complete satisfactorily its current negotiations with Stanley Warner Corp., Cinerama, Inc., and the Lansing Foundation, aimed at smoother working relations and more satisfactory financial returns to Cinerama Productions, it was announced by Milo J. Sutliff, president of Cinerama Productions, at the May 15 annual meeting of stockholders at the Barbizon Plaza Hotel, New York.

Mr. Sutliff told the stockholders in his view the corporation had made admirable progress over the last year and a half in cutting expenses and renegotiation of contracts aimed at more favorable terms. He was optimistic concerning the future. The deals with the other companies currently pending, he said, would make for a unity of purpose and to eliminate overlapping of function and disagreements. Further details, Mr. Sutliff added, would be forthcoming after completion of the various impending deals.

The net profit of the company for the year ended October 31, 1955, Mr. Sutliff said, was $227,005.14 before taxes, as compared with $161,887.60 before taxes for the same period in 1954.

Board Members Reelected

All seven members of the board of directors were reelected by the stockholders at the meeting. These are: Louis B. Mayer, Milo J. Sutliff, Perry N. Selheimer, Ira S. Stevens, Theodore R. Kupferman, John R. Boland and Irving N. Margolin. The stockholders ratified a stock option arrangement for Mr. Sutliff, tendered as an inducement to continue with the company, which Mr. Sutliff has served as president, without salary. Granted is an option on 5,000 shares of the company's stock, exercisable between December 1, 1956, and December 1, 1959. According to the company's annual report there are now 1,024,000 shares outstanding, and options and warrants representing 35,500 shares.

Mr. Sutliff told the stockholders the company had paid off in full, as of June 24, 1955, the loan at the Banker's Trust Company, which at one time had been $1,600,000. The present negotiations with Stanley Warner, he said, are aimed at arranging for a percentage to be paid to Cinerama Productions currently of income from future productions.

Negotiations with the Lansing Foundation, he said, call for the reduction and termination of the company's obligation to the Foundation in connection with its original interim loan made prior to the final transfer of Cinerama Productions' rights and obligations in the Cinerama process to Stanley Warner.

Baltimore Judge Upholds "Golden Arm" Censor Ban

Baltimore: Judge Joseph Brynes in City Court here upheld the ban on the showing of "The Man with the Golden Arm" by the Maryland Board of Motion Picture Censors. "After viewing the film it became clear to this court why a number of film critics deplored the bad taste shown by the producer in filming the story," Judge Brynes ruled. The United Artists home office has announced that it will appeal the ban.

RKO Name Change Is Approved

The members of the board of directors of RKO Theatres Corporation, meeting for the first time since the stockholders approved the acquisition of the assets of the Cleveland Arcade Company, including its controlling stock of Gera Corporation, has announced a change of name to RKO Industries Corporation. Three new directors have been appointed and new officers elected. These are: Albert A. List, chairman of the board and president; William A. Broadfoot, vice-chairman of the board, and Sol A. Schwartz, executive vice-president. Mr. Schwartz will continue as chief executive of RKO Theatres, Inc.

Other officers of RKO Industries Corporation include: Dudley G. Layman, financial vice-president; William F. Whitman, secretary and general counsel; Fred E. Squire, treasurer; Harold E. Newcomb, comptroller; Edward Avery and Earl Chadwick, assistant treasurers; Louis Joffe and Lloyd G. Wilson, assistant secretaries.

The three new members of the board are Mr. Broadfoot, General Royal B. Lord and A. H. Parker. Mr. Broadfoot is chief executive of the U. S. Finishing Department of Standard Oil, which is currently the chairman of the executive committee of Gera, and Mr. Parker is president of the Old Colony Trust Company in Boston. The other seven directors are Theodore R. Colborn, David J. Greene, Dudley G. Layman, Albert A. List, A. Louis Oresman, Edward C. Whitman and Sol A. Schwartz. RKO Industries Corporation is a diversified enterprise with approximately 6,500 employees and has two principal subsidiaries: RKO Theatres, Inc., and RKO Gera Corporation. RKO Theatres operates 83 houses in the principal cities of the United States.

SuperScope Agent Named

Eichberg Films of Berlin, Munich and Frankfurt, Germany, has been named exclusive representative of the SuperScope anamorphic widescreen processes in Europe, it is announced by Joseph Tushinsky, president of SuperScope. Eichberg Films will handle the servicing of SuperScope in Germany, France, Austria and Spain.

N. C. Allied Meets in Minneapolis

MINNEAPOLIS: Senator Hubert H. Humphrey (D., Minn.) recently expressed himself as "hopeful" that the House Ways and Means Committee will act favorably on the motion picture industry's request for repeal of the remaining 15 per cent admission tax. He expressed this view in a telegram to Benjamin N. Berger, president of North Central Allied, which was read at the opening session of the annual convention here.

Senator Humphrey, chairman of the Senate Small Business Subcommittee, had been invited to speak at the two-day session but was unable to attend because of the pressure of business in Washington. Approximately 150 exhibitors from Minnesota, the Dakotas, and Northwestern Wisconsin heard Mr. Berger's opening address, a sharp attack on film distributors for their refusal to agree upon rental terms for the small theatres, based on the ability to pay.

Stanley Kane, executive counsel of NCA, warned that three major problems loomed ahead, most important of which is the recommendation of an amendment industry fact-finding commission that the minimum wage be raised to $1.00 an hour, and that the income from drive-in movie tickets and dance halls be increased to one dollar per hour. He also warned that the State League of Municipalities, which meets in June, is prepared to recommend passage of state legislation next winter which would permit the imposition of municipal admission taxes. The third pitfall ahead, he said, would be a heavy blow to mid-summer drive-in theatre patronage.

Al Sindlinger, principal speaker of the afternoon, voiced optimism for the exhibitor in the future, giving his recipe for theatre increases in ticket sales. He warned that theatres "stop competing with themselves" via film company sponsored television programs. He also suggested a drive to regain the dwindling women audiences, and a resumption of children's shows to capture "the 300,000 children who turn 12 years of age each week."

Louis Calhern, Actor, Dies

Louis Calhern, 61, for over 40 years a stage and screen actor, died in Japan May 12 of a heart attack. He had been awaiting scenes in which he was to figure in MGM's "The House of the April Moon," in which he had been assigned the role of Colonel Pudry. The actor died at his hotel. After a long and distinguished Broadway career, he appeared in many films, including "The Magnificent Yankee," "Rhapsody," "The Magnificent Yankee," "Invitation," "Arch of Triumph," "The Life and Death of Emile Zola," "The Count of Monte Cristo," and "The Last Days of Pompeii."
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THE BEST HOUSES IN THE LAND ARE RINGING THE BELL WITH "COCKLESHELL"!

COLUMBIA PICTURES presents A WARWICK Production

JOSE FERRER • TREVOR HOWARD
COCKLESHELL HEROES

CinemaScope
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Watch those top dates pour in to Columbia!
THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended May 12 were:

Albany: ALEXANDER THE GREAT (U.A.).
Atlanta: COCKLESHELL HEROES (Col.); THE REVOLT OF MAMIE STOVER (20th-Fox); ROCK AROUND THE CLOCK (Col.); TRIBUTE TO A BAD MAN (MGM).
Baltimore: BIRDS AND THE BEES (Par.); JUBAL (Col.); MEET ME IN LAS VEGAS (MGM).
Boston: GODZILLA, KING OF THE MONSTERS (Embassy); MEET ME IN LAS VEGAS (MGM).
Buffalo: BIRDS AND THE BEES (Par.); THE HARDER THEY FALL (Col.); THE REVOLT OF MAMIE STOVER (20th-Fox).
Chicago: THE LAST HUNT (MGM) 2nd week; MEET ME IN LAS VEGAS (MGM) 4th week.
Cleveland: AUTUMN LEAVES (Col.); SAMURAI (Fine Arts); TRIBUTE TO A BAD MAN (MGM).
Columbus: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week.
Denver: FORBIDDEN PLANET (MGM); GABY (MGM) 2nd week; LETTERS FROM MY WINDMILL (Tohan) 2nd week; MIRACLE IN THE RAIN (W.B.); SAMURAI (Fine Arts).
Des Moines: THE REVOLT OF MAMIE STOVER (20th-Fox).
Detroit: ALEXANDER THE GREAT (U.A.); THE HARDER THEY FALL (Col.).
Hartford: BIRDS AND THE BEES (Par.); DIABOLIQUE (UMPO) 3rd week; THE HARDER THEY FALL (Col.); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 4th week; SERENADE (W.B.); THE SWAN (MGM) 2nd week.
Indianapolis: THE BOLD AND THE BRAVE (RKO); THE REVOLT OF MAMIE STOVER (20th-Fox).
Jacksonville: BIRDS AND THE BEES (Par.); COMANCHE (U.A.); PATTERNS (U.A.); TRIBUTE TO A BAD MAN (MGM).
Memphis: THE BOLD AND THE BRAVE (RKO); JUBAL (Col.).
Miami: THE REVOLT OF MAMIE STOVER (20th-Fox).
Milwaukee: ALEXANDER THE GREAT (U.A.); THE MAN WITH THE GOLDEN ARM (U.A.) 3rd week; MEET ME IN LAS VEGAS (MGM).
Minneapolis: THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week.
New Orleans: ALEXANDER THE GREAT (U.A.); ANYTHING GOES (Par.); THE HARDER THEY FALL (Col.); HILDA CRANE (20th-Fox); SLIGHTLY SCARLET (RKO).
Oklahoma City: BIRDS AND THE BEES (Par.); GABY (MGM) 2nd week; THE HARDER THEY FALL (Col.); THE LADYKILLERS (Cont.) 2nd week; THE MAVERICK QUEEN (Rep.) 2nd week.
Philadelphia: ALEXANDER THE GREAT (U.A.); HILDA CRANE (20th-Fox); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 3rd week; MEET ME IN LAS VEGAS (MGM) 5th week.
Pittsburgh: DIABOLIQUE (UMPO) 3rd week; THE HARDER THEY FALL (Col.); THE LADYKILLERS (Cont.)
Portland: FORBIDDEN PLANET (MGM) 2nd week; THE HARDER THEY FALL (Col.); SERENADE (W.B.) 2nd week.
Providence: DIABOLIQUE (UMPO); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 2nd week; NEVER SAY GOODBYE (U-I).
Toronto: THE CONQUERER (RKO); HILDA CRANE (20th-Fox); THE LADYKILLERS (Cont.) 7th week; OKLAHOMA (Magna) 3rd week.
Vancouver: THE BENNY GOODMAN STORY (U-I); SERENADE (W.B.).
Washington: COMANCHE (U.A.); HILDA CRANE (20th-Fox); MEET ME IN LAS VEGAS (MGM); PICNIC (Col.) 12th week.

Paramount Eastern Division Meets

BOSTON: A meeting of Paramount's eastern division was held here May 14-15, the company announced. George Welther, Paramount world wide sales head, presided. This was the third in a series of seven scheduled divisional meetings over which Mr. Welther is scheduled to preside. The Boston gathering focused on sales programs for current and forthcoming product, including "The Ten Commandments" and "War and Peace", both of which will begin release in 1956.

To Premiere African Film

"Man of Africa," produced there with an all-native cast by John Grierson, has been acquired for presentation in the Western Hemisphere by Elen Distributing Co., Inc. of New York, and will have its American premiere soon, it is announced.

UPA Opens New Studio in London

Stephen Bosustow, president of UPA Pictures, Inc., announced that UPA, Ltd., a European branch, is officially established in London and is starting production on its first animated television spot. The new studio, headed by Leo Salkin, UPA Bank director, will house a staff of 20 Britons and Americans. Mr. Bosustow returned from a month's visit to Europe to be present with vice-president Don McCormick at the formal opening of UPA's expanded studio facilities in New York. UPA in New York is primarily involved in television commercial production.

Abe Dickstein Again Heads UJA in New York

Abe Dickstein, Atlantic District manager of exchanges for 20th Century-Fox, is again chairman of the United Jewish Appeal of Greater New York for a drive among exchange employees and executives, UJA announced. The United Jewish Appeal of Greater New York is the sole fund-raising agency in the metropolitan area for the United Israel Appeal, the Joint Distribution Committee (including ORT), the New York Association for New Americans, the National Jewish Welfare Board, and the American Jewish Congress. The New York UJA's fund goal is $109,205,000.
Johnston to England on Problems

Eric Johnston, president of the Motion Picture Association of America, plans to visit London, possibly in June, to discuss British and American film problems, according to Sir Tom O’Brien, labor member of the British Parliament and general secretary of the National Association of Theatrical and Kinematograph Employees. Sir Tom revealed that Mr. Johnston had told him of his intended visit, which will include other European capitals as well. Sir Tom also said he had held informal talks with Richard Walsh, IATSE president, and had invited Mr. Walsh to visit London for further talks on common labor problems.

Noting that he welcomed Mr. Johnston’s planned London visit, Mr. O’Brien said that talks there will be formal. He acknowledged the London talks could be construed as preliminary conferences for the projected fall negotiations for renewal of the Anglo-American pact.

Sir Tom forecast that pact talks would be “unusually difficult” in the face of what he termed pressures in Parliament to increase the quota for British films as well as pressures to lessen the number of American films imported to save dollars. He added: “I personally have a great sympathy with the Herculean task that will confront Eric Johnston when these talks take place.” Sir Tom criticized the disparity in the respective playing time occupied by the films of Britain and the United States. He said that British films occupy less than two per cent of the playing time in American theatres, while United States pictures have 80 per cent of the playing time in Britain. He added that there will be pressure on any British Government to try to remedy this situation.

Todon Schedules Eight Films Over 12 Months

Todon Productions will invest a total of $9,250,000 in the filming of eight features within the next 12 months, the company announced. Owned by Tony Owen and Donna Reed, the company already has six of the eight story properties in various stages of pre-production activity with two set to roll this summer. Todon currently has five features in release in the United States and global markets.

Clampett Plans Film

Robert Clampett and his wife, Sody, plan a motion picture production to star “Cecil the Seashell Serpent,” “Beany,” “Willie the Wolf,” and other Clampett-created puppet and cartoon characters of radio and TV. Mr. Clampett’s recently-formed Clampett-Toon Commercials, Inc. will finance the projected film in wide screen and color.

United Artists Holds ‘Trapeze’ Previews

United Artists is flying 135 newspaper, magazine and TV-radio representatives from 30 cities to three special press previews of the Hecht-Lancaster CinemaScope production of “Trapeze” in New York, Chicago and Los Angeles, it is announced by Roger H. Lewis, United Artists national director of advertising, publicity and exploitation. The advance showings, designed to hypoprene the current “Trapeze” promotional campaign, were launched in New York with a press preview at the Victoria theatre. The Los Angeles preview is set for May 23 at the Academy theatre for press representatives from the local area and also San Francisco, Portland, Seattle, San Diego and Salt Lake City. A press showing on the same date at the Esquire theatre in Chicago will be attended by newsman from Dallas, Kansas City, Cleveland, Detroit, Indianapolis, and other points. Newspaper and magazine reviewers and editors from key publications across the country were represented at the New York showing.

“Trapeze” will have its New York premiere at the Capitol theatre June 4, United Artists announces. The red-carpet opening will be attended by Lancaster, Curtis and Sir Carol Reed, who directed the film. James Hill, the producer, and Harold Hecht are also expected to attend.

King Brothers Plan Television Series

HOLLYWOOD: The newly-formed television department of the King Brothers has completed final preparation for its inaugural series, “The Adventures of Sinbad the Sailor.” The pilot film has a script by Fred Frank, co-author of “The Greatest Show on Earth,” “The Ten Commandments” and “Samson and Delilah.” Photographs are by Jack Cardiff, who did “The Red Shoes.” Location filming starts June 5 on location in Persia and Turkey, with Kurt Neumann directing. Associate producer is Barry Crane.

Garfman Heads Drive

Harry Garfman, Brooklyn and Queens business representative of Local 306, Moving Picture Machine Operators, has been named chairman of the motion picture industry division of the drive conducted by the Cystic Fibrosis Association.
Now that Howard Hughes' *The Conqueror* has been launched and is heading for the greatest gross in RKO's history... the combined promotion forces of RKO are being focussed on Edmund Grainger's "GREAT DAY IN THE MORNING"

**FIRST TARGET**...The Big Denver-Salt Lake Area Premiere May 16-17, embracing more than 100 theatres in five states... backed by a tremendous National Campaign with coast-to-coast NBC-TV and Mutual network promotion.

**WATCH IT GO!**
THE BUGLE BLAST THAT ECHOED THROUGH HISTORY!

From Robert Hardy Andrews' Civil War best-seller that thrilled all America!

EDMUND GRAINGER presents

GREAT DAY IN THE MORNING

superscope made in technicolor

starring VIRGINIA MAYO - ROBERT STACK - RUTH ROMAN - ALEX NICO

with RAYMOND BURR - LEO GORDON - REGIS TOOMEY - Directed by JACQUES TOURNEUR - Screenplay by LESSER SAMUELS - Produced by EDMUND GRAINGER
Iowa Allied In Meeting

OMAHA: The Allied Independent Theatre Owners of Iowa and Nebraska, at the concluding session of its meeting here, approved several resolutions designed for consideration by the distributors. These were:

"Given an adequate supply of suitable pictures to be played on availability at prices they can afford, the exhibitors can and will win back their audiences."

"We recognize that the existing acute film shortage is the basic evil in the business today and we recommend to the Attorney General and to the Senate Select Committee on Small Business that the so-called divorced circuits be permitted to engage in the production and distribution of films under such reasonable terms and conditions as will prevent any recurrence of former monopolistic acts and practices and at the same time not discourage the circuits from bringing additional product into the market."

"That we petition the Attorney General for a more forceful and vigilant policy by the anti-trust division of the Department of Justice in policing and assuring compliance with the decrees in the Paramount case, particularly as regards the pre-releasing of pictures, the forced raising of admission prices, unreasonable clearances and unreasonable delayed availabilities on top quality pictures needed to attract patrons into the theatres."

Responding to a request from the Allied Theatre Owners of Iowa, the distributors announced, "We are convinced that such a policy is needed and can be achieved through the vigilant enforcement of the anti-trust division of the Department of Justice to prevent any recurrence of former monopolistic acts and practices and at the same time not discourage the circuits from bringing additional product into the market."

The distributors also noted that the shortage of films available for exhibition is due to the lack of new product being released and urged the distributors to work towards releasing new product on a regular basis to prevent the shortage from continuing.

Kelly Wedding Film Released by MGM

Metro-Goldwyn-Mayer is currently distributing a documentary featurette, "The Kelly Wedding," covering the marriage of Grace Kelly and Prince Rainier. Filmed in CinemaScope and color, the 30-minute film was produced by Cital Monaco at the request of Prince Rainier and with the cooperation of the Compagnie Francaise Films. The religious and civil ceremonies, views of Monaco, including the palace and the inhabitants, are on view in the film.

Drive-in Refurbished

JACKSONVILLE, FLA.: The Normandy Twin Open Air Theatre here has been completely modernized over the past few months, manager Jim Corey announces. The drive-in was acquired by Loew's Theatres in June 1955, and 300 additional in-car speakers have been added, along with new concession facilities and an emergency power unit.

Mr. Corey stated that the theatre was designed to attract patrons into the theatres."}

Columbia Pictures Announces That Prints of the Following Pictures Are Now Available in Our Exchanges for Screening

**VICTOR JANET MATURE • LEIGH SAFARI**

with JOHN JUSTIN • ROLAND CULVER

Liam Redmond • Earl Cameron • Orlando Martins

Screenplay by ANTHONY VEILIIER • Directed by TERENCE YOUNG

Produced by IRVING ALLEN and ALBERT R. BROCCOLI

A WARWICK Production

CinemaScope • Color by TECHNICOLOR

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**RKO Library In 40 Spots**

The RKO Radio Pictures film library, acquired by Matty Fox’s C & C Television Corp. for release to television in the U. S. and Canada, already has been sold in 40 of the 242 TV markets, according to a C & C Television official. He indicated that thus far the company has realized a "profit close to $4,000,000." The library of 750 features and 924 short subjects was acquired for $15,200,000 of which $12,200,000 was paid immediately with the balance to be paid within three years.

Meanwhile, E. H. Ezzer, C & C vice-president and general sales manager, announced that Jerome M. Weisfeldt, veteran film salesman, has been added to the company’s sales force.

**RKO to Release “Vault”**

RKO Radio Pictures will release the Wayne-Fellows production, “Man in the Vault,” according to Walter Branson, vice-president in charge of world distribution.

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**COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING**

_Laurence HARVEY • Anthony STEEL_  
James Robertson JUSTICE  
A ZOLTAN KORDA Production

**STORM OVER THE NILE**

**Secret of TREASURE MOUNTAIN**

*Starring VALERIE FRENCH • RAYMOND BURR  
WILLIAM PRINCE • LANCE FULLER*  
Story and Screen Play by DAVID LANG • Produced by WALLACE MacDONALD • Directed by SEYMOUR FRIEDMAN

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MOTION PICTURE HERALD, MAY 19, 1956

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"That we petition the Attorney General for a more forceful and vigilant policy by the anti-trust division of the Department of Justice in policing and assuring compliance with the decrees in the Paramount case, particularly as regards the pre-releasing of pictures, the forced raising of admission prices, unreasonable clearances and unreasonable delayed availabilities on top quality pictures needed to attract patrons into the theatres."

"Relected at the meeting were all officers, including Leo Wolcott, chairman of the board; Al Myrick, president; Jim Watts, Harold Strave, Lester Vesteeg and A. B. Jefferis, vice-presidents; Charles Jones, secretary; Elmer Huhoke, treasurer, and Robert Krueger, executive vice-president."
Man becomes own best friend...

Simple enough, nowadays—even when it's color! For with today's precision equipment, effects such as this are merely a matter of complete co-ordination of production and processing... plus over-all expert technical know-how.

Here is the result of constant exploration... with finer, more versatile picturemaking the goal.

To aid the industry in attaining its ultimate the Eastman Technical Service for Motion Picture Film maintains branches in strategic areas. Inquiries invited.

Address: Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.
The National Spotlight

ALBANY

Delay in releasing product following the peak of national exploitation, and also in dating it, has contributed to recent unsatisfactory box office response, several informed exhibitor sources said here recently. . . .

Acquisition of Jules Perlmutter of the lease on Star-Lit Drive-in, Wrentham—opened last season by Joseph C. Agresta, of Mas
dena—gives the Albanian four outdoor theatres. The others are in Lake George Village, Corinth and Richmondville. Perlmut
ter, who will reopen 400-car Star-Lit May 25, also runs conventional theatres in six communities. . . . Sylvester Albano is con
structing a drive-in outside Ravena. . . .

Variety Club will co-sponsor the eastern finals for U. S. Olympic boxing team at Hawkins Stadium August 22-23, for Camp Thacher. . . . Norman Weitman, Universal manager, is arranging a sneak preview of "Away All Boats," to which Navy recruiters will be invited.

ATLANTA

Bailey Theatres, with headquarters in Atlanta, has purchased from the Talgar Theatres of Jacksonville, Fla., the Twinkle Star drive-in, Auburndale, Fla. . . . S. E. Britton, Florida theatre owner, will open a new drive-in theatre in Tallahassee at August 16. It will be named the Britton and will have 1,925 seats. . . . The Palace theatre, Jacksonville, Fla., for 27 years an entertainment landmark, is being razed to make way for a parking lot to serve sev
eral other houses owned by Florida State Theatres. . . . Charlie Lester, southern district manager for National Screen Service, was off on a trip to Memphis. . . . Florida Theatres has closed the Broadway theatre, Tallahassee, Fla., has been transferred as manager of the Ritz, same city. . . . C. L. King, manager of the State theatre, Plant City, Fla., has returned to his home in Plant City after a stay in the hospital in Lakeland.

BOSTON

Arnold Eisen, general manager of B & O Theatres for Massachusetts since 1944, has left his job to head the southern operation of Harry Walker Talent Agency with offices in Miami, effective July 1. No replacement has been announced, but there will be a change in policy. Larry Lapidas will come up from New Jersey to head buying and booking for the Massachusetts area from the Boston office. It previously was handled out of New Haven.

Complete stereophonic sound equipment has been installed by owner and operator Benjamin Sack in his Beacon Hill theatre, one of Boston’s best known art houses, First offering is Metro’s “Wedding in Monaco.” . . . James Velde, UA’s newly appointed general sales manager, was introduced to 60 exhibitors and circuit heads at a luncheon at Boston’s Sherton-Plaza, May 10. Accompanying Velde was John Sapir, recently took over the Milton Cohen of the New York UA office. . . . The Alamo theatre of Bucksport, Maine, gave its last show May 5. The building will become a supermarket.

BUFFALO

George H. MacKenzie, general manager, Basil’s Lafayette, has been elected president of the Buffalo Business Federation. MacKen
znie also is president of the Main Street Association and an officer in several other organizations. . . . Al Becker Jr., has re
signed as an officer of Foundaton Theatre, Inc., formed to save the Elranger for legiti
mate productions. Becker was slated to be manager of the Elranger when Founda
tion took it over on July 1. The Elranger was sold by Dipson Theatres of Batavia to issue Gordon of Batavia several months ago and Gordon had planned to raze the build
ning and make a parking lot on the site. The future of the Elranger is still problematical.

Elmer F. Lux, chief banker, Variety Club, installed the new 1956 officers of the Women’s League of the club Thursday evening, May 17 in the headquarters of Tent 7 on Delaware Avenue. A large crowd was on hand to applaud the outgoing crew. . . . Chris Pope, Buffalo and Albany area booker for the Schine circuit, was in Buf
falo last week on a booking trip and visits with old acquaintances along Film and First Run Row.

CHICAGO

Duke Shumow has taken over the Emb
assy and will remodel it for early reopen
ning. Shumow, who recently took over the Brant and Liberty, some time ago mod
ernized the DeLuxe and subsequently sold it to Van Nomikos, owner of a chain. . . . Charles Nebbett, co-manager at the Chicago Theatre, is a native of Indiana. Now in his absence, Jerry Cohen is taking over his chores. . . . Harold Hamilton, just back from a tour with the Air Force, has been named assistant manager at the Roosevelt. . . . Duke Shumow has ar
ranged a benefit show at the Esquire, and will time it with the premiere of “Lady Killers.” May 26 the Daughters of the British Empire will stage a benefit show at the Sur.l. . . . “Trapeze” will be screened for the trade at the Esquire on May 22. . . .

British manufacturer, Filmack Trailer Company is producing a “Hot Dog Month” 30-second trailer which Tee-Pak, Inc., sponsor of National Hot Dog Month in July, is purchasing in quan
tities to be sold to local growers on a self
liquidating basis at several dollars each.

Pat O’Brien arrived here to address the Petroleum Club. From here he went to Milwaukee, his “home town,” where he was honored as “the Wisconsin entertainer of the year.” . . . Plans for a $400,000 outdoor theatre in the vicinity of O’Hare Airport have been abandoned by the owners, Michael A. Reese and Sam Shimrin. . . . Herschel R. Spitzer, for many years with V & W Man
agement Corp., Indianapolis, is now man
aging the North Kokomo drive-in theatre, Indiana for Alliance Amusement Corp., Chicago.

CLEVELAND

June 18 is the date set for the industry’s farewell testimonial dinner to be held in the Cleveland Hotel for Morris Lefko who recently resigned as RKO district manager to join Paramount as special representa
tive handling sale of “Ten Commandments” and “War and Peace” with headquarters in New York. Prior to his leaving Cleve
land last week, the local office personnel presented him with an Omega wrist watch.

Alle Schwartz, one of the Lexington theatre owners, is convalescing from an ill
ness in Mt. Sinai Hospital. . . . Mrs. Harris Harris, who closed her Fayette theatre, Fayette, in account with the theatre, has recovered and reopened the house. . . . Kenneth Sun
shine, son of Al Sunshine of Advan
tas, Inc., was confirmed May 16 in the Euclid Ave. Temple. . . . R. Uhler will inaugurate a midweek art program in his State theatre, North Canton, and if successful will extend the policy. . . . Tom Simon of the Shen organization has been transferred from Man
chester, N. H., to the State theatre, Con
neaut, succeeding Lee McFerran. . . . Al
lied Artists office and sales personnel turned the spotlight May 10 on Sam Schultz, branch manager, in a surprise ice cream
and-cake birthday party. . . . Herbert Hor
stemeyer is buying and booking for the Harbor theatre, Ashtabula Harbor.

COLUMBUS

Lilian Gish, seen currently at the In
diault art house in D. W. Griffith's "Birth of a Nation," was a Columbus visitor, mak
ing several radio and TV appearances and being interviewed by the press. . . . Harry Aitken, who financed "Birth of a Nation" with his brother Roy, also was a Columbus guest. . . . "Bull Week" is near
ning 80. Aitken was brought here by Don Faught, distributor of the Griffith masterpiec.
. . . Mrs. Jane Throckmorton, Gem, St. Paris, is the newest member of the Hollywood theatre Owners of Ohio, announced Robert Wilke, TTO secretary. . . .

(Continued on opposite page)
DENVER

George Gobel was here to deliver the keynote speech at a Y.M.C.A. drive-off, and to appear at the opening of “Birds and Bees” at the Denver. . . . Mrs. Alda S. Emerson, 64, mother of Joseph C. Emerson, RKO branch manager in San Francisco, was killed in an auto accident in Utah while she was going on a visit to her son. . . . A. P. (Tony) Archer, president of Century Theatres, and Mrs. Archer are on a Mediterranean cruise. . . . Frank H. Rocketson, Jr., Fox Inter-Mountain Theatres president, to Los Angeles on business. . . . Lucille Rice, wife of Harold Rice, Fox Inter-Mountain Theatres district manager, suffered a brain concussion when she fell from a stepladder, and was taken to a hospital. . . . Fox Inter-Mountain Theatres has booked “The Boy Friend,” stage show, into the Denver June 19-25. . . . Lou Astor, Columbia sales executive, N. Y., and Wayne Ball, district manager, Los Angeles, were in. . . . Allied Rocky Mountain Independent Theatres have set dates for a meeting at Denver headquarters June 5, with all members invited. It is to take place of the annual convention.

DES MOINES

Bob Thomas, operator of the Orpheum theatre at Strawberry Point, has applied a “do-it-yourself” policy to the improvements at his theatre and as a result has provided his patrons with an up-to-date, comfortable house. The theatre, by its manager’s own labor, has been completely insulated, air-conditioned, had its roof repaired, has a new screen and a new graduated floor. Installation of 150 new seats is being completed. . . . Several Iowa drive-ins are installing new screens and other new equipment. Pioneer theatre manager Art Downard has installed a screen at the Corral near Waukee. . . . Dan White, owner of H. N. Schlott, has a new screen and CinemaScope projector. A new screen has been erected at the Corral in Perry. The Corral south of Moline is getting a screen to replace one destroyed by a recent windstorm.

DETROIT

Three shows will rock with Elvis Presley at the Fox May 25. One weekend ad- anouncing the engagement started phones at the Fox ringing for farther information. . . . The winner of the last Glass Beach will reopen his Glen-Arah theatre at White Cloud. . . . The Perry Vugier and Lloyd Davey-operated Chief will be reopened in Mackinaw City. . . . Roger Ethel is man- aging the Empress for Joe Hammond having left for Boston. . . . The Saul Korman Apollo has closed for remodelling. . . . The Garden is being reconverted from a church to a theatre, the Sheridan becomes a church. . . . Peter Jutice has been elected president of the Michigan Theatrical Booking Agents Association backed by William O’Halloran, Val Campbell and Al Rice. . . . Backroom service of the Allied Film Exchange will be handled by National Films Service. . . . Tom Allen’s ulcer having been dealt with, he is now recuperating at home. . . . Frank Shannon is now operating at the Cornwall. . . . The Royale, Gales will be reopened and operated by Morris Pommerville. . . . Mortimer Fox has been re- placed at the Van Dyke by Samuel Comella. . . . Harvey Trombley, Columbia booker, underwent throat surgery.

HARTFORD

Al Schuman, formerly general manager, Hartford Theatre Circuit, and Mrs. Schuman are vacationing in Europe. They will return to their Daytona Beach, Fla., home early in June. . . . Harry F. Shaw, division manager, Loew’s Poli-New England Theatres, Inc., and Mrs. Shaw were on a cruise to the West Indies. . . . Judge Joseph A. Adorno, son of Sal Adorno, Sr., general manager, M&D Theatres, Middletown, Conn., has been elected chairman of the Middlesex County Chapter, National Foundation for Infantile Paralysis. . . . William F. Murphy of the Allyn theatre, Hartford, and Mrs. Murphy are parents of their second son. . . . Nicole Manurey, featured in RKO’s “The Bold and Brave,” met the Connecticut press, radio and TV commentators, prior to the film’s openings. Joe Longo of RKO exploitation department and Barney Pitkin, RKO’s resident manager, set up interviews and visits.

INDIANAPOLIS

The Canton circuit opened “Diabolique” first run simultaneously for a week at the Lafayette Road and Shadeland drive-ins and for an extended run at the Esquire, art film house. . . . John Woehrle has been given a zoning permit to build a drive-in on his farm northeast of Jeffersonville. The zon- ing board there had turned down three applications in the last few months. . . . Warren A. Jackson, 87, who owned Muncie’s first motion picture theatre, died April 19. He had been in retirement at Muncie. Wis. . . . William S. Conway has closed the Irvin at Cannelton on account of poor attendance. . . . George Mollers has installed an 85x65 screen at the Sky-Yve drive-in, Portland. . . . Marc Wolf was in New York last week attending the Variety Interna- tional convention. . . . T. O. Mcclenger, 20th-Fox central division manager, was here Thursday. . . . Al Hendricks, manager of the Indiana, drew a full house for “The Biggest Rock and Roll Show of ’56” on his stage Thursday night.

JACKSONVILLE

Newly-married Mrs. Wilbur Racine re- turned to her desk at 20th-Fox after honey- mooning at Niagara Falls. . . . Exhibitors here included B. B. Garner, head of Talgar Theatre, Lake- land; Tom Conner, Golden Gables drive-in, and Leon Trask, 22nd Ave. drive-in, both of Miami; Raymond Mackey, Madison; and Jerry Bender, Brunswick. Ga.

Los Angeles

Bert Pirosh, National Theatres film buyer, is recuperating from minor surgery at the Hollywood Presbyterian Hospital.

(Continued on following page)
checked in from New York for a survey of local exchange operations. In town to
buy and book were Jack Lowenheim, Academy, San Diego, and Joe Markowitz,
LaPaloma, Encinitas.

MEMPHIS

Memphis Variety will join with Knights of Columbus to sponsor a Giants-Gallards
baseball game in Memphis Sept. 23, proceeds going to Variety's Hospital and St. Jude's
Hospital funds. . . . Robbers broke into Variety clubrooms and made off with quite
dash was in town recently, as was Judson
Moses, MGM's southeast director of explo-
ation, who was introducing Norman
Levinson, new Florida representative....
Sympathy for the family of Joe Silverman
(Wometco booker and buying) Silverman
on the recent death of his mother in Chat-
anooga, Tenn.

MILWAUKEE

The Kino theatre, where German lan-
guage films are shown and which is
operated by Bernard Holm, featured the
German film "Münchenhausen." The movie,
produced in color in Germany by UFA in
1943, had its first United States showing
here. . . . Carl Svenson has closed the Iola
theatre, Iola, Wisconsin. . . . A. Walters has
closed his theatre at Mosinee, Wisconsin.
. . . Mrs. Barbara Hanley will manage the
Coronet theatre here, a new prestige the-
aatre which was formerly the Hollywood. . . .
Mr. George Shepard, the new operator of
the Onato theatre, Onato, Wisconsin. . . .
The five drive-in theatres near Milwaukee
have been doing collective radio advertising.

MINNEAPOLIS

A 5 to 4 majority of the advisory board
on minimum wages for women and minors in
the Minnesota amusement industry is
pre pared to recommend a $1 hourly wage.
The recommendation is expected to arouse
a storm of protest from operators of theatres
and other amusement places covered by the
order. The advisory board is being
held up until the minority decides whether
to file a dissenting report. . . . James Strawl
is the new assistant manager of the Lyceum,
St. Paul, and John Read is the new assistant
manager of the World, St. Paul. Both houses
are operated by Ted Mann. . . . Burglars
who broke into the neighborhood Riverview
toile only $25 from coin machines but
damaged the machines to the extent of $500.
. . . Minnesota Amusement Co. has com-
pleted transfer of its accounting depart-
ment from its Minneapolis headquarters to
the Balaban & Katz offices in Chicago.

NEW ORLEANS

Joseph Moreland returned to Theatres-
Service Company as assistant to the general
manager, Page Blanchard, after an absence
of seven or eight years during which time
he was office manager at Universal. More-
land's original position at Theatres Service
was in the booking department. W. A. Hodges,
president of Hodges Theatre Sup-
ply, reports that they completely refurnished
United Theatres' Carrollton and Beacon
with the newest in comfort seats. . . . Dis-
tributors Corporation of America, with Roy
Nicand as manager, has taken office space
with Harold F. Cohen's Enterprises, which will
handle the distribution. . . . I. M. Gauthier
reopened the Castle, White Castle, which
had been closed since March because
of the rapid decline in business at that time.
. . . Bob Elzey, who has been counter clerk
at Southeastern Theatre Equipment here
since his release from the Navy a few years
ago, will be transferred to Atlanta territory
as the company's field representative. Don-
ald Todaro will replace him.

OKLAHOMA CITY

United Theatre Owners of Oklahoma,
Inc., held their regular board meeting May
7, with 24 members attending. Mrs. Ray
Miller, owner of the Grotto theatre in Tur-
key, Okla., was special guest. Ed Thorne,
chairman of the board, resigned and Earl
Snider, Tulsa, was named chairman. It was
agreed to hold regional meetings, the first
one to be held in Tulsa in July. Mr. Snider
was named general chairman of the meet-
ing. The next regular board meeting will
be held the first Monday in June. . . . E. R.
Slocum is going to Texas on a business
trip in the near future. He will visit Army
Camps there. . . . finishing his elaborate
premier showing of Cinervax with pro-
cesses going to the Oklahom City Sym-
phony Orchestra and the Boy Scouts was
announced. The unveiling at the converted
Warner theatre is scheduled for the evening
of May 21.

PHILADELPHIA

William Goldman, president of the Wil-
liam Goldman Theatres, Inc., was named by
Mayor Richardson Dilworth to the city's
Advisory Committee for the Public Trans-
portation Company. Louis J. Goffman,
theatrical attorney who headed the local
Variety Club and is now vice-president of
the Variety Club Camp for Handicapped
Children, was re-elected for a third year as
president of the YM and YWHA.
... George Mest, manager of the Towne,
Levittown, Pa., staged a special children's morn-
ing matinee to celebrate the first anniversary
of the Penury Department Store which
played host to the children attending. Ralph
Pries, executive of the Berlo Vending
Company and former chief banker of the
local Variety Club, was elected a trustee of
(Continued from opposite page)
(Continued from opposite page)
the Main Line Reform Temple of Wynnewood. Bill Mansell, Warner Brothers district head, met with branch heads from Midwest centers in Pittsburgh, Pa., along with division manager Jules Lapidus. For the first time in Reading, Pa., elections, Arthur Fox, head of the Loew-Lindon division within the State Legislature is running on a ticket pledged, if elected, to work for legalizing bingo games in that city. The Exchange Finance Company, serving the industry primarily, announced that it will set up its offices away from film exchange row on Vine Street to a center-city location at 1901 Market Street. The Northampton Theatre Company, Inc., took over the operation of the Savoy in Catasauqua, Pa.

PITTSBURGH

"Diabolique," still going strong in its sixth week at the Squirrel Hill, may yet top "Marty," which holds that house's record at eight weeks. "The Prisoner" gave the Guild a brand new high formerly held by the re-issue of Garbo's "Camille." Critics Karl Krug, Kap Monahan and Harold Cohen off to New York to see United Artists' "Trapeze" and a few Broadway plays. "The Harder They Fall" which started off slowly at the Harris picked up enough momentum to earn a second week. Sheldon Reynolds who here late this month to plug his Pemi-bound movie, "Foreign Intrigue," "Doctor at Sea" and "Lease for Life" are on the Squirrel Hill booking chart. Zvi Koltz, author and executive producer of the Israeli-made feature "Hill 24 Doesn't Answer," addressed a meeting of the United Jewish Federation. Director George Sidney, a former Pittsburgian, due here next month to plug his new Columbia Picture, "The Eddy Duchin Story."

PORTLAND

William Twedfoll, Evergreen president, was in town for a few days to meet with Oregon district manager Oscar Nyberg before returning to his office in San Francisco. Also here was Jim Runte, Evergreen boss from the Seattle office. M. M. Mesher, head of the Portland theatre, is running back at his desk after a brief visit to Seattle. Pat Mannen, Fox theatre employee, would like to be a midget auto race driver. Will Connors, Hurrick Theatres executive, was in town from Seattle for a few days to meet with Liberty theatre manager Bill Hudson. Actor Thomas Mitchell in town for a day to promote "Mayor of the Town" seen on KPTV.

PROVIDENCE

Many surrounding drive-ins have adopted the policy of inserting time-tables in their newspaper advertisements. With the advent of daylight saving time this is an important service, and much appreciated by patrons. The "Swan" held for a second week at Loew's State, as did "The Bed" at the Avon Cinema. Many of the surrounding houses, including first runs in town, neighbors and drive-ins, combined in offering the first screenings, in this area, of "Godzilla." This is believed to be the largest number of theatres ever to participate in a joint exploitation, with theatres representing Pawtucket, East Providence, Cranston, Central Falls, East Greenwich, Johnston, Uxbridge, Bellingham, No. Smithfield and Seekonk. The McGuire Sisters are slated to make a personal appearance, in the near future, at Rhodos-On-The-Pawtuxet. Rocky Point was the last of the nearby amusement parks to open for the 1956 season. E. M. Loew's Providence drive-in is attracting good Sunday night patronage with its stage shows.

ST. LOUIS

Mrs. Frances Blankenship of Columbia Pictures was hostess at a reception at the Hotel Gayoso in Memphis, Tenn., May 6, for national booking-office executives of the Women of the Motion Picture Industry. Free movies will be shown every Saturday evening in the City Park at Girard, Ill., during the summer months and will be sponsored by the merchants of Girard. The Ski-Hi drive-in at Hannibal, Mo., has just completed the installation of an enlarged screen. Children under 12 are admitted there free. A Vishuddi movie with English sub-titles "Where Is My Child?" was shown recently at the theatre of the Jewish Community Center in Kansas City, Mo.

TORONTO

Recent screening was held by 20th Century-Fox for 1,200 members of the Royal Canadian Air Force of "On the Threshold of Space" at the Odeon, Ottawa. Harry Pullos, 87, co-owner in recent years of the System, Montreal, died at Fasset, Que. Born in Greece in 1868, he came to Canada in 1902 and started in the restaurant business in Montreal. The Hollywood, Niagara Falls, was converted into a legitimate house and renamed the Princess by M. W. Zahorchak and Eric Greenwood. Zahorchak operates a drive-in near St. Catharines and a house in Grimsby. Irvin (Babe) Coval of Warner Bros. was elected to succeed Abe Cass as president of the Toronto Film Board of Trade. Cass was president for three years and Coval previously vice-president, and replaced by Al Iscove of Paramount. Myer Nackerison, RKO and Irving Stern, JARO, were named fire marshal and assistant marshal respectively. The film board is governed with the distributors' association. Annual Variety Village benefit show of Essex County Theatres Association held in the Capitol, Windsor, netted $600.

VANCOUVER

Regina, Sask., exhibitors informed the City Council that their theatres would have to close unless the Council exempted theatres from the city amusement tax, removed the 75-cent seat tax entirely, or barred traveling shows or taxied them heavily. Action by Council is expected shortly. A new booking-buying organization is now ready to go in British Columbia. It will be managed by Joe Garfin, former branch manager of Empire-Universal at Toronto. A partner in the new company is Owen Bird, president of the B. C. Exhibitors Association, who also operates the Ladner theatre, Ladner, in the Fraser Valley area of B. C. Wally Hopp, International-Cinema manager, was in Kipling, Sask., to attend the funeral of his father, 75, who died in Wolseley Hospital. Ike Longhurst, 62, who was in charge of all local theatre cleaning and servicing staffs for the past 30 years, died after a long illness. Al Perry, president of Empire-Universal, and Alex Metaf, sales manager of 16mm for Sovereign Films, the outlet for E-U in Canada, were here on their way to the Universal convention at the Hollywood Studios.

WASHINGTON

The Variety Club of Washington paid tribute to Mrs. Earl Warren, wife of the Chief Justice of the U. S. Supreme Court, May 14, in the Presidential Room of the Statler Hotel, at a Mothers' Day Luncheon honoring her as "Mother of the Year." Close to 400 people attended. Mrs. Kal, of the Kal, Ehrlich & Merrick Advertising Agency, and a Variety Club member, and Mrs. Kal, left for a trip to Europe, this week. Robert Miller, Universal booker, was promoted to salesman. Sam Galanty, Columbia Pictures mideast division manager, attended meetings in Cincinnati. George Gobol was a Washington visitor to promote "The Birds and the Bees."
Ballantyne Host at 
25th Anniversary

OMAHA: The Allied Independent Theatre Owners of Iowa and Nebraska, 300 strong, met here for their annual two-day convention and attended the Ballantyne Company's 25th anniversary party here last week. Members and guests inspected plant facilities before a cocktail hour and buffet supper at which the firm was host.

Biograph Plant Sold to Gold Medal

A new company, Gold Metal Studios, Inc., has acquired the famed Biograph Studios in the Bronx, closed since 1936, it is announced by Alfred W. Schwalberg, chairman of the board of the new company. The studios will be completely modernized and will be known as the Gold Medal Studios. The facilities, Mr. Schwalberg said, will be rented to both motion picture and television production units.

President of the new firm is Martin H. Poll, formerly executive producer of Theatre Network Television, Mr. Schwalberg, former president of Paramount Film Distributing Corporation, is founder and president of Artists-Producers-Associates, Inc. Vice-president and secretary is David Steinberg, president of Imperial Scenic Studios, set builders for Broadway legitimate theatres. S. Weintraub, vice-president and treasurer of the new concern, is also executive vice-president of Filmco, a television distribution company. Mr. Weintraub is also president of Station KEYTV in Minneapolis.

Complete Film-Center

According to Mr. Schwalberg, the current deal was concluded by Mr. Poll and Ben Gertzer, president of Biograph Realty Company. Studio manager, he added, will be Tom Ward. The two buildings housing the facilities, he said, will be a complete motion picture center, including two of the largest sound stages in the country, with accommodations including commissary, showers, dressing rooms, air conditioned stages, cutting rooms and projection rooms. The Biograph Studios were completed in 1913. Famous names connected with it in the decade that followed included D. W. Griffith, Mack Sennett, Mary Pickford, Lillian Gish, Mabel Normand and Blanche Sweet. The old Fox company and Paramount Famous Players-Lasky used this studio before building their own.

Goldwyn Cited at Charities Luncheon

HOLLYWOOD: Samuel Goldwyn, founder of the Permanent Charities Committee, was honored guest at a luncheon in the Beverly Hills Hotel here this week following the ground-breaking ceremonies for the organization's new headquarters, for which Mr. Goldwyn donated $75,000. Mayor Norris Poulson of Los Angeles and more than a hundred other civic, community and industry leaders attended the ceremonies.

Hit Plans to Extend U.S. Wage Laws

WASHINGTON: A Senate labor subcommittee has requested more detailed information concerning the number of theatres that would be affected by various pending proposals to extend Federal minimum wage coverage. The request was made as Julian Brylawski, chairman of the legislative committee of TOA, and TOA administrative assistant Claude Mundo, testified in opposition to including theatre coverage under the Federal law.

The bills pending would include employees of theatres grossing over $500,000 annually, as well as those employed by circuits with at least four or five houses. At present the Federal Minimum Wage Law exempts all theatres. Mr. Brylawski, who also testified for Allied States Association, warned the subcommittee that the financial condition of all theatres in the country was so precarious that they could not support any higher wages.

Acting chairman Kennedy (D., Mass.) asked Mr. Brylawski to supply for the subcommittee record the number of theatres in the country grossing more than $500,000 annually, Mr. Brylawski said he thought the figures would represent a fraction of one per cent, but promised to supply the accurate number. Senator Kennedy also requested figures on the number of theatre circuits in the country and the number maintaining more than four or five theatres. Mr. Kennedy said he doubted that more than 10 per cent or 15 per cent of the theatres in the country would be affected by the proposals.

Mr. Mundo stressed to Mr. Kennedy that all theatres in the country, "even the biggest," are in financial difficulties. Senator Kennedy asked if the exhibitors would support a proposal to be covered by the $1 an hour minimum wage provisions of the law if they were exempted from the law's provisions regarding time and a half for overtime. Mr. Brylawski replied that he would like to see theatres exempted from overtime but was not empowered to speak on a further query from Mr. Kennedy as to whether Mr. Brylawski would support the $1 minimum.

Velde Greets Boston Exhibitors, Bookers

BOSTON: James Velde, newly-appointed general sales manager for United Artists, greeted about 80 circuit heads, buyers, bookers and independents at a recent luncheon here. Harry Segal, United Artists branch manager, was host. Mr. Velde told the group of exhibitors that the Woodacre Theatre in Boston of "A Kiss Before Dying" June 6, followed by at least 100 bookings backed by a strong TV saturation campaign. He cited such forthcoming United Artists productions as "Trapeze," "Foreign Intrigue," "Johnny Concho."
Back in January, on this editorial page, we headlined "Barnum Was Right—There's No New Showmanship" and since then, we've had rebuttal from points as remote as Texas, and London. Things that are new in the Round Table—and that makes news any time.

J. E. Brassell, a booker with Bill O'Donnell's Trans-Texas circuit, where we have good Round Table members in various cities, sends us proof sheets and the story of his "Seven Days of . . ." programs, which, he says, "have been the best money makers" in the past several years. In the adjoining column, we reproduce one of the excellent mats which the circuit provides to advertise this ticket-selling idea. They have been very, very successful with "Seven Days of the Bover Boys"—"Seven Days of Abbott & Costello" and currently, "Seven Days of Space Thrills." The low flat rental pictures, picked up long after they are out of the top-price booking range, are offered in lots sufficient to fill several days of double bills. We can imagine there are many more combinations that would fill this bill, and managers running action houses could "pick up a buck—and plenty."

Mr. Brassell says, "you can play them year after year" and "the concession business is simply fantastic." The idea makes money every time—and he thinks other managers should be alert to such a business opportunity. He knows the scheme will make "lots of the long green in the short future"—and our thanks to him for a reciprocal exchange of showmanship, in these meetings. And then, Harry Murray, manager of the Gaumont Theatre, Streatham, London, England—"the sun never sets on British showmanship"—claims the "Oscar" we mentioned for doing something new and different. For "Romeo and Juliet" at the Odeon, Camberwell, he put out 1200 personal letters in Braille, addressed to the blind, with the grateful appreciation of the Royal Institute for the Blind. As he says, "Barrium couldn't have done this!" and we think it was a fine example of personal and community relations to the credit of the film industry. Of course, they couldn't see the picture, but they enjoyed it anyway, listening to the soundtrack, and using the Braille letter to explain the action as the scenes unfolded on the screen. He says, "the postage was quite an item, because each letter was bulky," but he is proud of the result obtained, with a grateful audience. National newspapers and magazines proclaimed this showmanship on the part of a British manager, who knows the value of public relations.

Hugh S. Borland, ingenious manager of the Villas theatre, Cicero, Ill., who boasts that his theatre operations have been "last run in Chicago"—and he's always displaying pure showmanship in these most difficult situations—has written to our friend Mel Jolley, manager of the Century Theatre, Hamilton, Ontario, asking for further information which will help him to launch a new "Junior Press Club" in his Chicago area, patterned after the phenomenally successful newspaper tip of Mel established with the Hamilton Spectator. We're going to bring the "Junior Press Club" idea to the attention of the National Press Club, in Washington—the best newspaperman's club in the country—as a prime example of theatre-newspaper relations, in the handling of the "greatest children's show on earth"—which gets pages and pages of publicity. It makes this Round Table go round with much pleasure, to see such good ideas take root and grow on fertile ground, with other showmen.

From Phillipsburg, Kansas, Ralph Winship writes to tell us he liked the "Old Opera House" story in The Herald of April 7th, and that after 51 years in the theatre, he is retiring now, to rest and travel, turning over the Majestic theatre, established 50 years, and the new Drive-In. to his son-in-law, D. T. "Bud" Brown, whom we welcome as a new and active member in these meetings. —Walter Brooks
Seymour Morris, director of advertising and publicity for the Schine Circuit, with a group of authentic Indians, as they plan an uprising for the exploitation of the picture, "Mohawk."

Along the "Mohawk" Trail, in upper New York State, where real Indians were the first Americans. Above, Chief White Cloud, and Princess Lili, an Iroquois girl, with Indian leaders, the Mayor's Aide, and the Safety Commissioner, at Amsterdam, N. Y.

Stan Burns, of WINS, introduces George Gobel to his radio audience, as one of many appearances on the airwaves for the TV star of "The Birds and the Bees."

Nicole Maurey, French star of RKO's "The Bold and the Brave," arrives in Montreal for personal appearances in conjunction with the Canadian premiere of the picture. Above, she is greeted on arrival at the airport by John Ganelakos, president of United Amusements. Jack Labow, RKO's Canadian district manager, and Harry Cohen, RKO's Montreal branch manager. Nicole was very, very popular with French language audiences in Canada, and she appeared on bi-lingual TV and disc jockey shows.

Bill Blake, publicist, and Bill Elder, manager of Loew's Warfield theatre, San Francisco. Introduced the space characters at left, as street ballyhoo for "Forbidden Planet"—and, at right, to show there are more ways of making money—they photograph a 24-sheet traveling billboard in front of a substantial building which just happens to be the United States Mint! Good background to prove a point about promotion.

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Showmen in Action

This week, in Atlanta, they're having the sixth annual "Old Newspaperboys' Day" to raise $100,000 in one day, for the Variety Club's crusade to aid cerebral palsied children. Last year, we were down there to see this terrific drive, with Variety barkers in top hats and newspaper's aprons, selling copies of the Atlanta Constitution and Journal, on the streets, at fantastic prices. Curtis Mees was one of the "old newspaperboys" we recognized, getting $10 and up, for today's paper, with all the income going into the fund. Last year, the goal was a mere $75,000 for the one day's take—and they went over the top with a margin of $1,500. This year, they've raised their sights by another $25,000 and we predict they'll again surpass expectations, in this super-colossal showmanship effort for the Cerebral Palsy School and Clinic, supported by the Atlanta Tent of the Variety Clubs.

Alan Bader was going to do us a story in fractured French about the personal appearance tour of Nicole Maurey, star of "The Bold and the Brave" through French Canada, but he lost his nerve, although he went along on the trip, and should have at least acquired a French accent.

Fred R. Greenway, manager of Loew's Palace theatre, Hartford, Conn., ran a newspaper contest on "The Man in the Gray Flannel Suit," offering guest tickets for the best 25 replies to the question, "What would you do if you were in the wife's situation?"

Bernie Menschel, manager of the Parsons theatre, Hartford, Conn., invited business, civic and educational leaders from the area to a sneak preview of U.A.’s "Patterns" and had newspaper stories on Ed Begley and Elaine Kaye, local players.

Bob Schwartz, manager of the Lake Drive-In, Waterbury, Conn., offers free admission on Tuesday evenings to drivers of Packard cars. Entry forms in a Packard essay contest are handed to these drivers.

Wm. J. Trambakis, manager of Loew's State theatre, Providence, R. I., had a deal with the Rhode Island Junior Women's Club which resulted in a full-page of publicity in the Sunday Journal with equivalent returns at the box office.

The Perakos circuit has tied in with two regional dealers for co-sponsorship of a competition offering a Chevrolet to patrons of the Plainville Drive-In, Plainville, Conn. The dealers are publicizing the contest which requires entrants to finish the sentence in 25 words or less, "I prefer to own a 1956 Chevrolet because . . . ." with extensive radio, TV and newspaper advertising.

More than 100,000 book, department, drug and chain stores will feature the paperbacked 25c edition of "The Sixth of June," which is 20th Century-Fox's top attraction for late May, with the pressure of a two-months campaign ahead of the playdates. 300 field agents of Curtis Publications are touring the country to put over point-of-sale pre-selling for the Bantam Book.

Murray Spector has his audience searching the small ads on the classified page of the Central Shopper to find clues that will lead to free passes to the Central theatre, Jersey City.

James J. Hayes, manager of the Cinema—a theatre of distinction in Brooklyn—sent out 3,500 postcards to all doctors and nurses within fifty miles as only part of his campaign for "Doctor At Sea" which will enjoy a long run in the 450-seat house in a downtown location. "Guys and Dolls" did 17 weeks in the same theatre.

Sid Kleper, manager of Loew's College theatre, New Haven, celebrated "Rock Around the Clock" in the teen-age tempo, and also, "Threshold of Space" with interplanetary promotion.

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Col. Bob Cox: And Friends, With 'Robby'

The area premiere of MGM's "Forbidden Planet" at the Ben Ali theatre, Lexington, Ky., was conceived by Col. Bob Cox, division manager, and executed by Bob Swanson, who came down from Indians to join the Schine staff in Kentucky, Sam Clemmons and Bernie Depa—all good Round Table members—with, of course, a great deal of help from "Robby the Robot" who has been making personal appearances. It followed Seymour Morris' suggestion of Schine showmanship, with "Robby" as the star attraction.

They really went to town with "Robby"—who appeared in food stores, at a Lion's Club luncheon, on TV and for the schools, although he is quite large for his age, and it's hard for him to get through undersized doors. The gag angle worked to perfection with the heralds, the coloring contest, and particularly, MGM's tieup with Quaker Oats paying big dividends. Stan Bernstein, Quaker Oats representative, set up ten store displays, and there were several cooperative newspaper pages, all built around the tieup which provided free tickets for kids, when accompanied by adults. And why not, since the drive-in theatres have always admitted children under 12 for free—and this was a generous advertising gesture that no more than equalled the score, with the parents under pressure to bring the youngsters to see "Robby" in a conventional theatre. "Robby" had a home of his own, on tour, a trailer home—and he traveled! Toy store executives had toy robots, and winners in coloring contests won miniature robots—which, however, will never grow up. Everybody in town was well aware that "Robby" was there promoting "The Forbidden Planet"—for you couldn't help seeing him, or hearing all about him.

National Screen Service has a special bulletin on Children's Matinees which can mean money in the box office for all theatres who display the new 40x60's and use the package of promotion which is offered.

Ray McNamara, manager of the Allyn theatre, Hartford, Conn., set up long-distance phone interviews for local critics with Nicole Maurey of "The Bold and the Brave," and George Gobel playing in "The Birds and the Bees.

Universal-International will use the first global advertising for "Away All Boats" in the international editions of the Reader's Digest, printed in twenty-nine countries. A full page, two color ad will appear in as many languages. The only comparable kind of producer-distributor advertising is in TV-Guide, with its thirty-six regional editions, all over these United States.
George Gobel's Game Is To Sell Tickets

Heavy emphasis on tieups has characterized Paramount's campaign on "The Birds and the Bees"—since it has been obvious from the moment that George Gobel was signed for the leading role, that housewives and youngsters—in fact, all persons who patronize retail stores were targets for promotion, with a favorite TV comedian in the leading role. And the "I'm George Gobel" game is exploitation meat for showmen—also a recreation for youngsters and adults alike. In the picture above, you see Bob Shapiro passing out souvenir games to early arrivals at the Paramount theatre.

Television means sponsors—and so, among others who have made the merchandising tieups for the picture are Dial Soap and Pet Milk, who are George's best friends on TV. There are blouses, created by Edith Head, Paramount's top studio designer, with "birds and bees" as a motif, which will appeal to the ladies as contest prizes, giveaways and for cooperative advertising. The national magazines have been printing pictures of this house in action. A special counter and floor display has been provided for local stores who can participate in a campaign with the theatre manager.

Another tieup that has been helping to prime the pre-selling was set with Corn Products Refining Co., supported by full-color ads in the Saturday Evening Post. Television stations throughout the country are being used by Bulova Watch Company, with proper credit to "The Birds and the Bees." Mitzi Gaynor, who co-stars with Gobel, lent her personality to a tieup with Lustre-Creme shampoo, represented by ads in national magazines reaching many millions of readers. These ads will begin to break when the new picture gets into general circulation.

Now It's "Radio Week"  
National Radio Week is being celebrated—with 127 million radio sets in use, and the American family listening to radio an average of 21 hours a week! That sounds slightly familiar, reminiscent of "Let's Go To The Movies"—but American families spend a lot less than 21 hours a week in movie theatres, and there are a lot less than 127,000,000 persons of all ages and sexes that go to the movies in any week. Our industry can't conceal and combine all our assets to create a "Greater Movie Season"—not since 1927, in our memory, and that's crowding twenty years ago.

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, Conn., had two-column newspaper story with picture about his essay contest for "Alexander the Great."

Awards For 14 British Contenders

Unpublicized at the annual judging for the Quigley Awards last week, but assigned as a special exhibit of fine showmanship from overseas, were the fourteen entries on "Prize of Gold" which were received here from Columbia Pictures International, as a group, and we admit, we were baffled. In the first place, we put them away so carefully that we couldn't find them again until we sorted and sifted the 500 entries for the final judging. And also, as we told Larry Lipskin, these had been judged abroad—and nobody in this corner could decide a point of superiority, over first, second and third prize, to say nothing of a half dozen special awards and honorable mentions. To our eyes, they were too even in quality, with proverbial British showmanship.

G. J. Baker, manager of the Gaumont theatre, Manchester, won first prize over there, and his campaign is perfect. He gets an immediate citation for merit from this desk, for a complete job which was original in every way. This one, we hold and re-enter in the second quarter of 1956, as an original entry for the Quigley Awards this year. And, the second prize went to Frank Page, manager of the Regent Cinema, Deal, Kent, for a campaign that looks to us to be of equal merit. You have to know these situations to distinguish a difference in skills. Third prize was given to R. Rais-trick, manager of the Gaumont, Sheffield, and again we couldn't tell, one, two or three in order of preference.

Among the special awards in this group we are just as much at sea. H. Bedford, manager of the Gaumont, Derby, has a good exhibit of his showmanship; E. C. Carter, manager of the Gaumont, Dagenham, had a "Golden Wedding" celebration for a "Prize of Gold"; R. G. Porter, manager of the Majestic theatre, Leeds, used a prize car, as a prize, and distributed golden rules of the highway code, which he says is original, and won praise from the Chief Constable. C. A. Tandy, manager of the Gaumont, Bournemouth, ran the picture for seven days with a fine campaign involving bars of solid gold; F. A. Connett, manager of the Gaumont theatre, Weymouth, Dorset, had all hands digging for gold on nearby beaches, with a car giveaway; A. G. Crisp, manager of the Gaumont theatre, Norwich, applied "The Golden Rule" to measure up in showmanship; J. B. Fenner, manager of Queen's Hall, Newcastle-on-Tyne, had "Prize of Gold" Night at Oxford Galleries, as exploitation; P. A. Cross, manager of the Gaumont, Leicester, had a "Golden" coiffure for a "Golden Girl" as a grand prize; F. W. Salter, manager of the Gaumont, Sutton, Surrey; A. A. LaHaye, manager of the Gaumont, Acton, and G. A. Cox, of the Gaumont, Waltham, were also given special awards by their judges in Britain.
British Round Table

G. W. SAMUEL, manager of the Gaumont theatre, Dagenham, used what he called a "Winter Stunt for Summer Madness". A band of highly decorated motor scooters, banded with the name of the picture, toured through the town and a prize was given to the one that could make the most holes in the street holly for "You're Never Too Young" and "My Sister Eileen", and both of these good causes were happening in the next competition. . . . PETER BUTLER, manager of the Playhouse, Beddall-on-the-Sea, made the most of it when he introduced four foot-size refreshment licker in the back of his car several weeks before he played an "Alligator Named Daisy" and the newspaper gave it a front page story. Then there came a notice that the book's author was a local resident and crippled with arthritis, so he drove her to the theatre. . . .

T. F. GRAZIER, back at the Arcade theatre, Darlington, reports on exploitation carried out while he spent three months at the Odeon theatre there. A bump on "Richard III" with Heinz, the 57 Varieties people, gave him 30 excellent window displays, resulting in better than average business. W. C. CHAMBER, manager of the Capitol, Cardiff, Wales, ran a contest to find the prettiest girl named "Eileen" to tie in with the playdate of "My Sister Eileen", with a costume and hand parade through the streets. . . . Manager J. D. HOLE-GATE of the Odeon cinema, Halifax, secured an extra space in the newspaper on his "Cockleshell Heroes" exploitation. In line with the picture, a group of Army Cadets travelled to London and back 120 miles in a 48 hour period with only emergency rations and sixpence each, with gold watches for the first six. . . . D. HUGHES, manager of the Cobot en Vogue, Bristol, distributed over-printed balloons and painting contest leaflets for advance publicity on "Storm Over the Nile." . . . C. FOSTER, manager of the Plaza cinema, Southend-on-Sea, had a 1910 Renault and a 1955 Revis racing car tour the streets together for attention-getting exploitation. . . .

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

National Licorice Appoints
Petherbridge President

Henry W. Petherbridge has been appointed president of the National Licorice Company, Brooklyn, N. Y., manufacturer of "Nibs" and other licorice-flavored candies. Mr. Petherbridge, who has been with the firm since 1927 and was vice-president before his new appointment, succeeds Daniel D. Sanford, who has retained his position as chairman of the board. Succeeding Mr. Petherbridge as vice-president is Charles A. Smylie, son of a former National Licorice official.

Herman Heide Honored

Herman L. Heide, president of Shymne, Inc., New York, was honored last week at a testimonial dinner by the Association of Manufacturers of Confectionery and Chocolate at the Biltmore Hotel in New York. The event was attended by representatives of the candy industry from all over the country, who gathered to pay tribute to Mr. Heide, one of their "elder statesmen."

New Frozen Candy Bar

A new candy bar "for the summer months," designed to be sold as a frozen item, has been placed on the market by Candymasters, Inc., a local trade group. Called "Star Lite," it is milk chocolate covered and has a chocolate nougat center.

MAKING IT OFFICIAL: William Wilson (left), manager of Famous Players' Paramount theatre in Edmonton, Alberta, and winner of a Motion Picture Herald Special Merit Award for refreshment merchandising this year, is presented his certificate by John Ferguson of Winnipeg, western district supervisor for Famous Players. Mr. Wilson was one of a winnipeg group of theatre managers who are cited for outstanding ideas in attracting more people to the refreshment stand and promoting better business.
THEATRES

LOST LEASE! CLOSING OUT COMPLETE equipment conventional theatre—50 ton Carrier air-conditioner, Simplex mechanisms, Aleco sound, American seats. Will sell all or separately. JOHN WILLIAMS, Suite Theatre, Jackson, Miss.

BOOKS

NEW—FOR THEATRE MANAGERS—"THE Master Guide on Theatre Maintenance," compiled from authorities, handy for reference with hard covers and index. Published by Aaron Nadell. Price $5 postpaid. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Irresistible to beginner and expert. Retail $1.25; postpaid by QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DRIVE-IN EQUIPMENT


NEW EQUIPMENT

THE BUY OF A LIFETIME! BRAND NEW Holmes Projectors, high serial numbers, with Magazine, Lenses, Cables, late Amplifier and Speaker (rebuilt like new) all for only $99.50! Don't pass this up! STAR CINEMA SUPPLY, 611 West 51st St. New York 19.


INTERMITTENT MOVEMENTS—NEW SUPPLUS for Simplex 602.30; DeVry $95.95; Holmes $21.90. Automatic enclosed rewinds. SEO CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

WANTED, MAN TO MANAGE TOP DRIVE-IN theatre near Philadelphia, Pa. Good pay, 12-month job. All mail kept strictly confidential. Box 2921, MOTION PICTURE HERALD.

POP CORN

WORLD-WIDE HEADQUARTERS FOR POP CORN, popcorn equipment and supplies. POP CORN VILLAGE, Nashville, Tenn., U.S.A.

THEATRE EQUIPMENT AND SUPPLY INFORMATION SERVICE

I would like the latest information concerning the equipment and supplies indicated by number below or as otherwise specified:

Name
Address
Town
Name of Theatre Seating Capacity

THEATRE OWNERS AND MANAGERS may procure the latest information concerning theatre equipment and supplies by writing Motion Picture Herald, indicating their interests. Merely fill out the adjoining coupon and mail in business envelope. For further convenience various classifications are listed below with numbers for indicating them conveniently in the coupon. Mail the coupon to Motion Picture Herald, Theatre Service Department, 1270 Sixth Avenue, New York 20, N. Y.

50W—Air-conditioning 39W—Rubber mats
51W—Wall materials 40W—Interior lighting
32W—Drive-in admission 41W—Projection lamps
control systems 42W—Projectors
33W—Drive-in admission 43W—Motor-generators
control systems 44W—Rectifiers
34W—In-car speakers 45W—Screens
35W—In-car heaters 46W—Magnetic sound
36W—Screen towers 47W—Auditorium seating
37W—Vacuum cleaners 38W—Carpenting
39W—In-car heaters 40W—Interior lighting
41W—Projection lamps 42W—Projectors
43W—Motor-generators 44W—Rectifiers
45W—Screens 46W—Magnetic sound
47W—Auditorium seating 48W—Curtain tracks
49W—Ticket registers 50W—Hand driers
51W—Beverage dispensers 52W—Food specialties
53W—Frankfurter grilles 54W—Ice cream cabinets
55W—Popcorn warmers 56W—Carry-out trays

MOTION PICTURE HERALD, MAY 19, 1956
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 101 attractions, 3,433 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (‡) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

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| Backlash (U-l) | 1 10 3 11 |
| Battle Station (Col.) | 4 11 2 |
| Benny Goodman Story, The (U-l) | 1 11 10 25 16 |
| Big Knife, The (U.A.) | 1 1 11 14 |
| Blood Alley (W.B.) | 8 29 21 2 |
| Bottom of the Bottle (20th-Fox) | 2 8 12 24 |

| Cercusel (20th-Fox) | 1 6 2 19 2 |
| Come Soon, (Rep.) | 1 1 3 14 4 |
| Comanche (U.A.) | 4 1 17 |
| Conqueror, The (RKO) | 5 5 6 3 |
| Count Three and Pray (Col.) | 5 10 24 9 7 |
| Court Jester, The (Par.) | 8 6 12 6 3 |
| Court Martial of Billy Mitchell (W.B.) | 1 41 27 10 |

| Day the World Ended (A.R.C) | 1 21 1 1 |
| Deep Blue Sea, The (20th-Fox) | 1 1 2 11 |
| Desperado Hour, The (Par.) | 1 12 19 19 |
| Diane (MGM) | 5 1 11 8 28 |
| Dig That Uranium (A.A.) | 4 1 |
| Duel on the Mississippi (Col.) | 1 1 5 2 2 |

| Flame of the Islands (Rep.) | 1 2 7 3 |
| Forbidden Planet (MGM) | 2 4 |
| Forever Darling (MGM) | 7 28 29 7 8 |
| Fort Yuma (U.A.) | 5 13 2 |
| Fury of Gunlight Pass (Col.) | 1 3 2 2 |

| Gentlemen Marry Brunettes (U.A.) | 10 20 15 16 |
| Girl in the Red Velvet Swing (20th-Fox) | 3 20 31 23 |
| Glory (RKO) | 1 3 6 6 5 |
| Goodybye, My Lady (W.B.) | 3 2 3 3 |
| Guys and Dolls (MGM) | 20 6 1 4 |
| Good Morning, Miss Dove (20th-Fox) | 1 16 13 34 12 |

| Helen of Troy (W.B.) | 1 7 25 1 10 |
| Hell on Frisco Bay (W.B.) | 8 11 9 23 |
| Hot Blood (Col.) | 1 11 4 3 |

| I Died a Thousand Times (W.B.) | 1 1 5 11 9 |
| I'll Cry Tomorrow (MGM) | 9 11 4 1 |
| Indian Fighter (U.A.) | 13 25 16 |
| Inside Detroit (Col.) | 1 1 1 4 2 |
| Invasion of the Body Snatchers (A.A.) | 1 1 1 18 |

| Kettles in the Ozarks (U-l) | 5 9 3 2 |
| Kisnet (MGM) | 4 17 22 21 |
| Last Frontier (Col.) | 2 18 18 4 1 |
| Last Hunt, The (MGM) | 3 14 14 3 |
| Lady Godiva (U-l) | 1 5 7 5 |
| Lawless Street (Col.) | 1 6 14 5 1 |
| Lieutenant Wore Skirts, The (20th-Fox) | 10 26 25 3 |
| Littlest Outlaw (B.V.) | 5 10 9 6 19 |
| Lone Ranger, The (W.B.) | 7 22 8 1 2 |
| Lucy Gallant (Par.) | 23 17 11 |

| Man Alone, A (Rep.) | 9 23 10 11 |
| Maggie Rose Never Was (20th-Fox) | 2 11 10 |
| Man With the Golden Arm (U.A.) | 7 19 16 11 |
| Man With the Gun (U.A.) | 1 20 16 8 13 |
| Marty (U-I) (Reissue) | 4 1 2 1 |
| Meet Me in Las Vegas (MGM) | 1 1 1 1|
| Miracle in the Rain (W.B.) | 1 1 1 7 |

| Naked Dawn (U-l) | 3 5 3 |
| Never Say Goodbye (U-I) | 10 5 5 |
| On the Threshold of Space (20th-Fox) | 1 1 8 9 |
| Our Miss Brooks (W.B.) | 4 4 5 |

| Picnic (Col.) | 14 19 2 |
| Prisoner, The (Col.) | 1 2 1 3 |

| Queen Bee (Col.) | 12 13 10 |
| Quentin Durward (MGM) | 5 12 26 |

| Rains of Ranchipur, The (20th-Fox) | 9 31 26 9 |
| Ransom (MGM) | 1 2 10 17 11 |
| Rebel Without a Cause (W.B.) | 10 55 20 7 1 |
| Red Sundown (U-l) | 6 5 2 3 |
| Return of Jack Slade (A.A.) | 1 11 3 2 |
| Rock Around the Clock (Col.) | 4 3 3 |
| Rose Tattoo, The (Par.) | 11 9 14 5 1 |
| Running Wild (U-I) | 3 13 6 2 |

| Second Greatest Sex (U-I) | 8 8 18 7 |
| Show Out on 110 (A.A.) | 4 8 2 |
| Sincerely Yours (W.B.) | 1 10 18 19 |
| Slightly Scarlet (RKO) | 3 3 1 7 |
| Song of the South (B.V.) (Reissue) | 3 1 3 2 16 |
| Spillers, The (U-I) | 1 11 15 16 4 |
| Square Dance (B.I.) | 1 1 11 35 |
| Swan, The (MGM) | 5 | |

| Tall Men, The (20th-Fox) | 7 44 19 5 2 |
| Tarantula (U-I) | 2 13 4 5 |
| Target Zero (W.B.) | 1 5 1 |
| Teen Age Crime Wave (Col.) | 6 7 2 |
| Tender Trap, The (MGM) | 9 30 31 15 2 |
| Texas Lady (RKO) | 2 10 14 1 6 |
| There's Always Tomorrow (U-I) | 1 5 4 2 2 |
| Three Bad Sisters (U.A.) | 3 3 1 1 |
| Three Stripes in the Sun (Col.) | 8 17 10 9 |
| Treasure of Pancho Villa (RKO) | 1 14 14 21 |
| Trial (MGM) | 1 14 20 5 1 |
| Trouble With Harry (Par.) | 10 1 7 8 1 |
| Twinkle in God's Eye, The (Rep.) | 2 9 2 |

| Unconquered (Par) (Reissue) | 1 3 2 |
| Uranium Boom (Col.) | 2 3 |
| World in My Corner (U-I) | 4 10 21 |
Sell your BIG
ATTR ACTIONS well
in advance with
40 x 60 Displays!

These colorful eye-catchers stir
up ticket-buying excitement! Spot
‘em all over town... in your
Lobby, out-Front, in Hotels and
Terminals... wherever the
crowds gather! Start your Big
Show-Selling Campaign with
40 x 60 Displays... give ‘em
plenty of time to work... and
ring up Cash Results at the
Boxoffice!

For Patron-Pulling Advance-
Sell Ideas... contact your near-
est branch of

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
SENATE HEARING:

Distributors blame TV and costs, not policy, for decline

Allied and TOA leaders plan new moves at EDC meetings

REVIEWS (In Product Digest): FOREIGN INTRIGUE, SCREAMING EAGLES, THE KILLING, GHOST TOWN.

(In News Section): TRAPEZE
It is not too early to predict it will be the year’s HIGH!

Again, it’s M-G-M, THE HOTTEST COMPANY!
Just previewed – already famous!

M-G-M presents in VISTAVISION

BING CROSBY  ☆  “KELLY”  ☆  FRANK SINATRA

in “HIGH SOCIETY”

Co-Starring

CELESTE HOLM  ☆  JOHN LUND
LOUIS CALHERN  ☆  SIDNEY BLACKMER
LOUIS ARMSTRONG  And His Band

Screen Play by JOHN PATRICK  •  Based on a Play by Philip Barry  •  Music & Lyrics by COLE PORTER
Music Supervised & Adapted by JOHNNY GREEN and SAUL CHAPLIN
Color by TECHNICOLOR  •  Directed by CHARLES WALTERS
A SOL C. SIEGEL PRODUCTION

(Available in Perspecta Stereophonic or 1-Channel Sound)
This was the Jungle-of-No-Return—AND NOW THERE WAS NO TURNING BACK!

They were like two blazing weapons in the ot Santiago sun...
ash’ Adams, o’d even e on nado price-- e girl, t a price ead!

Great excitement in an exciting new locale! WARNERS’ JULY 4th release!

ROSSANA PODESTA THAT ‘HELEN OF TROY’ GIRL!

SANTIAGO color by WARNERCOLOR

SCREEN PLAY BY MARTIN RACKIN AND JOHN TWIST 
PRODUCED BY MARTIN RACKIN 
DIRECTED BY GORDON DOUGLAS
BIG IN BOSTON!

BOFF IN BUFFALO!

A-ONE IN ALBANY!

Watch it go to town soon in INDIANAPOLIS! CLEVELAND! CINCINNATI!

Yes, Sir, You're next! Step right up to 20th today!

Mohawk

starring

SCOTT RITA NEVILLE
BRADY - GAM - BRAND

co-starring

LORI NELSON - ALLISON HAYES

with

John Hoyt • Rhys Williams • Vera Vague • Ted de Corsia

Directed by

KURT NEUMANN - MAURICE GERAGHTY and MILTON KRIMS

Associate Producer

MILTON KRIMS

Music by

CHARLES B. FITZSIMONS - EDWARD L. ALPERSON, Jr.

EASTMAN COLOR by PATHE

WIDE VISION
Nationalism Rampant

THERE has been another one of those East-West friendship meetings in the "Geneva spirit." This time the principals were motion picture directors and the agenda covered a wide range of topics. The meeting was held recently in Paris and on hand were sixty film directors from half as many countries. The principal action taken reached a new high in absurdity.

One of the most astonishing restrictions ever advocated of the freedom of the screen was "accepted in principle" by the assembled screen directors. The proposal, made by the French delegation, was that "great national subjects should remain the property of the nation concerned." For example, it was explained only the United States should make a film on the life of Abraham Lincoln and only France on the life of Joan of Arc.

The American directors reported at the meeting included Preston Sturges, Otto Preminger and King Vidor. These distinguished directors would seem to owe an explanation to their colleagues in the United States and to the industry as a whole how they were a part of a meeting that took such a manifestly illogical and un-American stand. Press reports reaching New York do not explain how articulate they were on the subject. In any case the damage is done by the report that the restriction was "accepted in principle" by the delegates. The assumption—in the absence of a clear denial—will be that the Americans participated in the discussion and associated themselves with the results.

Under the prevailing U. S. and foreign copyright laws there are no prohibitions concerning the production of films based on lives and events abroad. A significant number of motion pictures each year deals with happenings in other countries, historical or contemporary. That is the way it always has been and always will continue. Nations have no proprietary rights over the lives of their citizens living or dead, heroes or villains.

It is indeed fortunate that American delegates to such international meetings as this one of film directors have no power to bind this country or its citizens. Nevertheless a good deal of mischief can be done, as was done in this instance, Americans should be wary of participating in international conferences unless they have a clear understanding of all that is at issue. On any number of points Americans may find themselves in the minority and outvoted.

Thinking of restrictions of every type and description to handicap the American film industry has been a favorite past-time abroad both in and out of government circles for more than a generation. The French, prideful as they are of their history, have long wished to discourage film treatment of their historical figures by other countries. Some in other countries which should be nameless are quick to take up any proposal that might somehow be embarrassing to Hollywood.

It is chauvinism carried to a ridiculous extreme to assert that only the Americans have the right to make a film of Lincoln or only the French one on the Maid of Orleans. The Russian directors at the Paris meeting, Youthevitch and Vasselliev, perhaps felt that Khrushchev may want the exclusive world film rights on Stalin!

Distributors' Rebuttal

LAST March exhibitor spokesmen before the Senate Small Business subcommittee laid at the door of distribution all of the ills of the business. When the distributors' turn to testify came this week their representatives rejected the complaints and accused exhibitors of practices that cause or aggravate difficulties in the industry.

Certain of the charges that had been made by exhibitors were taken personally and parts of this week's rebuttal testify dealt in personalities and specific, local conditions. Whether or not certain exhibitor spokesmen are wealthy or whether they drive hard trading bargains is not pertinent to their competence as representatives of their organizations. Surely exhibitors in a free society have the unrestricted right to choose their own leaders.

When the distributors departed from the area of personalities and local conditions, they made an excellent presentation of their cases. Taken as a whole, the briefs give a broad view of the industry as seen through the eyes of production and distribution. The spokesmen had facts and statistics to support their statements.

The Senate Small Business committee is not at this time considering legislation with respect to the motion picture industry so its conclusions will take the form of recommendations. What these recommendations may be, in addition to pointing out the need for additional tax relief, is not known at this time. However certain points are fundamental: 1) As desirable as arbitration may be, no exhibitor may be forced to arbitrate; 2) There is little chance now or in the foreseeable future, of legislation controlling rentals, and 3) Production, now as always, is a risky business and no one can, by government fiat, be required to make more films.

It is to be hoped that out of the hearings will come a greater realization of the difficulties, problems and responsibilities of exhibitors and of producer-distributors alike. It is even possible that these sessions may be the forerunners of direct talks, either on an industry-wide or company-by-company basis, that may tackle and solve some of the more pressing trade practice problems.

—Martin Quigley, Jr.
Letters to the Herald

More on Statistics

To the Editor:

I am writing you about your criticism of Al Sindlinger and the figures on attendance that Al had put out.

My experience in this industry has been considerable. I have been in it about thirty-five years, or maybe longer, and I think I have been a pretty intelligent and good exhibitor, but my education in the industry was brought to a head during the national tax campaign which Pat McGee and I led two or three years ago.

When that campaign was started there was a meeting of exhibitors in the COMPO office in New York and I remember saying to Pat McGee that the time was coming very quickly when he and I would have to appear before a cold-hearted and cold-headed bunch of businessmen in Congress known as the Ways and Means Committee. I told him then that this committee was very smart, very capable and that prayers and tears and widows and orphans would not appeal to them. We would have to have facts! Following that up, we went to the Johnston office and I made the same statement to Eric and I said: “Eric, what facts and figures do you have in regard to the motion picture industry and its operation?”

Eric’s reply was very straightforward and very illuminating. He said, “We have no facts and no figures. You’ll have to get those from the trade papers.” I will admit that I was shocked.

Even the smallest businessman has to have a bookkeeper or someone equivalent to operate his business and here we were—a huge industry—without anything!

Following after that, we contacted Paul Raibourn of Paramount who had been using Mr. Sindlinger to get certain definite, although limited, figures. He recommended Mr. Sindlinger and we hired him.

It was six months or more before I received his first preliminary report and I remember it very well. I was in Washington together with Pat McGee and a number of other exhibitor leaders, and that report from Mr. Sindlinger gave me in essence the picture of what had and what was happening within the industry. I stayed awake all night and the next morning brought this bare fact to the attention of the group meeting there in Washington. I remember stating at the time: “What the hell’s the use of getting off the 20 per cent admission tax if the decline in attendance will wipe that out in four or five years?”

That downbeat conclusion was verified one hundred per cent by what has happened since. You will see from the enclosed that this 4 per cent to 5 per cent decrease has continued ever since, interrupted in only one year, 1953, by a slight increase due to the tax elimination.

Mr. Sindlinger did a wonderful job and for the first time the motion picture industry was informed of facts that they should have known for ten years!

The first tax campaign fell on its face due to the veto by our president and we immediately started to work on the second campaign, which was successful.

Without the figures Al gave us during the following year, we would never have gotten by Congress for the elimination of the tax up to 50c and the halving for those over that figure.

I’m surprised that your magazine should take any other view. I wouldn’t run a hot-dog stand without having records available on the cost of its operation and the net result, if any!

It’s all very well for the motion picture industry to say, “Hush! Hush!” whenever anybody throws out a pessimistic statement. Frankly, such pessimistic statements do hurt the box office when brought to the public; but, for us of the industry to hide our heads in the sand and ignore facts which are driving us out of business is the ultimate in asiminity.—COlONEL H. A. COLE, Allied Theatre Owners of Texas, Dallas.

[Editor’s Note: The HERALD favors all forms of factual research. The editorial cautioned about the difference between facts and opinions.]

Lost and Found

To the Editor: Showmen all over the world have hearts as good as gold and as big as the Radio City Music Hall’s huge CinemaScope screen. I think I have an outlet for some of our “Lost and Found” items that our showmen would like.

Periodically we clean out our own “Lost and Found” service and assemble all our unclaimed eyeglasses and jewelry. They are packaged and sent to a very worthy and commendable organization in New Jersey known as “New Eyes for the Needy.”

It occurs to me that if all of our theatres did likewise it would amount to a sizable contribution from our industry.

If you see fit I think that “New Eyes for the Needy” would greatly appreciate your spreading this information to showmen all over the world.—DAVE GARVIN, JR., Paramount Theatre, Newport News, Va.

[New Eyes for the Needy is sponsored by the Short Hills Junior Service League and was founded by Mrs. Arthur Terry in 1932. It collects old eyeglasses and old jewelry and uses the proceeds to provide glasses for needy persons. Last year 18,000 people were helped. The address is New Eyes for the Needy, Inc., Short Hills, New Jersey.]
On the Horizon

CENSORSHIP BILLS DIE

The pending bills to reestablish a state censor board empowered to license films for exhibition in Pennsylvania died this week. The legislature of that state adjourned Tuesday without taking action on them. At the same time the legislature specifically exempted motion pictures from application of the three per cent sales tax. The exemption is expected to save Pennsylvania theatres an estimated $900,000 annually, in addition to the fees saved distributors for censor board inspection of their releases.

SCHARY DOUBTS TV SALE

Dore Schary recently voiced sentiment in favor of leasing TV rights to old films rather than outright sales of these films. Mr. Schary, vice-president in charge of the MGM studio who sat in at the recent board of directors' meeting when various TV proposals were discussed, expressed doubt that Loew's would make an outright sale of its vast film library to TV interest. He said the "direct sales" made to TV are not helping the picture companies. He went on to say that he favors a leasing arrangement whereby the film companies can retain "control" over their pictures.

REVERSAL

The growing practice of making musicals out of successful dramas, although easy on the production pocket-book, could get out of hand and make big trouble. If the practice continues, it's only a matter of time until somebody begins making dramatic pictures out of musicals.

LIMIT STATION OWNERS

The Supreme Court has upheld the right of the FCC to limit the number of radio and TV stations that can be owned by one person or company. A 7 to 2 decision has overturned a contrary ruling of the Court of Appeals for the District of Columbia. The lower court had held that the commission did not have power to deny automatically an application for a new station by a firm already owning a certain number of stations. According to FCC rulings, one person or firm cannot control more than seven radio stations, seven FM stations or five VHF TV stations.

STUDY BOX OFFICE ANGLES

Ways and means of improving the box office by the utilization of advertising and promotional ideas were aired recently at a meeting of the advertising-publicity directors committee of the MPAA, with Eric Johnston, MPAA president, and Kenneth Clark, vice-president. At the meeting, two preliminary and exploratory plans were advanced -- a short range plan which would commence this fall following the anticipated "good summer business," and the second, a long range plan which might possibly involve the use of credit cards and the engagement of a business management organization to make an industry study.

PRESENTATION

If the sharp increase in personal-appearance tours continues, with more and more top-level stars accompanying their pictures to more and more cities for their local openings, will we not be progressing steadily toward a point where, by supplying a bit of stage-production to back them up, an exhibitor can find himself back in the presentation business initiated and made great by the late Sid Grauman and his emulators? And might not that development, furnishing living entertainers again, prove out to be the best thing that could happen to the motion picture theatre at this stage of its battle with the electronic enemy?

THRILLARAMA PLANS SET

While no date for the world premiere of "Thrillarama Adventure" has been announced, executives of Thrillarama Releasing Corp., a newly-organized Texas firm, expect an initial showing in Dallas or Houston. After the premiere, 25 packages, including the print and necessary equipment, will be available for immediate use in the United States and Canada. The foreign distribution program for "Thrillarama Adventure" calls for showings in South and Central America, the firm announces.

William R. Weaver—Lawrence J. Quirk—James D. Ivers—Floyd Stone

WHEN AND WHERE

May 27-29: Joint annual convention of the Motion Picture Theatre Owners and Operators of Georgia and Alabama Theatres Association at the Dinkler-Plaza, Atlanta.


June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Golf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, Shaker Ridge Country Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment Supply Manufacturers Association to be held at the Coliseum, New York City.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, Los Angeles.


October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.
THEY WILL MANAGE North Central Allied’s affairs the year ahead. The new officers, elected at the Minneapolis meeting last week: seated, Henry Green, treasurer; Benjamin Berger, president; E. L. Peaslee, vice-president—standing, Stanley Kane, executive counsel; and Lowell Smoots, secretary.

SIR CAROL REED doesn’t know why all the fuss about British pictures here. He’s seen no prejudice; the matter is as simple as advertising plus exploitation plus a good tale plus universal appeal. You can be parochial but be truthful and appealing. The director, shown with publicists Bernard Kamber, left, at a New York talk, believes American co-production would give new British actors, producers and ideas recognition. Financing for independents now comes hard. Sir Carol’s latest is United Artists’ “Trapeze”.

GEORGE WELTNER, who is a Paramount vice-president and manages its sales the world over, this week was named director of the Motion Picture Association of America. He is the second from his company, the other being president Barney Balaban.

THE REPORT. Seymour Mayer, who supervises the Far and Near East for Loew’s International, said in New York after two and one half months in his territory, that “Guys and Dolls,” although a musical in a cultural idiom the Japanese do not understand, was remarkably successful in Tokyo partially because of Mr. Goldwyn’s imperson promotion; that in his estimation joining the Japanese Code Administration is superfluous because our own Code does a better job; that Indian censorship is unfair, unreasonable and intolerable and talks with officials bring only frustration; that particularly in the Middle East after peace there should be expansion; and that even now, the company’s business is 15 per cent ahead of last year’s.

IT’S 25 YEARS YOUNG for the Ballantine Company, which makes projectors and sound equipment. The men below, photographed at the Omaha plant celebration (more than 300 came to cocktails, supper, entertainment, and a plant tour) are Bob Hoff, president; Leo Woleott, Nebraska-Iowa Allied board chairman; and R. S. Ballantine, company board chairman.
FRANK B. WALKER, left, now is a vice-president of Loew's, Inc. Directors last week, in New York, elected him and also Charles C. Barry, television operations director. Mr. Walker is general manager of MGM Records. He was with Columbia, then RCA, and came to MGM in 1945.

MELVIN B. DANHEISER on Monday, at the New York home office of RKO Radio Pictures, becomes assistant to foreign sales manager Sidney Kramer. He will supervise sales control. He had been assistant for Latin-America, the Far East and Australasia, and previously handled the United Kingdom, Europe, and the Near East.

She discovers us

SALESWOMAN. That's Nicole Maurey, star of RKO Radio's "The Bold and the Brave." Curious, perceptive, beauteous, effulgent, and even bold and brave, she has been helping sell the picture. This for her is a first effort—they don't do that sort of thing in her native France—and her response is enthusiasm. In Montreal, Detroit, other eastern cities, she charmed news, radio, television writers, theatre owners, and even publicists. And they charmed her. Exhibitors, she said, seem adroit and shrewd, and so friendly and so alert. They welcomed her into a broader fellowship of the show business. Miss Maurey also discerns in the American public's desire for a happy ending a healthy optimism. In her country, she observes, happy endings for many of the people are a disappointment.

THE AWARDS WINNER. Count Leonardi Bonzi explains to the press in New York why and how he makes pictures such as "Green Magic" and his latest "Lost Continent," both of which won prizes at the Berlin and Cannes film festivals. With him is Seymour Poe, vice-president of IFE, his current distributor. The Count is primarily a world explorer and shows to a curious one half the strange other half. He is careful and esthetic in shooting because a good documentary is liable to make money and encourages future private investors. His next will be about China's Great Wall, and Yalu River dikes, and it will be honest and informative, satisfying curiosity, if any. It obviously will help Red China, he admitted, or else he couldn't make it; and it will be good for the West. "Or else I couldn't sell it."

THE IDEAL, Universal signing James Stewart and Audie Murphy for "Night Passage." In array at the studio: production chief Edward Muhl, Mr. Stewart, producer Aaron Rosenberg, and Mr. Murphy.

SIGNIFYING there will be a picture "Bolivar," this grouping about the statue of the South American hero in New York's Central Park: attorney Franklin D. Roosevelt, Jr., Chilean official Hernan Cruz, producer Lester Cowan, and writer Enrique Menendez.
ALLIED SCORES
MAJORS' VIEW

... Board, in Washington meet,
attacks "defamatory" testi-
mony; to push for legislation to
cut Federal admissions tax

WASHINGTON: In a partial reversal of
policy, the board of directors of Allied States
Association this week agreed to urge its
members to contact members of the House
Ways and Means Committee to point out
the need for further relief from the Federal
admissions tax.

The board said officially that it feels ac-
tion on the admissions tax this year is "un-
certain" but that the chances are more fa-
orable than when the board met earlier.
It is understood further that Allied will not
cooperate with COMPO on the tax cam-
paign or will it back any specific bill which,
in effect, would commit Allied to that bill.

Attend Hearings

The board's tax decision was just one
of eight major points made by Allied
board members meeting here Tuesday and
Wednesday at the Washington Hotel. Mon-
day and part of Tuesday Allied officials,
joined by three top Theatre Owners
of America officials—Herman Levy, Alfred
Pickus and Julius Gordon—were prominent
in the audience at the Senate Small Business
subcommittee hearings.

The occasionally angry and strongly
worded distribution testimony prompted the
Allied board to pass a resolution which ex-
pressed the board's "deep resentment" at
Adolph Schinell and Louis Phillips for their
"intemperate and scandalous" testimony and
at Mr. Phillips for his "defamatory" state-
ments about Rube Shor, Allied president.

The board also heard the report of the
Allied Emergency Defense Committee which
was particularly concerned with Paramount
and that company's sales policies. After
Paramount announces the sales terms for its
"War and Peace" and after the Senate
Small Business subcommittee has issued its
report on the just concluded hearings, the
EDC "will consider" a campaign against
"War and Peace."

Other actions taken by the board in-
cluded:

Inviting all Allied members to send in
suggestions which will be incorporated in a
letter from Mr. Shor to Spyros Skouras,
president of 20th Century-Fox, on what
kind of pictures should be made. (This is
in answer to a letter from Mr. Skouras to
Mr. Shor.) Allied board members were
said to feel that there are not enough family
type films; that there are too many spectacu-
lar pictures and too many "problem" pic-
tures made for downtown houses and the
foreign market.

Putting itself on the record against the
making of feature films from dramatic prop-
teries taken directly from television, as were
"Marty" and "Patterns." Patrons complain
that they now are paying for exactly the
same material they received free over TV.

Approved the wire sent by Mr. Shor to
the Justice Department expressing no objec-
tion to S. H. Fabian's participation in the
Warner Brothers sale as long as Mr. Fa-
bian "in good faith" cuts himself off from
his theatre interests.

Issued a warning to all exhibitors to make
sure they get adequate clearance over first
run television showings from Dominant Pic-
tures and others who are reissuing product
already sold for TV purposes. The board
does not feel that one-year clearance is ade-
quate, especially for subsequent runs.

Gave tentative approval to holding its an-
ual convention next November at Miami
Beach in conjunction with TESMA,
TEDA, IPA and TOA. It would be an
eight-day convention, with Allied taking
three days, and TOA three days, but not
over-lapping nor immediately consecutive.

COMPO Ad
Scores Tax

Continuation of the Federal admission
on motion picture theatres is an exce-
sive use of the Government's taxing au-
tority and therefore is evil and immoral,
according to the 63rd in the series of COMPO
ads appearing recently in Editor & Pub-
lisher.

"Since continuation of the tax would obvi-
ously imperil the existence of a great in-
dustry," the ad states, "and its repeal now
would neither contribute to inflation nor
throw the budget out of balance, our Gov-
ernment would seem to be morally bound
to remove this tax at this session of Con-
gress."

In Washington it was learned that a
House Ways and Means Committee vote on
further admissions tax relief now won't come
until about the first of June at the latest.
According to reports, the continued delays
in the committee's voting on the report of a
subcommittee on excise tax changes, along
with the lengthy drafting job ahead of the
committee lawyers, is making it increasingly
unlikely that the comprehensive excise tax
change bill will become law this year.

The ad also pointed out that, "of the coun-
try's 19,200 theatres, 10,200 pay an ad-
mission tax of 10 per cent on all admissions
over 50 cents. Records show that about
half of these theatres are in the red, half
near the break-even point. Indeed, on a
consolidated basis, the country's movie thea-
tres suffered an operating loss of more than
$8,000,000 in the six months from last
October to March 31."

Figaro Signs Hill

George Roy Hill, television director, has
been signed to a multiple-picture contract
by Figaro, Inc., it is announced by Robert
Lantz, executive vice-president of the in-
dependent producing company. Mr. Hill's
first for Figaro will be "Good Old Charley
Faye," which he directed for NBC-TV last
February. It will be released by United
Artists.

BANKER GETS OPTION TO BUY REPUBLIC

HOLLYWOOD: Cantor, Fitzgerald and
Company, Inc. Wednesday announced
the acquisition of a 60-day option to pur-
chase working control of Republic Pic-
tures. A minimum of 650,000 shares and
a maximum of 800,000 shares will be pur-
 chased at $12.50 per share under the terms
of the option secured by the Beverly Hills
investment banking concern which is
headed by B. Gerald Cantor, New York
and Chicago business executive, who
moved his offices here six years ago.

(in New York Wednesday Republic
Pictures stock was selling at 83% on the
New York Stock Exchange.)

The announcement says the option
"calls for Herbert J. Yates to sell F & C
all his shares as well as the shares owned
by a number of his associates," Republic
has 2,000,000 shares outstanding.

Mr. Cantor declined to specify his pur-
pose in acquiring the option but his firm
has invested in motion picture executives
among its clientele. Mr. Cantor is a mem-
ber of the board of directors of the
American Colorotype Corporation, Butler
Brothers and the Dallas Transit Com-
pany, and is reported to own substantial
interests in the Rapid Electrotype Corpo-
ration of Cincinnati and the Smith Co-
rona Company.

The option is believed to have been ob-
tained Monday. Wednesday's announce-
ment followed various reports circulated
following recent layoffs at the studio
which were officially attributed to the ces-
sation of production due to the large
number of pictures which have been com-
pleted by Republic.
DISTRIBUTION BLAMES
TV, NOT TRADE POLICY

Distribution Speaks Its Mind

WASHINGTON: The following are resumes of testimony—either oral or written—given by distribution representatives in the two days of hearings before the Senate Small Business subcommittee in Washington Monday and Tuesday.

ADOLPH SCHIMEL, vice-president and general counsel of Universal Pictures:

Theatre Owners of America’s withdrawal from the arbitration of the industry’s arbitration project was a “betrayal—deliberate and shameless,” said Mr. Schimel. The alleged betrayal was not of the distributors alone, but of the recommendation of the 1953 arbitration committee and of the May, 1954, conference, as well as the “18 months’ efforts and labors of the joint committee appointed by that conference, and, above all, of the thousands of exhibitors of this country.”

Mr. Schimel said he could not help but express “disillusionment and keen disappointment at the superficial presentation made by TOA” to the SBSC of the organization’s point of view on the arbitration draft which required almost two years of constant meetings. Concerning the arbitration of film rentals, Mr. Schimel declared, “It is no exaggeration to say that the delegation of far less consequential powers by officers and directors of a company are and have been adjudicated to be ultra vires; that is, beyond the authority and power of the officers and directors to do.” It was his opinion that this abdication of discretion on prices “involves a complete disruption of the producer’s business. . . . Nowhere in American industry can a parallel for this suggestion be found.

Reviewing Allied States Association’s proposal for regulation of film business, he said that no one can legislate or regulate the quality of motion pictures.

He added, “I cannot conceive that there will be regulation only of the producer and not of the exhibitor. . . . I know of no enactment which can compel a manufacturer to manufacture and distribute at a loss . . .”

Y. FRANK FREEMAN, Paramount vice-president in charge of production:

It costs the industry $50,000,000 more to make 225 fewer pictures now as compared with 15 years ago. Paramount, he said, is making fewer pictures because it believes it can therefore produce the better pictures that market conditions today demand.

“When conditions in the industry are such that Paramount can make a greater number of pictures, pictures that the public will buy, we will be happy to make them.”

Fifteen years ago, said Mr. Freeman, the industry derived 75 per cent of its revenue from the domestic market. Now the foreign market accounts for 70 per cent.

“I have never yet had any exhibitor express his sympathy to me for Paramount having invested large sums of money in an unsuccessful box office picture.” He cited “The Gold Rush,” which he said, cost $2,250,000 to make and which will return only $800,000 domestically. “This happens to a producer more than once, but it never happens that the exhibitor will take any of his profits and allocate them to such a picture because the producer happens to be in trouble.”

CHARLES REAGAN, vice-president and general sales manager of Loew’s, Inc.:

“We have made a detailed analysis of exhibition charges and believe they are excessive, artificial rental, forced buying, etc., in all situations to determine whether they are justified by facts as they relate to Loew’s and our investigation shows beyond any doubt that the charges are baseless and can only serve to mislead the committee.”

Loew’s, said Mr. Reagan, has for many years maintained an “open door” policy and its branch managers have authority to grant film rental adjustments. “The amount of these adjustments in the year 1953 totaled $1,125,604; in 1954, $1,634,191; and in 1955 $2,038,412. . . . This is a one-way street—if a picture does unusually well at the box office so that higher terms would have been warranted—the exhibitor does not volunteer any increase in terms.”

Mr. Reagan also questioned the Loew’s earnings figures given to the subcommittee by Abram F. Myers, Allied general counsel. The figures, said Mr. Reagan, were swelled by the inclusion of both foreign and domestic grosses and carefully left out the fact that the 1955 total was $1,265,000 less than the 1954 net. “Our records indicate that based on our domestic production and distribution income we have had losses from 1947 to date.”

A number of factors—television among them—and not distributor practices are responsible for the present situation. “Nor do I admit that the quality of showmanship displayed by exhibitors is uniformly high.”

ABE MONTAGUE, vice-president and general sales manager of Columbia Pictures:

Most of exhibition’s problems stem from competition with television and drive-ins. “Much as we may regret the dislocations and hardships which have resulted from them, I see nothing insidious in the rise and development of new entertainment media which have the acceptance and approval of the public.” Declaring that every theatre owner helps Columbia, Mr. Montague said (Continued on following page)
that the former affiliated or divorced circuits be permitted to produce motion pictures. ... How ironic it is now to find Mr. Myers pulling along Allied to join with TOA in seeking the aid of your committee to bring about integration again.

"In a nutshell," said Mr. Phillips, "the exhibitors want three things: an abundance of top pictures; at low cost to exhibitors and to the public; profit; early delivery. Of course that Utopia is a kind of never-never land that the economics of the business simply does not permit."

Mr. Phillips, described Myron Blank, Julius Gordon and Rube Shor, who had carried the major part of exhibition's testimony before the subcommittee, as operators of large circuits, "important exhibitors" who have grown rich in the industry. Yet they pose here as being driven out of business or likely to be driven out of business.

The Paramount executive pointed out that while, with one exception, the film companies were publicly-owned corporations whose financial statements were a part of the public domain, "exhibitors' income figures are not public property." However, as a result of a suit brought against Paramount by Mr. Shor's S & A Amusement Corporation, Paramount obtained an audit of the books of that company. This audit, said Mr. Phillips, revealed Mr. Shor's "plight as an exhibitor." On an original investment of $10,000, he continued, Mr. Shor's corporation had earnings that were equivalent to an average of 37.5 per cent per year from 1952 through 1954.

BENJAMIN KALMENSON, vice-president and general sales manager of Warner Brothers:
"Theatres are our only source of revenue," he said, and his company is anxious that all theatres remain in business and be capable of paying film rentals which will enable Warners to make the high quality pictures which the public now expects.

He said Warners has no fixed policy as to the number of pictures to be produced and released each season, and that this number is determined each year by many factors, most importantly by costs. Mounting production and distribution costs, he argued, "put an economic limitation on the number of pictures that can be produced and released in a given 12-month period. Particularly is this true during times when motion picture audiences have become highly selective."

Mr. Kalmenson gave the subcommittee figures to show how production and distribution costs have risen, particularly for that type of high quality picture which is absolutely required today to enable the producer to survive and to keep theatres in business.

He specifically denied charges that Warners forced pictures, pre-released pictures recently, instituted competitive bidding other than at the desire of local exhibitors or delayed availability of features.

WILLIAM J. HEINEMAN, vice-president in charge of domestic distribution for United Artists:
The exhibitors who testified before the Senate Small Business subcommittee last March on industry trade practices presented a picture "which is utterly untrue" by frequently "leaving out facts and by twisting statements," he said.

Discussing the alleged shortage of product, he asked if this means total number of pictures produced or a shortage of top product only. He said there were 107 pictures released by all of the companies in 1953 which grossed more than $1,000,000 each for the exhibitors. "We were willing," he said, "to take 50 in 1954.

"This is top product, judging wholly from box office results, and is more top product than was ever produced in any two-year period before," he said.

"It does not take into account the many smaller grossing pictures which, however artistic, did not receive a favorable response from the public, nor does it take into account the smaller budgeted pictures which are made to supply exhibitor needs and the needs of a producer to introduce new talent," he added.

Mr. Heineman said exhibitors are living in a vacuum for either they are unaware that production and distribution costs have climbed enormously in the past few years or they don't care to be concerned with that fact. "Where there has been a decrease in number, it has come only in the smaller budgeted pictures."

Commenting on exhibitors' complaints about availability after a picture's release, he said each film must be specially handled. "We get our pictures to the outgoing theatres as fast as is reasonably possible. I am consistent with good distribution," he said.

Discussing film rentals, Mr. Heineman said U.A. has not asked and does not ask excessive film rentals. "It is understandable, 

(Continued on page 19)

MOTION PICTURE HERALD, MAY 26, 1956
YOUR RICHEST

DARRYL F. ZANUCK presents

RODGERS & HAMMERSTEIN'S

The King and I

COLOR by DE LUXE

to MORE THAN YOUR EYES
HAVE EVER SEEN, we now add
MORE THAN YOUR HEART
HAS EVER KNOWN!
EXPERIENCE!

In The Complete Grandeur Of

CinemaScope

55

from 20th Century Fox starring

DEBORAH KERR YUL BRYNNER

with

RITA MORENO MARTIN BENSON REX THOMPSON

Produced by Directed by Screenplay by

CHARLES BRACKETT WALTER LANG ERNEST LEHMAN

Music by Book and Lyrics by Choreography by

RICHARD RODGERS and OSCAR HAMMERSTEIN II JEROME ROBBINS

From their musical play based on "Anna And The King Of Siam" by Margaret Landon
1954 RECEIPTS
$1,415,763,000

... Census Bureau releases a summary of theatres' receipts for 1954, showing a decline of only 12% compared with 1948

WASHINGTON: Receipts of motion picture theatres in 1954 amounted to $1,415,763,000, a 12 per cent decline from the $1,614,282,000 total in 1948, the Census Bureau reported this week.

These figures, however, include admission taxes. Since the tax was reduced April 1, 1954, to 10 per cent with admissions under 50 cents exempt, the decline in actual business at the box office is not as great as the indicated 12 per cent.

It said receipts of regular motion picture theatres had dropped 21 per cent during this period, while drive-in receipts had increased almost 500 per cent.

Theatre Totaled 18,560

The Bureau put the number of theatres in 1954 at 18,560, slightly under the 18,631 reported in 1948. It said regular theatres had decreased in number from 17,689 to 14,761, while drive-ins increased in number from 820 to 3,799.

These were the highlights of preliminary figures released by the Bureau from its most recent comprehensive survey of the film industry. The survey was taken last year, based on 1954 business, and was the first industry-wide survey since the survey taken in 1949, based on 1948 business.

The Bureau will release in another few weeks preliminary figures on a similar survey of production, distribution, and service firms. Still later it will release detailed and final figures for each of these groups. Today's release, in addition to preliminary national totals on the theatre business, also included some preliminary area and state figures.

Payroll $290,865,000

The survey said that in 1954 there were 18,560 theatres of both indoor and drive-in type in the U.S., with receipts of $1,415,763,000, a payroll of $290,865,000, and 158,560 paid workers. This compares with 18,631 theatres in 1948, with total receipts of $1,614,282,000, a payroll of $302,511,000 and 187,031 paid workers.

The Bureau includes in the receipts total not only amounts paid for admissions but also Federal, state or local admissions taxes and sales of candy, popcorn and other concession items when these sales are made by the theatre. It does not include concession income—neither the total nor the theatre's percentage—when sales are made by a concessionaire. The Bureau also cautioned that in comparing 1954 and 1948 figures, some allowance must be made for the drop in the Federal admissions taxes between those two dates.

The number of regular motion picture theatres in 1954 was put by the Bureau at 14,761, with total receipts of $1,186,711,000, payroll of $248,485,000, and paid employment of 138,503 workers. This contrasts with a 1948 total of 17,689 theatres with receipts of $1,566,890,000, a payroll of $294,672,000, and paid employment of 181,322 workers.

Cite Drive-in Growth

The growth in the drive-in industry was shown by the figures in this field. The Bureau said there were 3,799 drive-ins in 1954, with receipts of $229,052,000, payroll of $423,800,000, and paid employment of 20,066 workers. In 1948, by contrast, there were only 820 drive-ins, with only $46,838,000 of receipts, payroll of $8,569,000, and paid employment of 5,713 workers.

The number of drive-ins increased in every major geographic area of the U.S., the Bureau figures showed. At the same time, the number of regular theatres dropped in every single area.

Charles Einfeld Returns From European Trip

Charles Einfeld, 20th Century-Fox vice-president, has returned from Europe following a business trip setting long-range international promotion on six CinemaScope pictures, five of which will be filmed on the continent later this year. While there he attended the Cannes Film Festival, conferred in Paris with Ingrid Bergman and Anatole Litvak, star and director, respectively, of the forthcoming "Anastasia," and blueprinting advance promotion for the Cole Porter musical, "Can Can," to be filmed in Paris, as well as "Boy on a Dolphin," a Samuel G. Engel production to be filmed in Greece. From France, the executive went to London for meetings with producer Andre Hakim. Discussions covered campaigns for "Sea Witch" and "The Black Wings," two Sumar films which Mr. Hakim is producing for release through 20th Century-Fox.

SPG Reelects Engel

HOLLYWOOD: The Screen Producers Guild has reelected Samuel G. Engel president. Also elected were: Walter Mirisch, first vice-president; Lou Edelman, second vice-president; Julian Blaustein, third vice-president; Frank McCarthy, secretary; Jerry Bressler, treasurer; Robert Arthur, assistant treasurer; Hall Bartlett, second assistant treasurer.

Paramount Quarter Net
$1,722,000

Paramount Pictures Corporation last week reported estimated consolidated net earnings of $1,722,000 for the first quarter of 1956, representing 80 cents per share, including 16 cents per share profit on installment sale of film shorts, etc.

The total was based on 2,141,000 shares outstanding as of March 31, 1956. These earnings are the highest first quarter earnings since the inception of the corporation, it was announced, except for the first quarter of 1955, when consolidated net earnings reached $2,858,000, or $1.31 per share on the 2,190,000 shares then outstanding.

The board of directors of Paramount has voted to declare a quarterly dividend of 50 cents per share on the Common Stock payable June 15, 1956, to holders of record May 28, 1956, the company announced.

Adult Admission Prices Reported on Increase

WASHINGTON: Theatre admission prices in large cities increased for adults and dropped slightly for children during the first quarter of 1956, according to the Bureau of Labor statistics. The figures were complicated by a change, newly made in the base period for the admission price index. Formerly the 1935-1939 period was figured as the base period, or 100. From now on, the bureau announces, it will issue figures using 1947-49 as the base period. According to the bureau, adult admission prices had risen from 124.2 per cent of the new base period in the last quarter of 1955 to 126.3 per cent at the end of March. Children's prices dropped from 110 per cent of the 1947-49 figure at the end of December to 109.3 per cent at the end of March. The combined index rose slightly from 122.1 per cent of the new base period at the end of 1955 to 123.6 per cent at the end of the first quarter of 1956.

"Cargo" Release Set

"Forbidden Cargo," recently acquired by Fine Arts Films, Inc., will be distributed in the United States by Jaret Film Distributors, it is announced. Produced by Sidney Box in England, the film has a cast headed by Nigel Patrick, Elizabeth French and Greta Gynt. Harold French directed.

New Mass. Drive-in

A 1,000-car drive-in theatre will be erected on Route 44 on the Middleboro side of the town line adjoining Middleboro and Raynham, Mass., it is announced by John J. Ahlberger, president of the Meadowbrook Drive-in theatre. Some of the features will be a modern concession building and a playground area for children.
HEARING
(Continued from page 13)

Columbia Pictures, and Arnold Picker, vice-president of United Artists.

Statements were submitted for the subcommittee record by Benjamin Kalmanson, vice-president and general sales manager of Warner Brothers; William Heineman, vice-president of United Artists, and Walter E. Branson, vice-president of RKO Teleradio Pictures.

Although the subcommittee had expected to finish the hearing of distributor testimony in one day, the length of the first several statements made necessary the continuation of hearings on Tuesday, at which time Louis Phillips, vice-president and general counsel of Paramount Pictures; William Gehring, vice-president of 20th Century-Fox, and Charles J. Feldman, vice-president and general sales manager, Universal, were heard.

The hearing room was jammed with officials from the film companies, with a score of leaders of Allied States and with a few TOA representatives.

Mr. Schimel and Mr. Montague said they felt the exhibitors' plight was largely due to television and drive-in competition. Mr. Schimel said he felt the small theatre owner in many instances was "going the way of the small haberdasher before the department store went up the avenue, and of the small grocery store in the face of competition from the supermarket."

Senator Humphrey conceded that this was part of a trend and a real problem. Both Senator Humphrey and Senator Schoeppel were very impressed by the details supplied by many of the distributor witnesses to refute exhibitor claims on distributor profits and to refute exhibitor affidavits on alleged distributor "excesses" in particular situations. Senator Schoeppel said he wanted to know what justification the earlier witnesses had for "submitting affidavits contrary to these facts," and Senator Humphrey said that while he didn't want to judge which side was telling the truth, he did feel the subcommittee was entitled to have the "true facts."

The subcommittee chairman said he did not want to tie up his staff by checking the truth of the statements of the various witnesses, but that if there were too many contradictions in the record, "that's exactly what we'll have to do."

Mr. Schimel told the subcommittee that TOA's last-minute insistence upon arbitration of film rentals was part of a "trade." He said TOA had all along understood that rentals were not to be arbitrable, and its convention approved an arbitration plan without the rentals clause.

"What happened in between" the convention and the January, 1956, TOA stand for arbitration of film rentals, Mr. Schimel said, was that "some TOA leaders became interested in the arbitration plan on favored terms. They then had this pact—you go along with us on film rentals and we go along with you on production by divorced circuits, something Allied opposed all through the years."

CLAIM EXHIBITORS ARE MORE IN TV

WASHINGTON: It is the exhibitors and not the producers who are getting into the television station business, Arkansas Schimel, Universal vice-president, told the Senate Small Business subcommittee this week. At previous hearings, chairman Humphrey (D., Minn.) had expressed interest in the extent to which the film producers were going into television. Mr. Schimel filed an affidavit which showed that 38 television stations now owned by film industry firms, 32 were owned by interests connected with exhibition and only six by production interests. Of these, he added, five were owned by General Teleradio before it acquired RKO.

Mr. Schimel said Allied's willingness to enter the pact stemmed from the fact that Allied was in the embarrassing position of seeing the arbitration negotiations, which it had long opposed, about to succeed.

Mr. Schimel continued to say that Trueman Rembusch, director of National Allied, had sought to show that distributors were getting a larger and larger percentage of total admission income, while the exhibitor share declined. Mr. Rembusch distorted the figures by including the tax in the portion going to the exhibitors, and that when the tax was cut, the distributor percentage naturally increased, said Mr. Schimel.

According to the Price, Waterhouse figures, the distributor percentage of total admissions income rose from 26 per cent in 1947 to a peak of 35 per cent in 1953 and then dropped to less than 28 per cent in 1955. The Rembusch chart had shown a steady rise from 26 per cent in 1947 to 36.5 per cent in 1954 and 40 per cent in 1955. Price, Waterhouse also said that total film rental income of 10 major distributors from U.S. theatres had dropped from $352,593,000 in 1953 to $326,603,000 in 1955, rather than rising from $362,000,000 to $425,000,000 as claimed by Mr. Rembusch. Mr. Rembusch said his figures came from industry statistician Albert Sindlinger and that he still assumes they are right.

In touching on the complexities that would be involved in the arbitration of film rentals, Mr. Schimel noted that the profits of the producer-distributors which the exhibitors had claimed were included profits from film production and distribution and from unrelated enterprises.

He continued: "The earnings statements of the producer-distributor have been audited by independent auditors. It is noteworthy that not a single complete financial statement of any (exhibitor) spokesman who appeared before this committee, unaudited, no less audited by an independent public auditor, was presented to this committee."

DISTRIBUTORS
(Continued from page 14)

with high production costs, that when a picture becomes a success, we must distribute the picture in such a way that it will return the greatest revenue to United Artists and the producers without this, the producers could not continue to produce costly pictures," he said.

WALTER E. BRANSON, vice-president of RKO Teleradio Pictures:

RKO has always been extremely conscious of the problems of small exhibitors and this was proven by the fact that only one specific complaint was made against RKO in the hearings. Mr. Branson ridiculed charges that any distributor would want to reduce its market further by closing theatres.

"On the contrary," he said, "I earnestly hope that the long range, large scale production and distribution plans which we have instituted will make more high quality pictures available to the small houses."

WILLIAM C. GEHRING, vice-president of Twentieth Century-Fox:

Mr. Gehring told the subcommittee that he needed to refute the "amazing" charges made by the exhibitors to the effect that the improved film production and exhibition techniques of recent years were part of an effort to hurt small theatres. He said the new production and exhibition techniques had been developed to win people back into the theatres after television had made huge inroads on theatre attendance, and that actually the new techniques had helped keep the industry alive.

The Fox official denied there was any "battle of the millimeters" and said that so far no national distributor has distributed anything other than a 35 mm. print.

After reviewing at length the different new film projection and sound systems, Mr. Gehring said the different processes developed by the various companies were not an attempt to squeeze out any exhibitor but rather were "the result of professional differences of opinion and the desire of the companies continually to improve upon the motion pictures which have been produced in the past."

Mr. Gehring said the producers have done all they could to help each exhibitor take advantage of the new developments.

CHARLES J. FELDMAN, vice-president and general sales manager of Universal Pictures:

Solution of problems dividing production-distribution and exhibition must come from the local level. Mr. Feldman, pointing to the decentralization of authority in Universal's distribution setup and the multiplicity of problems confronting separate theatre operations, said only "local people on both sides" are equipped to handle the situation. He urged that the practicality of any proposed move for the Government to regulate film rentals. We know of no way by which an outside party to the transaction can place a price tag on anything like a motion picture that is produced and which plays in every single theatre and village and city in which it plays. Each theatre has its own yardstick of film rentals."
BRITISH BILL
HITS AMERICANS

...Government revision would subject outsiders to full tax on all British-earned income; seen blow to U.S. nationals

by PETER BURNUP

LONDON: In common with their colleagues in other industries, American film executives here are gravely concerned at the implications of Clause Nine of the Government's recently issued Finance Bill.

The clause proposes that nationals of other countries paid by firms in those countries but working in Britain will be charged British tax on all income, whatever the source may be, as a result of their employment here.

Under present arrangements Americans working in Britain have been charged British tax only on that part of their income actually brought into this country. The remainder, not required for living expenses here and so left at home, has been free of tax in their own country. This has been one of the major incentives for Americans to work in this country and the effect of the proposed change is obviously accentuated more for Americans than for other foreigners by reason of the high salary levels in the U.S. and the high rates of taxation in Britain.

Representative Americans, hitherto diffident, openly say now that the effect of the clause, if it is accepted by the House of Commons, would be to drive many Americans out of the country. Several have been heard to say that it would be difficult to persuade Americans to work in Britain if taxation here leaves them so much worse off in pocket than at home.

It is pointed out, for example, that tax deductions allowed in the U.S. are not permitted here, and that Americans temporarily resident have to spend a good deal on education and make provision for retirement, savings and the like. Moreover, allowances against income tax are much higher in the U.S.

See Cabinet Adamant

Columbia's Mike L. Frankovich, now in America, is understood to have raised the matter with Eric Johnston and suggested that discrep re-presentations be made to Britain's Government. Whether Mr. Johnston would favour such a course is, of course, unknown. But informed Whitehall circles take the view that such action, in any event, would be useless. Sir Anthony Eden's cabinet is understood to be adamant on the issue.

One way out of the dilemma posed for Americans trading here would be to have a different man in charge in London every year for not more than six months and thus evade tax obligations. Difficulties might arise thereby in the maintenance of a continuing policy. It seems likely, therefore, that a way but would be found by posting an American managing director in, say, Paris, and leave the day-to-day running of business here to a Briton.

URGES IMMEDIATE PRODUCER AID

Frank Hoare, president of the Association of Specialized Film Producers, is the latest prophet of doom for the production industry here failing immediate Government action. In presenting his Association's annual report, he said that the production industry would collapse entirely unless the Government takes early and drastic action in its support.

Said Mr. Hoare: "In 1956-57 the destiny of British film production will be settled. Either we shall go ahead progressively, or decline to a point where British film production will be of little, if any, importance in the world.

"It seems to us that if British film production is to be saved from collapse the Government and the industry must work out some remedy without waiting for the end of the present period of the Eady Levy arrangements which are due to expire in October, 1957."

Like all other leaders of the trade here, Mr. Hoare is shocked and dismayed at the Chancellor of the Exchequer's failure to relieve the industry of "the frightful burden" of entertainment tax, but he and his associates have special reason for their dismay. Second features and shorts are very much in a falling market here and with justification Mr. Hoare says in his report: "The failure of the Government to deal with the tax has brought about a position in which nobody knows what will be the future of the British Film Production Fund when the present arrangements end in October, 1957. This is the most serious situation facing us as producers of long and short supporting films for the cinema." Adding "British production cannot survive without a Fund at a much higher level than has been achieved heretofore."

EXHIBITORS CLOSE DOWN ON PROPAGANDA USE

Stemming directly from the Government's turnaround of their tax remission plea, a general toughening-up is to be discerned in the attitude of exhibitors here toward official requests for the use of the screens in propaganda campaigns on a free-for-nothing basis. First overt indication thereof is the reaction of a hard core of theatre men to a request from the Government's Home Office that exhibitors throughout the country should cooperate by screening recruiting films for the national Civil Defence Week next autumn.

Cinemas in this country have a notable tradition of national service, particularly in times of emergency. No one questions the urgency of such an appeal at this time of torment in the international scene and CFA leaders were disposed to recommend the Association's membership to support the campaign. Whereat a number of delegates to the general council promptly pointed out that the Home Office would undoubtedly pay for press and other advertising in support of the appeal, and why should exhibitors, many of them threatened with extinction under the burden of the Tax, give screen time for nothing?

It is understood that KRS has decided to make no submission to the Board of Trade of its views on the future policy of the industry.

With the sharp division of views between the society's American majority of membership and their British colleagues on Quota and in particular with regard to the current controversy regarding films financed by American interests sharing in the benefits of Quota and Eady, a unanimous submission was clearly impossible.

On two previous occasions when the authorities sought the trade's views on proposed revisions of the Quota Acts—namely in 1938 and 1948—the KRS found itself in a similar position and decided to make no submission.

Writers Guild-West Elects New Officers

HOLLYWOOD: The Writers Guild of America, West, recently elected new officers according to an announcement. They are Edmond H. North, president; Jesse L. Lasky, Jr., vice-president, and Ken Englund, secretary-treasurer. All will assume their duties immediately. Twenty-one other members were elected to various posts, but not all of these will take office because of a decision voted by the members to annulgate the guild's television and radio branches. The members voted unanimously to strike the major networks June 4 unless a satisfactory working agreement on film television is reached before then. The guild approved the recently negotiated contract with the Alliance of Television Film Producers Association.

"Giant" Conferences End

Henry Ginsberg, George Stevens's production associate, has returned to Hollywood following conferences with Warner home office executives on merchandising plans for the company's forthcoming release, "Giant," Mr. Stevens' production starring Elizabeth Taylor, Rock Hudson and James Dean. The film is now in its final cutting stages.

MOTION PICTURE HERALD, MAY 26, 1956
FOR THAT CERTAIN FEELING ABOUT A CERTAIN WONDERFUL PICTURE... LIFT THIS PAGE!
basis. First overt indication thereof is the
SO APPEALING
SO HILARIOUS
IT'S CERTAIN
TO OUT-PROFIT
"THE SEVEN LITTLE FOYS"

The story of a self-made failure... and the girl who turned him into a man in spite of himself!

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"THAT CERTAIN FEELING"

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FRIDAY
JUNE 1

Starts the Nationwide Theatre Screenings of "That Certain Feeling"

THEATRE SCREENINGS IN ALL PARAMOUNT BRANCH CITIES

Check your Paramount manager for theatre and screening time. All exhibitors are invited—and invited to bring along their families to this great family picture. Paramount wants you to have that certain feeling that you’re about to play one of the top grossing comedies ever!
Disney Gross Up Sharply In 6 Months

LOS ANGELES: Gross revenue and net profit of Walt Disney Productions for the first half of the current fiscal year showed marked improvement over the corresponding months a year ago. Roy O. Disney, president, says in an interim report to stockholders. The company’s interest in Disneyland amusement park was not reflected in the figures shown for the period.

Consolidated gross revenue for the six months ended March 31, 1956, totaled $12,859,321, compared with $9,876,175 for the like period last year. After all charges, net profit was $1,418,850, equal to $2.17 per share on the 652,840 shares of common stock outstanding. For the corresponding six-month period a year ago, net profit amounted to $480,048, or 66 cents per share.

Major reasons given for the sharp rise included the returns from four features. "Davy Crockett," "Lady and the Tramp," "African Lion" and "The Littlest Outlaw," all released domestically during the past 12 months. Large foreign potentials lie ahead for these films, Mr. Disney said. Other causes were good earnings, both foreign and domestic, from such other releases as "20,000 Leagues Under the Sea," "The Vanishing Prairie" and "The Living Desert," also a 55 per cent increase in combined revenues from character merchandising, publications, music, and comic strips, all of which are profitable and growing steadily.

In order to carry forward a heavier production schedule of motion pictures and television shows, the company extended its bank borrowings to $9,313,852 as of March 31 last, an increase of $2,695,572 since October 1, 1955. In this connection Mr. Disney said, "We are making progress toward securing a substantial amount of long-term or permanent financing to replace current bank borrowings. Our goal is to complete this transaction some time this Fall."

"Tiger" Pre-Release Openings Planned

"Toy Tiger," Universal-International’s Technicolor comedy starring Jeff Chandler, Laraine Day and Tim Hovey will be given a series of territorial saturation pre-release openings starting at the Fulton Theatre, Pittsburgh, May 30, followed by openings in Tulsa, Oklahoma City and New Orleans during the first week in June, to launch a series of openings in those territories. The initial territorial openings are backed by large blocks of newspaper advertising space in the key city to support the openings in the territory which follow as well as a comprehensive territorial promotional campaign. "Toy Tiger" is scheduled for additional openings in other territories to coincide with school closings for the summer, with general release scheduled for July.

Stars shine . . .

. . . so does the picture

De Rochemont Associates Enter 16mm Distribution

Louis de Rochemont Associates, producers and distributors of theatrical feature films, has entered the 16mm, distribution field, if it was announced by F. Borden Mace, president. The organization has formed the Louis de Rochemont Associates Film Library and its first three films are the Academy Award winning documentary "Helen Keller in Her Story," "The Great Adventure" and "Suez," a two-reel color film.

Plan New Art Theatre

The Town theatre, New Rochelle, N. Y., will soon be an art theatre. Berk & Krumgold, real estate firm, recently announced that they have concluded a long-term lease for the theatre for the Trent Theatre Corp., headed by Max A. Cohen and Mark L. Finkelstein. Morris Goldman and Gilbert Josephson head the tenant corporation.

Lester Cowan to Film Simon Bolivar Story

Lester Cowan, independent American film producer, has announced acquisition of rights to a new historical novel, "Simon Bolivar," by Enrique Campos Menendez, as the basis for a film about the South American liberator, who lived from 1783 to 1830 and was instrumental in freeing Bolivia, Ecuador, Colombia, Venezuela, Panama and Peru from the Spanish yoke. The film will mark the first enterprise in which South American countries will collaborate with a United States producer. Both American and Latin American stars and technicians will participate in the film, which will be shot in the countries liberated by Bolivar. The project was negotiated with Mr. Cowan by Ambassador Santa Cruz, former chairman of the United Nations Delegation of Chile and spokesman for a Latin American group, and Franklin D. Roosevelt, Jr., attorney for this group.
Loew Asian Business Up 15% in Year

The motion picture business for Loew's International throughout the Far East, Middle East and Near East at this time is 15 per cent ahead of last year's record for those territories, according to Seymour R. Mayer, Far East supervisor for Loew's International. He reported that Samuel Goldwyn's "Guys and Dolls" is doing excellent business in its engagements there.

"Business," he said, "is a very good. MGM films such as "The Swan," "I'll Cry Tomorrow," and "Guys and Dolls" are doing terrific business." Mr. Mayer recently returned from a 10-week business trip, part of it in company with Mr. Goldwyn in conjunction with the Japanese and Hong Kong openings of "Guys and Dolls."

Paying tribute to Mr. Goldwyn for his help in launching the film, Mr. Mayer said, "His presence boosted our campaign. He is a real showman." He added that trends point to "Guys and Dolls" grossing the equivalent of $300,000 in Japan. Mr. Mayer also opined that there is much room for expansion, particularly in the Middle and Near East. He added, however, that Loew's expansion and that of other companies would not take place until the Arab-Israeli conflict settles down. TV, he added, is rapidly growing in the Japanese market, but thus far has not affected the motion picture business. The main reason, he said, was that the price of sets is out of public reach.

The Japanese, he said, wish to have the MPEA join the EIREN, the Japanese Production Code Administration. "There is much pressure on us to do this," he added, "and our current talks on this may bring about a compromise agreement."

Censorship in India, Mr. Mayer stated, is "intolerable and unfair, and it is not based on any rhyme or reason. Foreign films are very strictly censored, and if and when approved, are shown in only 182 theatres at the most."

General Precision Net Is $346,973

Consolidated net sales of General Precision Equipment Corporation for the three months ended March 31, 1956 were $32,678,823 compared with $34,523,560 in the comparable period in 1955, Hermann G. Place, chairman of the board and president, has reported to stockholders. Consolidated net profit for the first quarter of 1956 amounted to $346,973, after taxes, equal, after deducting preferred dividends, to 20 cents per share on 1,653,329 shares of common stock outstanding as at March 31, 1956. This compares with consolidated net profit for the 1955 first quarter of $507,109, or equal to 90 cents per share on the 1,872,412 shares of common stock outstanding last year.

Makelim Plan Abandoned; Seek Major Release for First Picture

HOLLYWOOD: The Makelim Plan has been abandoned, it was announced last week by Hal R. Makelim, and he said he would offer "Peacemaker," the first film produced under the arrangement, for distribution "through established major distribution channels." He said he has no deal for the sale of the film "at this time." In a letter to contract holders in the Makelim Plan he said, "Contracts received by Makelim Pictures, Inc., were not enough to allow them to make proper presentation, or even come close to giving me back my cost of the picture, to say nothing of the cost of prints, advertising, etc."

The letter continued, "I need your help and cooperation so I can get "Peacemaker" on the road, and I'd like to show to anyone I approach on distribution of my picture that I still have your goodwill and support." He asked exhibitors to sign and return the cancellation form. Mr. Makelim launched the Makelim Plan more than two years ago, travelling around the country, attending exhibitor conventions and similar gatherings, to explain his belief that exhibitors facing a product shortage could benefit themselves by contracting with him for 12 feature pictures to be made in a year's time.

Alfred Daff Attending U-I Europe Sales Meets

Alfred E. Daff, executive vice-president of Universal Pictures and president of Universal International Films, its overseas subsidiary, and Americo Abboz, its vice-president and general manager, are in Europe attending a series of sales conventions in France, Germany and Italy, scheduled as a follow-up to the U-I 1956 Global Conference concluded last week in Hollywood. Attending the meetings, set for Paris May 21-24; Munich, May 25-28, and Rome, May 29-June 1, are executives, salesmen, local branch managers, bookers and publicity men from their respective countries. Present in all meetings were international supervisor John Spires and international sales manager Marion Jordan.

Walsh Visits Scotland For NATKE Conferences

Richard F. Walsh, IATSE president, is in Edinburgh, Scotland, where he is scheduled to address the convention of the National Association of Theatrical and Kinema Employees, at the invitation of Sir Tom O'Brien, general secretary of that organization. He will also meet with NATKE representatives in an effort to help Anglo-American exhibition problems.

Theatre Changes Hands

G. L. Faw of Albermarle, N. C. and R. A. Goodman of Monroe, N. C., joint owners of a theatre chain, have purchased the Dixie theatre in Troy, N. C., from Fred L. Taylor of Troy. The building is being renovated and new projection equipment and a Cine-ramaScope screen is being installed. After renovation, the Dixie will seat 450 patrons.

Allied Unit Backs Pleas To Congress

MINNEAPOLIS: Despite a plea that "the Government be kept out of the motion picture business and that we settle our problems among ourselves," by William C. Gehring, vice-president of 20th Century-Fox at the North Central Allied Independent Theatre Owners convention here last week, the convention endorsed a resolution condemning "short-sighted policies of restricting product and refusing to sell except upon terms which will ultimately destroy small theatres." The resolution also asked that "Congress be urged to continue its exploration of ways and means of advancing the public interest by preserving the small theatres through Federal regulation of the motion picture industry if no other means can be found."

Also speaking at the convention was Alex Harrison, 20th-Fox general sales manager, who asked the exhibitors to be shownmen. "We've got to put the accent on merchandising our product—be the greatest ambassadors of good will the world has ever known," he said.

Other resolutions adopted at the convention called for a de-emphasis of sex and sensationalism in motion picture advertising, a discouragement of television film clip advertising with its cheapening and adverse effects on receipts and opposition to the proposed $1 minimum wage in Minnesota for women and minors.

Officers elected at the meeting included Ben Bergey, president; E. L. Peale, vice-president; Henry Greene, treasurer, and Lowell Smoots, secretary.
ALL-NEW DOUBLE-HORROR SHOCK SHOW!

RISING FROM THE DEPTHS OF A BLACK HELL!
...AN ARMY OF MAMMOTH MONSTERS ATTACKS!

THE BLACK SLEEP
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SEE! The death-struggle of men against ghosts!

THRU UA

START SCREAMING FOR DATES NOW!

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“ZOMBIE PIX UPBEAT & DURABLE”

BRIAN DONLEVY MARGIA DEAN
with JACK WARNER DAVID KING WOOD
Screenplay by RICHARD ANDRZEJSZKI PRODUCED BY ANTHONY FINGERS DIREC TED BY VAL GUEST
FEATURE REVIEW

Trapeze

U.A.—Hecht-Lancaster—High drama
(Color by DeLuxe)

Against the always intriguing, ever-exciting background of the circus, with its own peculiar tribe of artists and craftsmen, the Hecht and Lancaster team have wrought a brilliantly entertaining motion picture. It has in abundance the kinds of ingredients which should call forth a waking response at the box offices of the nation, in all types of theatres and in all types of situations.

The story which has been fashioned, with screenplay by James R. Webb and adaptation by Liam O'Brien, is taut, dramatically tense and sharply etched. There is no lost motion, dialogue is as authentic as the sawdust of the circus itself and the fascinating atmosphere of the circus and its people is kept front and center at all times. Wisely the producers have confined their locale to a small (to American eyes) French circus in Paris, and thus have made no problem for the viewer in accepting the scene as authentic.

Withal, the utilization of color and CinemaScope have enhanced the production values enormously, of course, especially in the aerial material, of which there is considerable. For this and the other details of production which have contributed so tellingly to the effectiveness of the whole, credit is due James Hill, listed as producer of the film.

The cast offers strength for the marque, incidentally, and splendid strength for the director, in this case the talented, expert Carol Reed. Leading the parade is Burt Lancaster as the once brilliant, now crippled aerial great of an earlier day, reduced to the humble status of “rigger.” With him are starred Tony Curtis, who is gaining in stature, and here brings the proper note of devil-may-care, nerveless skill to the role of the young American who seeks to learn from the great Lancaster the secret of doing the “triple,” the frightening triple somersault high in the air, as the “flyer” catapults from his trapeze to the waiting hands of his “catcher.” The feminine lead is in the unquestionably capable hands of Gina Lollobrigida, who combines professional performing ability with physical attributes which make of her a box office property of rare value. Here she essays a made-to-measure part as the small-time circus performer who seeks to horn into the big-time act, and gets herself quite tangled with romance en route.

In admirable support particularly are Katy Jurado, a circus performer with a soft spot for Lancaster; Thomas Gomez, the proprietor who thinks in terms of the box office; Johnny Peule, as the dwarf handyman who is Lancaster’s ready and willing slave, and Minor Watson, as John Ringling North, the visiting circuit great from the United States.

Curtis overcomes Lancaster’s dejected refusal to return to action, as he realizes the boy’s intense desire, and appreciates the fact that here may be another who can do the rare “triple,” while he is mentor and catcher. But Miss Lollobrigida has other notions, and when she cannot persuade Lancaster, makes a successful play for Curtis and the latter delivers the ultimatum, she’s in their act or he’s out. But Lancaster comes to realize she loves him, and is playing for Curtis, and when the latter finds the two together, he explodes into violent denunciation of Lancaster, and the triple seems gone.

But an opportunity comes suddenly, with Watson in the audience, and Lancaster goes up as catcher without the glee, or Curtis aware that he has changed places with the new catcher. Gomez calls for the safety net to be removed, thinking thus to force them down to avoid what he sees as possible tragedy, but Lancaster taunts Curtis into attempting the triple. It is successful, Lancaster seeks to leave unmoticed afterwards, but the girl catches up with him, and they go off together, while the boy is headed for new heights, the triple his own now.

A telling of the story does not adequately convey the sense of drama, emotional excitement and tense suspense against a background of movement, laughter and circus life which makes for top screen entertainment.

Reviewed at this month’s preview to attract attention and substantial applause. Reviewer’s Rating: Excellent.—CHARLES S. AARONSON.

Max Youngstein Returns From European Tour

Max E. Youngstein, vice-president of United Artists, has returned to the United States after a series of conferences in Europe and the Middle East on the company’s new program of global production and promotion. During his three-week tour of France, Italy, Spain and Israel, Mr. Youngstein met with the company’s overseas executives and producers photographing or preparing films for United Artists release. Among the foreign personnel participating in the planning sessions were Charles Smadja, vice-president in charge of European production, and Francis M. Winikus, executive assistant to Mr. Youngstein. In Cannes, Mr. Youngstein announced the completion of a new production-distribution deal with Otto Preminger calling for three features in five years.

Pinstein $226,000 Suit Against List Settled

Harry Pinstein’s $226,000 legal action against Albert List, chairman of the board of RKO Theatres, has been settled for an undisclosed amount before Federal Judge Lawrence Walsh. Mr. Pinstein, former counsel for RKO, charges that he had an exclusive agreement with Mr. List to act as the latter’s advisor on the negotiations under which Mr. List acquired the controlling stock of the circuit and that he had not been paid for his services.
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FOX AIMS AT SUMMER GROSS

Heading into the important Summer exhibition season, 20th Century-Fox's release roster, in addition to numbering such strong sellers as "Carousel" in CinemaScope 55 and Darryl F. Zanuck's "The Man in the Gray Flannel Suit," includes an assortment of pictures to handily meet the requirements of exhibitors and the public.

Derived mainly from best-selling novels and hit Broadway musical and dramatic shows, the films offer theatre men a diversification and an importance designed to attract the widest possible audience.


Robert Taylor, Richard Todd and Dana Wynter are cast in "D-Day the Sixth of June," a top-budgeted romantic drama played against the background of the invasion of Normandy during World War II. James Mason's production, "One in a Million," in which he also stars, joins "D-Day the Sixth of June" as a June release.

Rodgers and Hammerstein's "The King and I," in CinemaScope 55, starring Deborah Kerr and Yul Brynner, opens in July. Another major offering, "Bus Stop," starring Marilyn Monroe, swings into national release this Summer.

Strong promotional campaigns have been devised to pre-sell these attractions in all stages of release. Lined up in the battery of talent represented by these films are producers Herbert Bayard Swope, Jr., Charles Brackett and Henry Ephron, and directors Walter Lang, Henry Hathaway, Henry Koster and Philip Dunne. Writers include Mr. Dunne, Ivan Moffat, Harry Brown, Nigel Balchin and Ernest Lehman.

The color processes employed on these films include Technicolor and DeLuxe. Many top supporting players are featured including several Broadway performers.
RKO Plans
New Group of
11 Pictures

HOLLYWOOD BUREAU

Hollywood started shooting seven new pictures, and finished four others, in the week that witnessed the California weather making its bid for national attention with a brisk 99.


"The Incredible Shrinking Man" is an Alfred Zagal-smith project for U-I directed by Jack Arnold, with Grant Williams and Randy Stuart in top roles.

AA's Walter Mirisch, executive producer, started work on "The Oklahoma," in CinemaScope with color by Technicolor, which has Joel McCrea, Gloria Talbott, Peter Votruba and Anthony Caruso in the cast.

Lindsay Parsons began producing "The Cruel Tower," AA with Lew Landers directing, John Ericson, Mari Blanchard, Alan Hale and Peter Whitney are in it.


Frank P. Rosenberg started "The Girl He Left Behind" for Warners. It has Tab Hunter, Natalie Wood, Jessie Royce Landis, James Backus, Alan King and others in the cast directed by David Butler.

Lewis Bemelen Productions began shooting "The Big Boodle" in Cuba for release by United Artists. It has Errol Flynn and Rosanna Rorley in leading roles, and is said to be the first feature-length production to be produced in Cuba in its entirety.

ON THE SET

The first step in Colombia's drive for new properties and authors recently announced by Harry Cohn is the studio's sponsorship, with Dudell, Sloan and Pearce, of Archie Bimm's new novel, "The Headwaiter." . . . "I Married A Woman" is the title role for the George Gobel picture for RKO formerly called "So There You Aare." . . . Director Nicholas Ray has been signed by 20th Century-Fox to a multiple picture contract.

Karl Malden and Warners have signed a seven year non-exclusive contract. He will make one film a year for the company . . . Sam Katzman's Clover Productions will make five films between now and October for Columbia release. They include "Rumble on the Deck," "The Mark of the Claw," "The Petrified Man," "The Night the Earth Exploded" and "The Zombies of Tora-Man."

Frank Cooper, Columbia
Sign Feature Deal

HOLLYWOOD: Harry Cohn, president of Columbia Pictures, has announced signing of an agreement with Frank Cooper under which Cooper will produce a top-budgeted feature for Columbia release based on the television series, "The Lineup." Columbia said the film will be the first to be made under a producer-distributor relationship.
Recreation Spending Up But Little

WASHINGTON: The post-war decline in motion picture theatre admissions has been responsible for the relatively small increase in consumer spending on all types of recreation since 1947, the Commerce Department has reported.

The information was contained in a comprehensive analysis by a Commerce Department economist on all types of consumer spending for services. The article, entitled "Growth of the Consumer Service Market," is published in the Department's latest monthly "Survey of Current Business."

Expenditures for all types of recreational services increased sharply during and immediately after World War II, but since then "have experienced a less-than-average growth," the article reports.

"The relatively small increase in recreation expenditures since 1947 has been due mainly to the post-war decline in motion picture theatre admissions, which are the largest single service item in the group," the article continues. "Recreation services excluding motion picture theatres rose more than total consumption expenditures between 1947 and 1955; radio and television repair were particularly important in this movement."

Figures on Admissions

The article notes that motion picture theatre admissions reached a peak of $1.7 billion in 1946, almost 2 1/2 times the amount spent in 1929. Then, the article declares, a steady decline took place through 1953, followed by a rise in 1954 and 1955. The overall reduction from 1946 to 1955 was almost 25 per cent, the article states.

Earlier Commerce Department figures showed that consumers spent $1,692,000,000 on motion picture theatre admissions in 1946, and that the total then dropped steadily until it hit $1,227,000,000 in 1953. It then rose to $1,275,000,000 in 1954. Commerce officials said no estimate of 1955 spending on admissions has yet been published, but that they are sure the figure is above 1954.

"The decline in motion picture attendance since 1946 was greater than the drop in boxoffice receipts, since the index of admission prices had risen 30 per cent by 1955," the article also points out.

Other conclusions in the article are these: combined admissions to legitimate theatres, operas, concerts and entertainments of nonprofit institutions have increased "moderately" in post-war years; spending on baseball, football, horse and dog racing and other spectator sports has been "rather stable in dollar terms" since 1947; and expenditures for bowling, billiards, skating rinks, swimming pools and other commercial participating amusements have "shown a steady increase" since 1947.

RKO Pictures Realigns Several Sales Districts

Leonard S. Gruenberg, former metropolitan district manager, becomes supervisor of the Empire State District — New York, Albany, Buffalo. Sol Sachs, former Dallas manager, will be southwestern district manager. Hatton Taylor, former Boston manager, will have the east-central district. Otto Ebert, Detroit manager, now has the more important Boston exchange. Lloyd Krause has been taken from Cincinnati to Cleveland. Lee J. Heddingsfield, Cincinnati salesman, becomes manager. Travis D. Walton succeeds Mr. Sachs at Dallas.

"Floating Cinerama" Funds Are Vetoesed

WASHINGTON: The Senate Appropriations Committee has gone along with a decision by the House, vetoing any funds for the Administration's "Floating Cinerama" project. The U.S. Information Agency had requested $3,790,000 in the coming fiscal year to show Cinerama in foreign ports on the flight deck of a de-mothballed aircraft carrier. With rejections by both House and Senate, the only chance for the project would come if the Senate should put the funds into a pending appropriation bill, and this is regarded as unlikely.

Good Gains Reported By Kalmus

Dr. Herbert Kalmus, president of Technicolor, Inc., told stockholders recently that if earnings for the remainder of the year measure up to the $685,400 net profit earned in the first four months, the American and British companies' profit would equal 39.7 cents per share. He revealed that the April profit after taxes was $174,500, or nine cents per share. Dr. Kalmus told the group that he foresaw a likelihood of a considerable saving in manufacturing costs and that he expected some increase in volume later in the year.

During 1955, he said, Technicolor had commitments for 73 new feature-length films with color or print by Technicolor. He added that for 1956 the sales department estimates new feature business of not less than 80 features. He attributed the improvement to new raw materials employed and to improvements in manufacturing techniques. Another contributing factor, Dr. Kalmus said, is the increased flexibility of Technicolor's process.

Speaking of further improvements in the Technicolor process effected by introduction of changes in printers used in the laboratory, Dr. Kalmus said: "This step may require that Technicolor develop the negative. The technical nature of this improvement is secret but I can say that the result is a very marked improvement on the quality of the release prints. Also, by the use of a squeeze or anamorphic lens on the camera and another such lens on the printer in the Technicolor laboratory, we have been able, for example, to start with an eight-perforation VistaVision type negative and end with a normal 35mm CinemaScope type print."

Johnston Asks Foreign Loans, Not Gifts

CLEVELAND: The grant, the gift and the handout for economic development serve neither the interest of the United States as giver nor the emerging republics of Asia as receiver, Eric Johnston, president of the Motion Picture Association of America, said recently in an address before the Cleveland Council on World Affairs. Mr. Johnston recently returned from a tour of Southeast Asia, where he visited leaders in India, Pakistan, Burma, Indonesia, Vietnam, Thailand and Japan. To further self-help in Asia, Mr. Johnston, chairman of the Government's International Development Advisory Board, and President Eisenhower's special ambassador to the Near East, proposed the establishment of an Asian Development Corporation. As a mechanism for United States loans, the corporation would be administered by Asians in their own areas.

Buys Denver Paramount

DENVER: Joseph B. Gould, holder of extensive business and apartment properties here, has purchased the Paramount theatre and office building on 16th Street from William Zeckendorf and the firm of Webb & Knapp. Currently, theatre man John Wolfberg holds a lease on the theatre section of the building. Mr. Gould said he plans no immediate remodeling.
**Dates Set on “Animal”**

Warner Bros. has set a series of territorial saturation bookings on its forthcoming release of “The Animal World” timed to coincide with the closing of schools for summer vacation in each area. The new film, produced, written and directed by Irwin Allen in color by WarnerColor, covers the two-billion-year history of the animal kingdom. Promotion will be backed in each region by extensive television, radio and newspaper campaigns, and will include advertising, exploitation and publicity correlated by the company’s field exploitation representatives in each territory.

The picture will open at the Saenger theatre in New Orleans June 1, following which it will be saturated in all surrounding cities. In addition to the territorial campaigns already in work, Irwin Allen has been scheduled to make a series of personal appearances in selected areas. These will include newspaper and magazine interviews, and also TV and radio interviews in behalf of the picture’s local playdates.

Other regional saturation premieres of “The Animal World,” with saturation bookings to follow opening dates in each area, have been set as follows: Warner, Memphis; Paramount, Des Moines, Omaha, June 6; Paramount, Atlanta; Paramount, Cinema and Coral in Miami, June 7; Imperial, Charlotte, June 10; Circle, Indianapolis, June 13; Palace, Dallas, June 14; Orpheum, Seattle, June 15; Orpheum, Portland, June 19; Strand, Albany; Paramount and Fenway, Boston; Roger Sherman, New Haven; Allen, Cleveland Palace, Cincinnati; Midwest, Oklahoma City; Orpheum, Minneapolis; Roxy, Kansas City; Utah, Salt Lake City; Paramount Downtown, Pantages Hollywood, Wiltern, Wilshire Blvd. plus eight drive-ins, in Los Angeles, June 20; Center, Buffalo; Metropolitan and Ambassador, Washington, D. C.; Warner, Milwaukee; Pageant, St. Louis, June 22; Denver, Denver June 24; Paramount, San Francisco, June 26; Stanley, Philadelphia; Stanley, Pittsburgh; Roosevelt, Chicago, June 27, and Palm State, Detroit, July 6.

**“War and Peace” Talks On**

Arthur L. Mayer, special promotion consultant to Paramount on “War and Peace” has inaugurated a two-month series of discussions of the film at meetings and conventions in virtually all sections of the country. “War and Peace” is a Ponti-De Laurentiis production.

**New Drive-in Opens**

A $300,000 drive-in, accommodating some 1,200 cars, has opened on Route 422, between Sinking Spring and Wernersville, Pa. The new amusement site is called the Sinking Spring Drive-in, and has a screen 80 feet high and 142 feet wide. Pavilion Drive-in, Inc. of Batavia, N. Y., operates the new drive-in.

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**HOLLYWOOD:** Proper timing of releases that qualify as “exploitation naturals” has a potent influence on today’s grosses, Frank Seltzer reported to support his current interest in production.

During a luncheon dissertation on the kind of films that pay off at the box office, he called attention to thought-provoking films whose stories have topical punch to give the over-all entertainment a touch of realism. Science-fiction stories, juvenile delinquency treatments and a rare production opportunity like MGM’s “The Swan,” whose story and star are engulfed in a true-life background now capturing the world’s headlines, were cited by the producer as perfect examples of the timing factor.

“We’ll have one ready in August as an exploitation entry that should attract millions of voters now being primed for the Presidential polls in November,” Mr. Seltzer prefaced in discussing “The Boss,” his current production.

“The Boss,” now being filmed for United Artists release at the Samuel Goldwyn Studios, was described as a semi-documentary expose of bossism and machine politics practiced in several major cities throughout the country. The subject material has been drawn from actual case history.

This picture marks the return of Frank Seltzer to the production scene after five years, his last one being “711” for Columbia. It also marks the initial project for Seltzer Films, Inc., in which Walter Seltzer, widely known film publicist, joins his brother in the production ranks, and another brother, Jules, head of the trailer department at 20th Century-Fox Studios, holds an inactive interest.

The three Seltzer brothers, banking on their well-established experience in publicity and exploitation, consider “The Boss” a daring, worthwhile civic effort which will gain widespread public appeal.

John Payne was attracted to the starring role with significant interest. He made the deal as a joint venture with the Seltzer corporation, stipulating that he would accept no salary for his role in the film. Others featured in the film will be William Bishop, Doc Avedon and a newcomer, Gloria McGhee.

Byron Haskin is directing the original screenplay by Ben L. Perry, which is based on three years of research by Frank Seltzer.

—SAMUEL D. BERNDS

**Unusual Ad for “Crime”**

Allied Artists’ New York newspaper ad campaign for the world premiere of “Crime in the Streets” this week included a two-page ad utilizing the center spread of the Daily Mirror, space normally devoted to news photos. The ad closely simulates the regular Mirror format with stills and captions incorporating theatre and policy copy. These pages have been devoted to film advertising only once before, for “The Conqueror.”

**Rochester House Leased**

The Rialto theatre, East Rochester, N.Y., has been leased to James L. Russell, a Rochester man who has been associated with the industry for some ten years. The house, a long-time Schine operation, reverted back to its owner, former showman Harold Dygert, upon expiration of the Schine lease. Plans call for modernization, renovation and “a new policy of lower prices and better programming,” Mr. Russell said.

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**Timing Provides the Opportunity for “Exploitation Naturals”: Frank Seltzer**

Jules Seltzer, Walter Seltzer, John Payne and Frank Seltzer on the set of “The Boss” at the Samuel Goldwyn Studios, where the film is being produced as a joint venture with Payne for Unitd Artists release.
The National Spotlight

ATLANTA

Paul Davis, Atlanta booker for the Paramount exchange, back at his desk after a trip to Florida... Gordon Bradley, district manager for Paramount, back after a trip to the Jacksonville branch... Frederick Storey, president of Tenth Street Theatre Co., was elected president of the Rotary Club in Brookwood... On the row booking... Tommy Brown, M&V Theatres, Hawkinsville, Ga.; Nat Williams, Interstate theatre, Thomasville, Ga.; Sidney Laird and L. J. Duncan, Al-Dan Amusement Co., West Point, Ga.; Phil Richardson, booker for the McLeod Theatre, Alabama; Mack Jackson, theatres in Alexander City, Ala. ... Joe Anne Blake, secretary at U.A., has resigned. So has Betty Thompson. Mrs. Nell Middleton, U.A., back at her desk after vacation spent in Florida... B. C. Byers, Albany, Ky., is the new owner of the Ray Cooper theatre, Byrdstown, Tenn. He has sold his theatre in Monticello, Ky. ... Joyce Stokes and Margaret Stover have resigned from Al-Dun Pictures. Spence Pierce, president of the Family Drive-In Corp., Knoxville, Tenn., has taken a 20-year lease on the Skyway and Starlite drive-ins there from Eugene Monday... The Davis drive-in, Sandyford, Ky., has reopened for the summer.

BOSTON

Metro's "Catered Affair" will have its world premiere here May 30, at the Loew's State and Orpheum theatres. Publicists Floyd Fitzsimmons of MGM and Karl Pasich of Loew's Theatres are working out the full campaigns with Emerson advertising, Arthur Canton of Metro, and Jimmy Shanahan of Loew's Theatres. ... Two weeks later, the same theatres will world premiere U.A.'s "Kiss Before Dying" which will be spurred on by a national TV campaign. This opening will be followed by 100 more bookings in the New England area... E. M. Loew is chairman of the building fund campaign for the newly established Congregation Beth Jacob of Milton, Mass. ... Albany has been added to the territory of Joe Longo, RKO publicist, who trekks through New England and up to Montreal. He is currently working on the campaigns for "The Bold and the Brave" and "Buddah's" opening here May 30 at the Met, and "While the City Sleeps" set for a June date at the Memorial. Joe's son recently won a scholarship to Harvard.

BUFFALO

Ellmer F. Lux, chief booker, Tent 7, Variety club of Buffalo and former president of the Buffalo common council, has been reelected president of the reactivated Buffalo Re-Development Committee, Inc. ... Carl E. Ritter has been elected president of the Niagara Cinema League. Other officers are: Mrs. Frank J. Schlegler, vice-president and program chairman; Loretta J. Kellner, secretary and newsletter editor and Laurence E. Chubb, treasurer. ... Murray Whitman, past chief booker, Buffalo Variety Club, will be in charge of the Buffalo Ad Club day during the second meet at the Fort Erie, Ontario races. ... Billie Burke will appear in "The Solid Gold Cadillac" at the new Princess theatre in Niagara Falls, Ontario May 28. The legit house has a capacity of 800 and is the joint project of Michael Zahrachak, prominent cinema and restaurant owner of St. Catharines, Ont., and Eric Greenwood, who will manage the house. Archie Kaye is the new manager of the Capitol in Binghamton, N. Y. He succeeds Moe Richards, who has resigned to join the St. Lawrence Seaway Commission. ... The summer theatre in Lakewood, on the Chautauqua Lake country, has closed for the summer. Charles Fimmery has been managing the Summit.

CHARLOTTE

A. B. Craver, operator of the Plaza theatre here, was lost to members of the Junior Chamber of Commerce and their wives who came here for the North Carolina Jaycees convention. Craver screened "The Catered Affair" for the guests at the Plaza Saturday morning... Leonard Allen, Paramount sales manager, was here from Atlanta, planning a campaign for "Birds and the Bees". ... "Revolv of Manic Stover" opened well at the Carolina. ... Theatre operators expect an upturn in business now that the weather has turned warm... Scott Lett, of the Howco Exchange, went to Atlanta. ... The Charlotte chapter of Women in the Motion Picture Industry will soon elect new officers. The officers will be installed at a banquet to be held June 8, at the Charlotte Theatre. ... Ice skating, which drew thousands to Charlotte Coliseum in its first weeks, is just another attraction here now. Business fell off so sharply that the parking fee was eliminated.

CHICAGO

Highlight for the week was unquestionably the successful campaign headed by John Wayne and Ward Bond in behalf of May 16 opening of "The Searchers" at the Chicago theatre... The Paradise, considered something of a traditional landmark where theatres are concerned, will be torn down. B&K, owners, plan to close the house May 31. The Marbro, located just around the corner, is also a B&K property. By contrast, the Tower theatre will reopen June 1, with Stanford Kohlberg as the new operator. B&K, who held the lease on the 3,000-seat south side theatre until March 16, is expected to be there three years ago. Aside from the completely modernizing the Tower, Kohlberg has lined up some unusual changes in operation. He plans two program changes daily. Matinees will be for children, with films suitable for children and teenagers making up the programs... Following his policy of a full line of amusement features at his Starlite drive-in, Kohlberg will set up a kiddie playground for children at the Tower. This week the Saturday Evening Post closed a contract with Kohlberg to do a new page story, with color pictures, on Kohlberg, his family of nine children, and his methods of theatre operation... Ralph McLaughlin, manager of United Film Carriers, is able to work on a part time basis since his release from the hospital. His son Richard, who carried on during his hospital stay, continues to assist him.

CLEVELAND

Some 200 industry members gathered in Russo's Restaurant May 14 to attend a farewell testimonial dinner in honor of H. E. McManus who recently resigned as assistant to president Milton A. Mooney of Co-operative Theatres of Ohio to move to Toledo to manage three drive-in theatres owned by Ray Searles and sons... Marshall Fine of Associated Circuit and his father, Myer S. Fine, president of the circuit because respectively father and grandfather of an eight-pound boy born last week in Mt. Sinai Hospital to Mrs. Marshall Fine. He has been named Mottie Jerome Fine... Frank Murphy, former theatre manager, attended his 25th class reunion at BridgeWater Teaching College, Mass. ... Vogel Brothers of Wellsville are building a 1,000-car $250,000 drive-in theatre in Baltimore, Md. on Eastern Rd. near the Glenn Martin plant. It will be called the Bengies drive-in. ... The only two indoor theatres of Greater Cleveland damaged by a recent storm of tornado proportions are back in operation. The Beachcliffe was closed several days because the power was cut off and the Hilliard Square was closed six days to repair roof damage... Paul Yurko, who operates an amusement resort at Avondale Lake, Ohio, near Sharon, Pa., plans to build a drive-in on his property there... Mrs. Joseph A. Chase has been reelected to serve a second term as president of the Motion Picture Council of Greater Cleveland.

COLUMBUS

Fire which broke out in a storage room adjoining the projection booth of the Kingman drive-in near Delaware, Ohio, north of Columbus, destroyed several CinemaScope lenses and a quantity of theatre supplies... Robert McKinley has been named assistant manager of Loew's Broad, manager Robert Solod announced... Clyde Atwood, Ohio State Journal theatre editor, was a guest at the Chicago premiere of United Artists' "Trapeze." The Burt Lancaster-Gina Lollobrigida-Tony Curtis feature has a June date at Loew's Broad... Robert Connors, radio, television and assistant theatre editor of the Columbus Dispatch, is substituting for vacationing Samuel T. Wilson, Dispatch theatre editor... Lillian Fish, scheduled to come in here for radio and television interview connections in connection with the showing of "Birth of a Nation" at Charles Sugarman's Indianola art theatre, was unable to come to Columbus. The D. W. Griffith feature has been giving the Indianola its best...
business since the house was taken over last February by Sugarman. . . . Workmen have completed remodeling of the Loew's Broad upright sign and marquee.

DENVER

Theatres that have closed in the Denver area since the first of the year, all of them small-town ones: Pal, Palace, Neb.; White, Hayes Center, Neb.; Wyo Lion, Lingle, Wyo.; Simla, Simla, Colo.; Trail, Evergreen, Colo.; Aladdin, Minitare, Neb. . . . </p>

DES MOINES

Myron Blank, Central States Theatre Corp. head, has returned here following his visit to the film festival in Cannes, France. He was accompanied by Mrs. Blank . . . Alice Weaver of Realart is canvassing for Variety. . . . Thelma Washburn, RKO booker, was named to a post with Zonta International at its recent annual meeting. . . . Martha Ringland, former Warner employee, visited the Row. She now lives in Loven. . . . M. C. Roskopf, who has been in the entertainment field since 1915, has sold his interest in the Odeon theatre in Marshalltown to Ben Schwartz. Roskopf opened the Lyric in 1915, screening one-reelers at an admission charge of five cents. A year later he built the Casino theatre, now the Casino Arcade. He purchased the Odeon in 1940, in partnership with Sam Horwitz. . . . The Callies Brothers have purchased the equipment of the Tyke theatre at Tintonka and plan to reopen the house in the near future. They have retained Walter Haack to manage the house.

DETROIT

The United Artists now issues special discounts to organized student groups for "Oklahoma!" on Wednesday through Friday evenings and Monday through Friday nights, except holidays. . . . Projectionists continue to move around, with Jerry Heribit going to the Rio, with Moesta to the Colonial, William Waddell to the Cameo and Louis Wolf to the Bel-Aire drive-in. . . . The Cub in Ben Lake has been rescued from the wrecker's iron ball by Mrs. Stanley Dilley. . . . Harry Berns has shifted from the Jolly Roger to the World art theatre. . . . Ida Gottlieb has changed from United Artists to Allied Films. . . . Ben Rosen, Jack Zide, Arthur Weisberg, Joseph Forbes and Hy Schwartz represented Detroit at the Variety International convention. . . . Mrs. Leon Robe has the Elsie, in "Sister Kenny." Something called creative stage lighting will be included in the Krim Theatres remodeling program. Project includes new projection and sound equipment.

HARTFORD

Peter Perakos, Jr., of Perakos Theatre Associates, New Britain, Conn., has been named to the New Britain Safety Action Committee . . . Sam Harris, partner, State theatre, Hartford, and Mrs. Harris are en route to Europe on a six-week vacation. . . . Louis Peterson, Jr., Hartford playwright, flies to Los Angeles June 1 to start work on film version of his television script, "Joey." Tony Perkins will star in the Paramount attraction. . . . Sal Adorno, Sr., general manager, M&D Theatres, has dropped Monday through Thursday performances at the Capitol theatre, Middletown, Conn., for the summer months. . . . Tex Pavel, WKNB-TV radio-cowboy personality, is now broadcasting his nightly radio show from the concession building at Meadowbrook drive-in theatre. Program is aired from 8 to 8:30 p.m., and is first of its type to be presented from a metropolitan Hartford drive-in theatre in many years.

INDIANAPOLIS

Spring and the Memorial Day 500-mile race preliminaries have put a dent in theatre business here. Speedway attendance Saturday, when qualification trials opened, was 125,000, almost as big as the race day crowd itself. . . . Albert Thompson has taken a new four-year lease on the Park theatre at North Vernon. . . . Phil Schloss has closed the Crystal at Ligonier indefinitely. . . . Bill Bremer, Universal salesman, has returned to work after several weeks sick leave, Roy Kalver, president of Indiana Allied; Trueman Rembusch, national director, and Wm. A. Carroll, executive secretary, were attending the National Allied board meeting in Washington. . . . This week, "The Variety Club" has announced that it will remain open all summer for noon hunches. . . . Virginia Mayo, accompanied by her husband, Michael O'Shea, will be here May 30 to present the victory trophy to the winner of the "500."

JACKSONVILLE

Hoyt Yarbrough, former assistant at the local Florida theatre, is now managing the Mantis theatre, St. Augustine. . . . Mrs. A. W. Gathrop is building the Lindau drive-in at Palatka. She already operates the Linda drive-in there. . . . A new speedboat is the joy of Tom Sawyer, FST booker. . . . Bob Anderson, Main Street drive-in, is chairman of a Variety committee planning a barbecue and dance at the Pistol Club on June 16. Janice Claxton, MGM office, is heading a WOMPI committee to assist with the social affair. . . . Ed Chumley, Paramount branch manager, attended the company's southern sales meeting in Atlanta. . . . New film salesman in Florida is Frank Lowery from the Atlanta office of Astor Pictures. . . . Horace Denning, Dixie Drive-In district manager, has been named exhibitor chairman for the coming Will Rogers Memorial Hospital Drive by R. C. Price, RKO branch manager who is area chairman. . . . Members of the Motion Picture Council have elected retired exhibitor John Crovo as their president for a second year. . . . Grace Parrott, Hochow office worker from Atlanta, was assisting the local Hochow staff.

KANSAS CITY

The Missouri theatre is to be converted to CinemaScope in time for a June 14 premiere of "This is Cinerama," to be sponsored by the Kansas City Philharmonic. . . . William Fulton, operator of the Avenue and Electric theatres in Kansas City, Kans, is on a round-the-world trip. . . . Paul Ricketts, Nix, City, Kansas, is the editor of a new Kansas-Missouri Theatre Owners' monthly bulletin. . . . Barney Holt, 21-year-old airman who was killed in a car accident at Texahoma, Okla., was the son of Mr. and Mrs. Barney Holt, Sr., operators of the Sands drive-in theatre at Elkhart, Kans. . . . In session in Kansas City, the General Federation of Women's Clubs made special awards to "A Man Called Peter" for its presentation of the America of the future and to "The Court Martial of Billy Mitchell" as "the best picture of last year in depiction of historical America." . . . William T. Zimmerman, owner of KWRE and the Vista and Moto-Vu theatres at Warrenton, Mo., announced his candidacy for representative in the Missouri legislature from Warren County.

(C)ontinued from opposite page)

MOTION PICTURE HERALD, MAY 26, 1956
LOS ANGELES

Sylvia Musciant, booker's secretary at Universal-International, has announced her engagement to Norman Freeman, drug store chain operator. . . Fox West Coast is remodelling its State theatre in Pasadena, with a new marquee, modern front and box office, plus carpeting and reupholstering. House is managed by Albert Szabo. . . While on vacation in Minnesota, Jo Brenner, secretary to Earl Johnson, was seriously injured in an automobile accident. . . The Montrose theatre, Montrose, will be taken over from Hugh McKee by Jack Grossman, who operates the Magnolia theatre in Burbank. Grossman plans to inaugurate a seven-day policy. . . Sero Enterprises has moved into the Bevelite Building on Cordova St. from their former address on Washington Blvd. . . Orlando Karr has acquired the Lamont theatre in Lamont from Joe Rogers. . . Barbara Sheftel resigned her position at 20th Century-Fox. Her husband, Jerry, is a booker in the same office.

MEMPHIS

Variety Club's Tent 20 (Memphis) will share the proceeds from a benefit performance here July 4, by Elvis Presley, who has recently skyrocketed up the ladder with his rock and roll singing. Variety's 50 per cent of the intake will go to its Convalescent Children's Hospital—the other half will bring milk to needy children thru The Press-Sentinel's Cynthia Milk Fund. . . Jaxon drive-in on Jackson Avenue, and 61 drive-in on Highway 64 South, are to be opened in Memphis by Malco, Inc., the first before June 1, the second during the month . . . The Rockwood theatre at Bruceton, Tenn., and the Rice in Alexandria, Tenn., have closed. . . Maurice Towright, general auditor of Film Transit, Inc., married Miss Hazel Reaves of Republic Theatres May 13. . . Mr. and Mrs. Grover Wray (Exhibitors Services) vacationed for two weeks in the City. . . Frank Patterson of the City at Junction City, Ark., has taken over operation of the Vic at Strong, Ark.

MIAMI

Station WTVJ was the setting for the May 21 political debate between Sen. Estes Kefauver and Alben W. Barkley in which the ABC network broadcast. . . Florida distribution of Louis De Rochemont's "The Great Adventure" has been taken over by Gold Coast Pictures Co., according to Arthur Davis, president of Barkley's Bar- rata's TV show, "To See or Not to See" over WTVJ, had Lilian Clauthon as one of its guest movie critics recently but picture reviewed was not playing the Clauthon chain. Mrs. Clauthon, 28, was recently elected to the board of directors of the Chicago & Eastern Illinois Railroad at the annual meeting in Chicago.

MILWAUKEE

The Better Films Council of Milwaukee County gave a Mother's Day party at the countyinfirmary. The elderly women who live at the infirmary look forward to this party which includes refreshments and gifts. A picture of the party in progress appeared in the local press. . . Ed Sahara, Walt Disney representative here in the Allied Artist exchange here to promote "The Great Locomotive Chase" which he had screened. . . A farewell party was held for Mr. Irving Worthman, former branch manager of Paramount, in the office of the exchange by the employees . . . B. D. Stoner, division manager of Paramount, was in to visit the exchange. . . Orval Petterson, office manager of the Universal exchange, is leaving after being associated with Universal 22 years. Mr. Petterson will be going to work for Delft under Fred Florence.

MINNEAPOLIS

Minnesota Amusement Co. admitted all mothers free to its theatres in Minneapolis and St. Paul on Mothers' Day. Several hundred mothers took advantage of the free admission, which created considerable good will for the theatres, according to Don Alexander, assistant advertising manager of the circuit. A fire at Western Theatre Equipment Exchange did an estimated $5,000 damage about half an hour after the firm closed. . . Redheads, when accompanied by an escort, were admitted free at the neighborhood campus during the showing of "The Man Who Loved Redheads.

Ushers and doormen at the loop Gopher are sporting new red and black uniforms. . . Don Levy, formerly with Columbia, is now the theatre, replacing Earl Fainblit, resigned. . . Marvin Maestvold, formerly head shipper, has been promoted to head booker at Columbia. . . Emmy Lundquist, a former employee of 20th-Fox, has been named cashier at United Artists.

NEW ORLEANS

The WOMPI's will pitch an all-day picnic June 2 at the Lodge of the Harry K. Oli- phant's Circle A Ranch on Route 2, Denham Springs, La., in honor of the club's out-going officers. . . The Haven, Rex and Dixie theatres in Brookhaven, Miss., have been merged under the management of L. E. "Jack" Downing. Downing has owned and operated the Haven for a score and more years, and several months ago acquired the Dixie, which serves Negro patrons. The Dixie, a unit of Dixie Theatre Corp., was taken over by N. Solomon Theatres and Pike Amusement Co., McComb, Miss., headed by Teddy Solomon April 1, along with all theatres in the circuit. . . Robert A. Kelly, Jr., son of Col. Bob Kelly, former Dixie exchange manager, now with Harold F. Cohen Enterprises, was married to Fay Painter May 19 in the Holy Rosary Church. . . Carrie Benson, vice-president and secretary to Samuel Wright, Jr., Southern Theatre Service, resigned to take up a similar post with Roy Nicaud, manager, Distributors Corp. of America. . . Mr. Rip, co-head of Do Drive-In Theatre Corp., is due fol- lowing a business trip to Chicago. . . The Hub drive-in, Monroeville, Ala., resumed operation for the new season. . . Roy Varnado, second booker at Warner Bros., resigned to enter another industry. Joe Sacco, cashier department, replaced him. . . John Williams closed the State in Jackson. His first run Lumar continues in operation.

OKLAHOMA CITY

Mr. and Mrs. R. Lewis Barton and Mr. and Mrs. Harold Combs were in Oklahoma City, D. C., recently on a business trip. While they visited Mr. and Mrs. Jerry Barton and baby daughter, Jerry Barton is a son of Mr. and Mrs. R. Lewis Barton. . . Jim and Chris Newell, projectionist and manager of the Redskin theatre, are con- cluding a two-week vacation. They will return to work May 26. Mrs. Josephine Garetson, relief manager for Barton The- atres, is manager of the Redskin while the Newells are on vacation . . . "I'll Cry To- morrow" was showing at nine suburban theatres in Oklahoma City this week . . . The Tamisch drive-in theatre, Shawnee, Okla., held its "grand reopening" May 18.

PHILADELPHIA

In an effort to bolster matinee attendance at the downtown houses, the Viking has in- troduced a "Shopper's Special" each morn- ing, with admissions reduced to 75 cents, including tax, until noon. . . The city's Art Commission rejected the application of Warner Brothers' Mabona to erect a bill- board sign on the back of the theatre build- ing since it faces the Pennsylvania Boule- vard. Mrs. Herman Ellis, wife of the A. M. Ellis Theatres executive, was installed as president of the Philadelphia section of (Continued on opposite page)
the National Council of Jewish Women. . . John J. O'Leary, executive vice-president of the Scranton Theatre Owners, Scranton, Pa., was elected to the board of directors of the Scranton-Spring Brook Water Service Company in that city. . . . Fried Theatres announced that it is making its 1,500-seat City Line Center theatre available to the suburban Overbrook Park Congregation for the conduct of religious services during the High Holy Days in early September. . . . Veteran exhibitor Jay Emanuel has been elected to the board of the Philadelphia branch of the Jewish Theological Seminary. . . . An outdoor dance patio has been added to the facilities of Al Frank's Circus drive-in near Atlantic City, N.J., for the benefit of patrons who wish to dance before the start of the regular evening show. Perry Lessy and Abe Sundberg have taken over the operation of George Rosenick's Sayman, neighborhood house. . . J. Lester Stallman, manager of the Astor, Reading, Pa., announced the marriage of his daughter, Sallie, to Richard Nesser.

PIZZABURGH

Author Sheldon Reynolds and actress Ingrid Tuler are due here May 28-30 in connection with the Penn-bound movie, "Foreign Intrigue." . . . Business has been way off in the downtown houses the past few weeks with only "Seven Wonders of the World" and "Man Who Knew Too Much" holding up well. . . . The Penn held a sneak preview of the Bob Hope comedy, "That Certain Feeling" at 2 p.m., first time any local house has ever "sneaked" a movie in the afternoon. . . . The Fulton gets the world premiere of "The Toy Tiger," for which Macy's Santa Claus came to Pittsburgh. . . . Another visitor here for two weeks is actor, Robert Alda, Cleo Moore's stand-in, making personal appearances throughout the Tri-State district for "Over Exposed." . . . "Touch and Go" replaced "Doctor At Sea" in Squirrel Hill, with "Lease On Life" set to follow.

PORTLAND

Colleen McKay, U-I starlet, was injured in a two-car crash while visiting her parents here this past week. She is resting in the Cowlitz General Hospital, Longview, Wash. . . . Arnold Marks, Journal drama editor, and Herb Larsen, Oregonian drama editor, were off to Los Angeles for the special screening of "Scrape." . . . Walter Hoffman, Paramount field man, was in town for a few days. . . . Kenny Hughes, Orpheum theatre manager, had all of his usherettes get a "Hilda Crane" hairdo for the film. He also admitted all girls with the same name free of charge. . . . Cpl. William E. Sparks, DSM, here for a few days to promote "Cockleshell Heroes." He is one of the survivors.

PROVIDENCE

With several of Uncle Sam's battlewags, destroyers and other craft anchored in and around Providence, Quonset, and Newport, the city's theatres have seen quite an influx of ex-servicemen and marines in attendance recently. . . . The Rhode Island premiere of Continental's "Diabolique" took place at the Avon Cinema. . . . "The Man in the Gray Flannel Suit" was given for a second week at the Majestic. . . . Since Bill Trumbelkis, Loew's State manager, waged a winning fight against hoodlums and vandals this city's downtown and neighborhood houses have been pleasantly free of undesirable characters. . . "Godzilla" which was simultaneously premiered in this state by over twenty fences, neighborhood and drive-ins, in one of the most pretentious exploitations ever undertaken in this territory, proved a most successful production. Virtually all situations cooperating in this record-breaking promotion reported excellent patronage.

ST. LOUIS

Pete Faddis will be the owner and operator of a 300-car drive-in theatre on Highway 63, two and one-half miles south of West Plains, Mo., construction work on which will get underway soon. It will be known as the Starlight theatre. . . . The Miller theatre at Festus, Mo., is among those in southeast Missouri that have adopted a theatre timetable for the information and convenience of their patrons. . . A woman's Starlight theatre committee has been organized in Kansas City, Mo., and W. M. Symon, business manager of the association, said its objectives would be to get the women of the community better acquainted with the theatre and its purposes. . . Ruby S'Ronce, 64, who operated a screening room in the KRO exchange at 4143 Olive street in St. Louis and the Art theatre at the same address, died at the Jewish Hospital in St. Louis May 14. He is survived by the widow and two daughters. . . . The Summit theatre, Kansas City, Mo., has been reopened by Joseph A. Duran, maitre d'hotel of the Kansas City Club, for the showing of Spanish-speaking motion pictures. . . . The Rowe theatre in St. James, Mo., owned by Rowe Carney of Rocha, Mo., was destroyed by fire recently.

TORONTO

First phase of the projected 11-story addition to the CBC's Montreal building, the construction of a basement and five stories, will get underway shortly, with costs set at $1,025,000. . . . Gerald Pratley, well-known CBC commentator on music from the films, spoke at a gathering here on that subject. . . . The annual Variety Village benefit show of Essex County Theatres Association, held in the Capitol, Windsor brought $600. . . . Clyde Gilmore, film critic for The Telegram and the CBC, has been to put another featured player in his list of house occupants with the arrival of Paul John Gilmore.

VANCOUVER

Downtown business was at an all-time low the past week, with no theatres hitting average. . . . Alex Myers, Odeon theatre manager, is still hospitalized but improving from a heart condition. . . . Arlene Mitchell, Orpheum cashier, has left for Alaska where she will work in a night club. . . . Panorama Productions, Ltd., a new film outfit, has opened its Vancouver office with Olrich Vaclavek as president and executive producer. . . . Film and theatre friends gave Mickey Stevenson, Paramount booker, a real send-off at a stag party held at the Peter Pan Mural Room. Mickey, who was promoted to the Toronto office as branch manager, replacing Al Iscove, was given a travelling set by the film boys. Stevenson was succeeded by Mel Hayter, former shipper at the local Paramount office. Dave Stevens, former manager of the now closed Marpole theatre and who has been transferred to Toronto by Odeon, is now manager of the Roxy theatre, West Hill, Ontario. . . . Lillie Kinnee, assistant at the Odeon-Paradise, and George Sutherland, of the same theatre, are both hospitalized.

WASHINGTON

New officers of WOMPI are: Madeline Ackerman, president; Mary Agnes Sweeney, vice-president; Mary Jane Winebrenner, vice-president; Florence Carden, and Ethel Curtis, secretaries; Nelia Turner, treasurer, appointed to the executive board were Clara Lust, Eileen Oliver and Sally Myers. Lucile Traband, former president, will be a delegate at the national convention. . . . Rudolph Berger, southern division sales manager for Loew's, Inc., and Mrs. Berger are vacationing in Florida. . . . Station WWDC will again handle the "Miss Washington" contest, with finalists chosen on the stage of Loew's Capitol theatre.
THE WINNERS CIRCLE

Pictures which were reported as doing nation for the week ended May 19 were:

Albany: THE HARDER THEY FALL (Col.)

Atlanta: BHOWANI JUNCTION (MGM); BIRDS AND THE BEES (Par.); THE BOLD AND THE BRAVE (RKO).

Buffalo: BHOWANI JUNCTION (MGM); MAN WHO KNEW TOO MUCH (Par.); THE REVOLT OF MAMIE STOVER (20th-Fox); THE SEARCHERS (W.B.).

Chicago: DIABOLIQUE (UMPO) 22nd week; JUBAL (Col.) 2nd week; MADAME BUTTERFLY (1PE); MEET ME IN LAS VEGAS (MGM) 5th week; SEARCHERS (W.B.).

Columbus: THE REVOLT OF MAMIE STOVER (20th-Fox); TRIBUTE TO A BAD MAN (MGM).

Denver: BIRDS AND THE BEES (Par.); THE BOLD AND THE BRAVE (RKO); COCKSHELL HEROES (Col.); THE COME ON (A.A.); NIGHT MY NUMBER CAME UP (Conl.); THE REVOLT OF MAMIE STOVER (20th-Fox); SERENADE (W.B.); WORLD IN MY CORNER (U-I).

Des Moines: BIRDS AND THE BEES (Par.).

Detroit: ALEXANDER THE GREAT (U.A.) 2nd week; REVOLT OF MAMIE STOVER (Fox).

Hartford: ALEXANDER THE GREAT (U.A.); THE BOLD AND THE BRAVE (RKO); DIABOLIQUE (UMPO) 4th week; THE HARDER THEY FALL (Col.) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 5th week; PATTERNS (U.A.) 2nd week.

Indianapolis: Maverick Queen (Rep.); WORLD WITHOUT END (A.A.).

Jacksonville: GABY (MGM); HILDA CRANE (20th-Fox); THRESHOLD OF SPACE (Fox).

Kansas City: BIRDS AND THE BEES (Par.) 2nd week; GABY (MG) 3rd week; MEET ME IN LAS VEGAS (MGM) 4th week.

Miami: THE REVOLT OF MAMIE STOVER (20th-Fox) 2nd week.

Milwaukee: ALEXANDER THE GREAT (U.A.) 2nd week; BIRDS AND THE BEES (Pat.); THE MAN WITH THE GOLDEN ARM (U.A.) 4th week.

Minneapolis: FORBIDDEN PLANET (MGM).

New Orleans: ALEXANDER THE GREAT (U.A.) 2nd week; THE BOLD AND THE BRAVE (RKO); HILDA CRANE (20th-Fox); THE REVOLT OF MAMIE STOVER (20th-Fox) 2nd week; TRIBUTE TO A BAD MAN (MGM).

Oklahoma City: ALEXANDER THE GREAT (U.A.); DISTANT DRUMS (W.B.) (Re-issue); JOE MACRETH (Col.); BIRDS AND THE BEES (Pat.) 3rd week; THE REVOLT OF MAMIE STOVER (20th-Fox) 2nd week.

Philadelphia: ALEXANDER THE GREAT (U.A.) 2nd week; BIRDS AND THE BEES (Pat.); THE BOLD AND THE BRAVE (RKO); THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox) 4th week.

Pittsburgh: THE LADYKILLERS (Conl.) 3rd week; MAN WHO KNEW TOO MUCH (Pat.); THE REVOLT OF MAMIE STOVER (20th-Fox).

Portland: BIRDS AND THE BEES (Pat.); THE BOLD AND THE BRAVE (RKO); THE REVOLT OF MAMIE STOVER (20th-Fox).

Providence: DIABOLIQUE (UMPO) 2nd week; MEET ME IN LAS VEGAS (MGM).

Toronto: ALEXANDER THE GREAT (U.A.); THE CONQUEROR (RKO) 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th-Fox); THE REVOLT OF MAMIE STOVER (20th-Fox).

Vancouver: THE BENNY GOODMAN STORY (U-I) 2nd week; FORBIDDEN PLANET (MGM).

Washington: THE REVOLT OF MAMIE STOVER (20th-Fox); MEET ME IN LAS VEGAS (MGM) 2nd week; PICNIC (Col.) 13th week; TRIBUTE TO A BAD MAN (MGM).

Eastman Kodak Company Elects New Directors

ROCHESTER: Newly elected directors of Eastman Kodak Company, as announced by the company, are: Ivar N. Hultman, general manager of the Kodak Park Works here; James E. McGhee, in charge of domestic sales and advertising; and Edward P. Curris, general manager of the company’s international division. All three are Kodak vice-presidents, and each has been with the company over 35 years. This increases the number of directors to 15, the maximum number authorized by Kodak share owners at their annual meeting April 24. All company officers were reelected at the May 15 meeting of the board.

Fadiman in Columbia Post

William J. Fadiman has been named executive story editor of Columbia Pictures, the studio announces. Mr. Fadiman, formerly a staff producer at Columbia, has worked in story and editorial capacities at MGM, Columbia and RKO. Kenneth Evans and Albert Johnston will continue as story editors for Columbia, it was announced.

Raise Boston Fees

BOSTON: Mayor John Hynes has asked the City Council for a new ordinance that would increase many license and permit fees. Included would be “entertainment licenses.” The Committee on Ordinances is expected to hold a public hearing on the proposals.

High Intensity Carbon Gives Added Light

A new high intensity carbon for motion picture projection that gives up to 11 per cent more light has been announced by National Carbon Company, a division of Union Carborundum and Carbon Corporation. The improved “National” 10-millimeter by 20 inch positive carbon is reported to produce a whiter light, and burns with greater arc stability and a larger crater diameter. Recommended for operation at 95 to 110 amperes, the new carbon gives 11 per cent more light at maximum current than did the previous carbon at its maximum current rating of 100 amperes. At a given current rating, the new carbon burns considerably slower—15 to 20 per cent slower in the 95 to 100 amperes range.
Allied Artists

PHENIX CITY STORY, THE: Richard Kiley, Kathryn Grant—This picture is all that has been written about it. It is cold, hard, true to life drama and perfectly cast. Naturally, not a show for kids, but plenty came anyway. No punchlines have been pulled, and it will take a long time to forget this one. Rating closer to high than to low. Played Sunday, Monday, Tuesday, April 25, 26, 27—Shirley Booth, Booth Theatre, Rich Hill, Mo.

WICHITA: Joel McCrea, Vera Miles—This is the nearest to the old Jesse and Frank James pictures we have seen in a long, long while. Full of stage hokum and situations that the average show patron likes. Did the best gross of the year so far. Played Thursday, Friday, Saturday, May 3, 4, 5—Shirley Booth, Booth Theatre, Rich Hill, Mo.

Columbia

PRISONER, THE: Alec Guinness, John Hawkins—Fine acting in this good office in this 90% art house. Played Friday, Saturday, Sunday, Monday, Tuesday, March 30, April 1, 2, 3—H. M. Alslebuch, Midway Theatre, Lubbock, Texas.

I.F.E.

aida: Sophia Loren, Lois Maxwell—Great picture, great acting, great color. Did fine, proves there are no blank spots in top. Looks good and business was outstandingly lower. They should have burned the print in the怀孕 story, Monday—a fine job, M. Roob, Ozone Theatre, Port Washington, Wis.

Metro-Goldwyn-Mayer

FOREVER DARLING: Lucille Ball, Desi Arnaz—Just fine. This would hold a candle alongside of "The Long, Long Trail" and business was absolutely lower. They should have burned the print in the pregnancy story, Monday—a fine job, M. Roob, Ozone Theatre, Port Washington, Wis.

Paramount

DESPERATE HOURS, THE: Humphrey Bogart, Fredric March—"Desperate Hours" resulted in a desperate box office for me, although it was exciting entertainment. Played Thursday, Friday, March 8, 9—Major Jay Sadow, Starlite Theatre, Rossville, Ga.

SEVEN LITTLE FOYS: Bob Hope, Milly Vitale—I thought this was clever and amusing. Apparently my customers—or those who used to be—didn't think so. I did way below average. Played Sunday, Monday, March 4, 5—Major Jay Sadow, Starlite Theatre, Rossville, Ga.

TO CATCH A THIEF: Cary Grant, Grace Kelly—Even with the fact that Grace Kelly had received a world of publicity with her marrying this picture, which is something new, the audiences will sit for me. Of course, it was pretty well milked before they came. Played Thursday, Friday, March 15, 16—Major Jay Sadow, Starlite Theatre, Rossville, Ga.

RKO Radio

RAGE AT DAWN: Randolph Scott, Maia Powers—Did about average business. This one seems to be one of Randolph Scott's better ones. Played Sunday, Monday, March 11, 12—Major Jay Sadow, Starlite Theatre, Rossville, Ga.

Twentieth Century-Fox

DEEP BLUE SEA: Vivien Leigh, Kenneth Moore—We mark in this one. This is a 90% art house. Played one week, Friday, February 24 to Friday, March 2—H. M. Alslebuch, Midway Theatre, Lubbock, Texas.

GOOD MORNING, MISS DOVE: Jennifer Jones, Robert Taylor—Good picture, enjoyed by those few who came. Sent complimentary tickets to all teachers in our county through the country school superintendent, and, believe it or not, 16% came. And then just one (1) teacher sent me a card of thanks—that's great patronage. Wonder how our teachers delinquencies?—William M. Roob, Ozone Theatre, Port Washington, Wis.

UMO

DIABOLIQUE: Simone Signoret, Paul Muni—A suspenseful superbocker that "out-Hitchcocked" Hitchcock. You'll be doing your patrons and yourself a favor to see this one from the start. Other wise, you may lose a hoe for the picture, is in French with English subtitles. Has the trickiest ending I've ever seen or could possibly imagine. Not for children—too much talking about sex and some said it was the best mystery they had ever seen.

"Current results have made me see the time the man is right. Played Tuesday, Wednesday, Thursday, April 30, 11, 12—Ed Schoenfeld, Fremont Theatres, Fremont, Neb.

United Artists

INDIAN FIGHTER: Kirk Douglas, Elsa Martinelli—Very good with plenty of action and photography. A good action picture for kiddies from 6 to 6!—William M. Roob, Ozone Theatre, Port Washington, Wis.

Universal

NEVER SAY GOODBYE: Rock Hudson, Cornel Burch—Very good, a real tear jerker that the women love. Advise them to have their crying towels with them when they enter the theatre. Business fair to good.—William M. Roob, Ozone Theatre, Port Washington, Wis.

Warner Bros.

BATTLE CRY: Van Heflin, Aldo Ray—This human war picture in CinemaScope and WarnerColor was without stupid war propaganda, and therefore it had a good influence on people. Played one week, Sunday, January 1, through Saturday, January 7—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

EAST OF EDEN: James Dean, Marlon Brando—This excellent Kazan production has been the greatest CinemaScope success in our country (Helsinki 11 weeks). I must say that seldom have we had such satisfied patrons. James Dean, Julie Harris, Raymond Massey. Joe Van Pelt and the other actors made the fine direct of Mr. Kazan an imitable job. Played November 7, 1955 to January 29, 1956—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

Metro-Goldwyn-Mayer

COLORADO HOLIDAY: World Today Through CinemaScope—Very fine travel picture. We need more CinemaScope shorts of this type.—Jussi Kohonen, Kino-Palatsi, Kotka, Finland.

FABULOUS LAS VEGAS: World Today Through CinemaScope—Outstanding. One of the best shorts in CinemaScope seen for a long time. It had our patrons staring with wide-eyes and open-mouthed, with a long list of callers to my office asking me to tell them more, as I had been there a few months back! An item to any program.—Dave & Klein, Asta Theatre, Kiwe/Nka, Northern Rhodesia, Africa.

Columbia

PERILS OF THE WILDERNESS: This serial has helped me make up my mind to discontinue them for a while.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.
Barney Balaban, Ned E. Definet and Spyros P. Skouras have been named on a committee of 150 planning the dinner in honor of Henry R. Luce, editor-in-chief of Time, Life and Fortune, sponsored by the National Conference of Christians and Jews, to be held June 6 at the Waldorf-Astoria Hotel, New York.

Arthur L. Mayer, promotion consultant on Paramount's "War and Peace," discussed the film this week on two radio programs in New York and addressed the student body at Abraham Lincoln High School, Brooklyn.

E. S. Greig, president of Westrex Corporation, went to London this week for meetings in England, France, Switzerland, Spain and Portugal.

T. A. M. Craven, a Washington engineer, has been nominated by President Eisenhower to be a member of the Federal Communications Commission.

J. Emmett Cashman, formerly director of the print and negative department of RKO, has been named chief of Buena Vista's newly-created playdate department.

Robert M. Dunn has been named general sales manager of Anscocolor photographic manufacturing division.

Laura La Plante, silent screen star, will make her first film appearance in more than 20 years in the Bryna production, "Spring Reunion."

### Film Patrons At Tenth of Population

The weekly total of motion picture audiences equals one-tenth of the world's population, according to the third annual report on world communications published by the United Nations Educational, Scientific and Cultural Organization.

The report describes facilities throughout the world for conveying information and ideas by means of film and radio. It emphasizes world press and its readers, network of news agencies, radio's worldwide audience, major film producers, newsreels across the globe and their production and distribution. TV is also covered.

The UNESCO survey states that "in recent years various new techniques have been evolved—film production and distribution, and it would appear that, despite the challenge of newer media, the cinema has retained its pre-eminent role in the world of entertainment."

The report on motion pictures is broken down into six sections—one for each part of the world. Regarding Africa, UNESCO says that the most active producer there is Egypt, where completed production averaged 69 features in 1953, and French Morocco, where 15 companies make a number of features yearly in Arabic, French and English. There are 368 theatres in the Union of South Africa and there are 365 in Egypt.

### U. S. Is Dominant

In the section devoted to North America, UNESCO reports that the United States continues to hold a dominant place in world production and distribution. With the exception of some European countries and continental China, most countries depend on the United States for at least 70 percent of all features exhibited. United States studios annually produce some 350 features, which enjoy worldwide distribution and publicity facilities, according to the report.

Mexico is second largest producer in the Americas, and its films are exported to some 30 countries. Argentina leads in South America with an average of 39 features annually. Asian feature production shows no sign of recession, with Japan making about 300 features. Japan has 3,750 theatres and India 2,900. China trails with 800.

"Europe has not lagged in production," UNESCO states, pointing out that its output represents a large portion of the world today, with Italy, West Germany, France and the United Kingdom the main producers. The report also indicated that in Russia all features produced are automatically shown on TV in the center.

In its report on film attendance, UNESCO stated that it had been relatively stable in Eastern Europe and Russia, Russia, according to the report, now has 40,000 theatres of all types, including 35,000 in the villages. A decline in attendance has been noted in Scandinavia, the low countries and the United Kingdom.

In Oceania—Australia and New Zealand—only a few features are made annually, UNESCO revealed. Throughout Oceania, about 80 percent of all features shown come from America and film attendance is a feature of the vast area, it was said.

### "Screaming Eagles" Has Fayetteville Premiere

**FAYETTEVILLE:** With high Army officials present, Allied Artists' "Screaming Eagles," story of the D-Day exploits of Company D, 502d Regiment of the 101st Airborne Division, had its world premiere here recently at the Colony theatre. The opening was covered live by WFLB-TV and the city's two radio stations as well as WNAC-TV of Raleigh. Among the features were newspaper, radio and TV announcements, tie-ins with local merchants for full-page cooperative ads, store window displays, and a parade to the theatre led by the 82nd Division Band. The film stars Tom Tryon and Jan Merlin.

### Odeon May Reopen Few

**VANCOUVER, B. C.:** Odeon Theatres may reopen some of their shut-down suburban cinemas here and take advantage of increasing revenues and audiences won back from television, according to Frank Fisher of Toronto, Odeon executive vice-president. "Movies in the suburbs finally seem to be holding their own with TV and we think we can open up some of our houses," he said. Six cinemas were shut down in the Vancouver suburbs by Odeon a few months ago when neighborhood audience attendance dipped sharply.

Mr. Fisher added that he "couldn't agree" with the statement of the Famous Players president, J. J. Fitzgibbon, that neighborhood theatres are dead and pay television films are the only answer. "Television has been excellent competition for the movies," Mr. Fisher declared. "It has brought more technical improvement—and better pictures—than at any other time in movie history."

"But," he added, "movies don't need TV to stand on their own feet. Audiences are coming back, revenue is up, and if first run pictures can be presented in the suburbs, the public will come." It was also announced that any theatres planned for reopening here will not go into operation until Fall—after the summer lag.
COMMUNITY THEATRES

At the turn of the century, there were many examples of community theatres, built by wealthy families as a monument to their place in public affairs, or by popular subscription, to provide a cultural center for civic benefits. These were substantial buildings, and several that we knew were superior to today's standards. That was before the day of income taxes, tax-free "foundations" or television.

At the convention of North Central Allied in Minneapolis last week, there were reports of local merchants' increasing reluctance to allow a town's only film theatre to pass out of existence, because business suffered and juvenile delinquency soared to new highs in small towns where the movie theatre was shuttered. Therefore, business men have been grouping together to save the lone theatre from extinction.

At Belgrade, Minn., the Commercial Club has built a model theatre as a civic project, and at Hinckley, Minn., a Booster Club has underwritten improvement costs and the deficit, to keep their theatre. Years ago, we tried to influence DeWitt Wallace, publisher of the Reader's Digest, to build a model theatre in Pleasantville, N. Y., and use it as an example in the magazine. Then, we stopped off, on the way to the airport in Des Moines, and called on Meredith Publishing Co., who own Better Homes & Gardens, and offered the same proposal. Didn't have any luck, but both magazines have since dipped into television.

Another original idea from England, where showmanship is on the march. We've been finding more new ideas over there, and this one pleases. Allan Clark, manager of the Odeon theatre, Bridgewater, Somerset, had a lobby display of original drawings of cartoons which had appeared in local and national newspapers. The editors and promotion managers of the various papers were highly gratified, and more than forty cartoon subjects were shown to admiring readers and patrons. No reason why this can't be done elsewhere—and over here, especially, in cities where the friendly newspaper cartoonist is a local celebrity, and a mutual objective in public and industry relations can be accomplished, at small cost. We refer the matter to Ernie Emerling for Loew's Theatres.

The Ziegfeld theatre, one of New York's finest, has "gone over the hill" to television. Built by William Randolph Hearst, as a compliment to Marion Davies and the Warwick Hotel, across the street—the theatre was designed by Joseph Urban, to be completely and authentically a theatre building. It was here that we saw the opening performance of the original "Show Boat" with Helen Morgan, and the revival, with Carol Bruce. For a while, it was operated by Loew's as a double-feature house and as such was a failure. Billy Rose bought it for a fraction of what it cost, and the last musical show to play there was "Porgy and Bess"—to good business. This week, we saw the riggers, using an 80-foot crane to swing TV equipment approximately the size of a box car, through the stage door. Standing on the corner, was Ward Morehouse, watching the passing of a great theatre. And we agreed that it was hopelessly lost for the purposes to which it was dedicated. The TV programs that will originate here, in the future, could as well be produced in a factory or loft building anywhere within commuting distance, and not destroy a theatre. —Walter Brooks
"A Roundabout"—they call this in England, and 20th Century-Fox arranged with the manufacturers to provide the attractive display for "Carousel" as part of British national promotion.

D. Mackrell, manager of the Haymarket cinema, Newcastle-on-Tyne, had these "Queen of the Sun" finalists, selling programs and adding to audience participation, with the cooperation of a sponsor, as part of his lively campaign for "Helen of Troy."

Britain Is Proud Of Its Showmanship

The Odeon theatre, London, staged a picnic party right in the lobby, with manager Peter Hall, center, hosting movie stars Ron Randell, Anita Ekberg and Anthony Steel. Opening night guests were served a picnic box lunch in their seats, before the picture.

They didn't need the whole elephant as a ballyhoo for "Safari" at the Empire theatre, London.

Miss Lily Watt, valued member of this Round Table and manager of the Odeon theatre, Coatbridge, Scotland, and her staff, receive the Odeon and Gaumont Theatre Courtesy and Service Plaque, major award for the 550 theatres of the J. Arthur Rank circuits in Great Britain.

The Air Chief Marshal and members of the Board of Governors (seated) award area winners in the Royal Air Force Cinema Efficiency Competition. All the managers (standing) are members of the Round Table, and sorry we can't identify them, from left to right.
Showmen in Action

You should see the letter that the Ken Finlay’s had from Cecil B. DeMille. All Ken said—when they had their baby, was that the great producer might as well give up—because “We’ve done it, with the arrival of ‘The Greatest Production of All Time.’” Mr. DeMille showed the announcement to his associates and they all had a chuckle out of it, at Paramount’s studio.

Universal’s field staff of exploitation and promotion people have made personal calls on the motion picture and Sunday editors of newspapers in 45 cities, as the beginning of their campaigns for “Away-All Boats,” “Toy Tiger,” “The Rawhide Years” and “Pillars of the Sky.” It is planned that this will be regular procedure in the future. Jack Matlack, David Polland, Ben Hill, A-Mike Vogel, Julien Bowes, Bucky Harris and Ben Katz were actively engaged.

M. C. Talley, manager of the State and Wales drive-in theatres, at Lake Wales, Florida, says he just ran “Carousel” to one of the best turn-outs in his area, and used a lemonade stand as a concession feature with real merry-go-round music as a stunt. For three days, he says, all you could hear downtown was his voice, as a Barker, and carnival music.

Universal is putting Macy’s off-season “Santa Claus” characters back at work again in their promotion of “Toy Tiger”—wishing everybody a (warm) Merry Christmas in July.

Bill Lavery, manager of Schine’s Owego theatre, Owego, N. Y., sold an ad on a throwaway herald to a local dry cleaner. Ten thousand of these were distributed, 5,000 were slip-sheeted into Sunday newspapers, and the balance used as package stuffers by merchants. The cleaner ran the same ad in the local newspaper as a teip, to hit them twice in the same place. Gray flannel goods!

Paramount’s new teip with the Connecticut Pen and Pencil Company will distribute thousands of colored pencil sets to children, together with drawings from “The Ten Commandments” to be filled in by the contenders. The pencil sets, in ten colors, with a different Bible commandment on each pencil, will be marketed in several languages, the world over, with a drawing book to match. Individual sets are available for Catholic, Protestant and Jewish youngsters.

Southern California theatres are picking “the cutest candy girl” as another audience participation contest, on their own premises. You gotta see ‘em to pick ‘em.

Jack Mitchell, manager of Schine’s Avon theatre, Watertown, N. Y., is getting ready for the Jefferson County Fair, which opens in July. It will take the place of the annual Dairyland Festival, and Jack is going to hold the contest to select the Queen of the Fair, starting May 12th and continuing through four weeks at the theatre. The only cost to the theatre will be a $400—...and did you ever see any to beat Schine Showmen for getting out in front and getting there first?

And now, it’s soon to be “Father’s Day”—June 17th—and the sky’s the limit, as far as promotions are concerned. Most Fox West Coast theatres will admit “Fathers over 60,” accompanied by offspring, in recognition of “their day.” As with “Mother’s Day”—it’s a perfect chance for newspaper and radio sponsorship, with local cooperation by merchants.

Cooking School Season is here again, and Schine circuit managers are cooking up deals with local power and light companies, to sponsor on-stage affairs that run every morning for several days, and draw capacity houses. Lou Levitch has one at the Riverside, Buffalo, and Lou Hart sets another with the Niagara Mohawk Power Corp., in Auburn. Good paying customers, who appreciate a good deal.

One million copies of the popular priced “Pocketbook” edition of “Anna and the King of Siam” will go on sale as pre-selling for the new and grand CinemaScope 55 picture, from 20th Century-Fox, with special displays in thousands of book stores.

Florida Man Is Honored

DAYTONA BEACH, Fla.—An unusual honor was paid to J. L. Cartwright, Florida State Theatres executive, here on May 10 when Julius Davidson, editor of the Daytona Beach News-Journal, led a large group of city and county officials and leading citizens in proclaiming it as “restoration day.” When the Empire Theatre building was entirely razed by fire early last month, a citizenship cup which had been presented to Cartwright in 1938 was destroyed in the fire. A replica of the large gold trophy was given to him at special ceremonies in Johnson’s Terrace. Tributes were paid to Cartwright by LaMar Sarra, FST vice president; Mark DuPree, assistant to FST president Louis J. Finske; James Dunn, Rotary president; and by Herbert Davidson, News-Journal editor. The duplicate cup was presented by Mrs. Eileen Butts, winner of the 1956 cup.

The restoration day events were climaxed by a cocktail party and dinner at the Ocean Dunes Club, with about 150 persons attending. Speaking in praise of Cartwright were numerous men from many walks of life who had received their earliest training while serving as ushers, doormen and assistant theatre managers under him. Also on hand to cite Cartwright for his achievements were Harold Colee of Jacksonville, executive leader of the State Chamber of Commerce, and Tom Baldridge of Washington, D.C., director of the annual Shenandoah Valley Apple Blossom Festival in Virginia.

Berdett Underwood did a fine job selling “The Man in the Gray Flannel Suit” at Schine’s Strand theatre, Seneca Falls, N. Y. He promoted a full-page co-op ad from the local Ford dealer, and then gave free tickets to every patron coming in or test-driving a new Ford. All salesmen were dressed in gray flannel suits, which were required for the occasion, and this, too, was in the ad.

Ed Limler, manager of the Villa theatre, Rockville, Md., has reduced prices from 75c evenings to 50c and for kids, it’s a quarter. He also encouraged the youngsters to bring their mothers on Mother’s Day, with a free ticket for her.

Wm. J. Traubhikus, manager of Loew’s State theatre, Providence, had a seven-foot standee of Richard Burton in his role in “Alexander the Great” as a special lobby piece, on the main stairway, six weeks in advance. School promotions and ballyhoo at street level were part of his campaign.

Col. Norman E. Sproul, manager of Durwood’s Roxy theatre, Kansas City, reports further that his experiment with local viewing in the Durwood’s is paying off so well that he has an enlarged scheduled in mind for the future. He likes it, he says, in a situation that has “monopoly newspapers.”
‘Trapeze’ To Get Another Big Contest

United Artists will do all over again the beauty contest idea they worked out last year with Exquisite Form Bra, to find local beauties in 32 exchange areas, with $500,000 worth of newspaper co-op advertising and the greatest roster of prizes ever offered. “Trapeze” will be inspired by the same promotion treatment that was so highly successful before, in a new search for “Miss Exquisite Form of 1956.”

The contest will spotlight key-city engagements of the new and fine picture, starring Burt Lancaster, Tony Curtis and Gina Lollobrigida, which we consider one of the best we’ve ever seen. It will be actively supported by 18,000 department stores, at the local level, and will have the benefit of the sponsor’s field force of 122 advertising men, in addition to United Artists’ great staff of fifty exploitation men in the field. Grand prizes will include vacation trips to Europe, South America and Hawaii, mink coats, motor boats and station wagons, and there will be thousands of regional and local prizes, in addition to trips to Hollywood for top winners. Naturally, the final judges will be—Burt Lancaster, Tony Curtis and Gina Lollobrigida!

Special contest accessories distributed by the sponsor include 150,000 window streamers and 38,000 counter display cards, in addition to heavy national magazine advertising and TV coverage, which is also in the sponsor’s budget. There will be complete promotion packets for dealers, in addition to the theatre manager’s pressbook. Contest entry blanks go into circulation with the participating stores and theatres, beginning with the early runs. In each of the theatre contests, local judges will select from three to five winners, and from these, contenders for the grand prizes will be chosen. Other local and national sponsors cooperating in the campaign include Nash-Hudson, United Airlines, Fedders Air Conditioners, Fairbanks-Morse, Conn Musical Instruments, Burlington Mills, Daisy Queen, Ray-O-Vac, Remington-Rand, Sunbeam Electric, and a host of others.

Millions of Balloons

The country will be covered with millions of toy balloons, an invasion of “animals” from Warner Brothers’ “The Animal World”—but certain to delight a million youngsters. The balloon animals are all out of “The Animal World” and will be recognized as the stars of the picture. Each will bear the advertising imprints, “The Most Exciting Motion Picture Ever Made.” And we begin to understand the diversified policy of the Stanley Warner Corporation. The balloons are manufactured by National Latex Products Company, which is in the corporate family.

Safari” To Be a Junket

Columbia Pictures announce the details of an “Air France” sponsored contest for “Safari” which will be conducted in 50 metropolitan areas this summer as promotion for their CinemaScope picture of that title. The nationwide contest will wind up with a winner and guest, who will receive more than $5,000.00 worth of prizes, in the form of (1) a trip to New York; (2) flight to Paris via Air France; (3) air trip to Nairobi, in Kenya, East Africa; nine days in Kenya, with a private “Safari” to Mt. Kilimanjaro, the Masai Reserve and the Sarengenti Game Plains; return trip to New York; a Marlin big game hunting rifle, equipped with Bausch and Lomb power scope; a pair of Bausch and Lomb binoculars; a new model “Graphic 35” camera equipped with flash gun.

It isn’t quite clear whether or not all this goes to the top winner and no others, but in that case, we nominate Robert C. Rourke, to win. In addition, $10,000 in other prizes will be distributed in lesser contests, sponsored at the local level by newspapers, television and radio stations, in conjunction with theatre playdates. Contestants will be required to answer questions about Africa and its animals, and winners will then enter the national contest for the giant jackpot. Local prizes are 20-volume deluxe sets of “The Book of Knowledge”—and all contenders will need that knowledge.

“Jaywalker”—Timely Short

Columbia Pictures is putting out a special seven-minute cartoon, the adventures of Milton Muffet as “The Jaywalker” who should exactly fill the bill for managers wishing to play up to safety groups. Police authorities especially will appreciate the slogan, “Laugh and learn to live longer than Muffet, who earned his wings, the hardest way.”

Richard Egan, who stars with Jane Russell in 20th Century-Fox’s “The Revolt of Mamie Stover,” is pictured with the winner and runners-up in the Abraham & Straus 5th Annual Travel Time contest. Sarah E. DeMarro, center, won a trip around the world, via Pan-American Airlines. The Brooklyn store gave the contest wonderful newspaper breaks.
Selling Approach

THE HARDER THEY FALL—Columbia Pictures. If you think “On the Waterfront” hit hard—wait until you see this one! Humphrey Bogart in his most power-packed role, co-starring Rod Steiger and Jan Sterling, and with Max Beer and Jersey Joe Walcott in the supporting cast. The fight racket-exposed! The heavyweight movie of the year—and new champion! 24-sheet and all posters have the punch of a prize-fighter, with the grim setting of the prize-ring, to build your own special treatment, in lobby and marquee display. Folder herald packs the same punch and keys your campaign in a majority of situations. Newspaper ads are excellent, and note the supplement enclosed in the pressbook, for six special teaser ads that will stand alone. There are many very large ads, but the special composite mat for 35c has seven ad mats and plugs, and two publicity mats, so take the whole mat to your newspaper office for prominent display. The American Affiliation of Tall Clubs, whose members must be tall, are cooperating to point out Mike Lane, who plays the part of the boxer “Toro” in the picture, and who is 6 feet 10 inches tall. The pressbook has a special section for drive-in showmanship, and suggests that prize fight pictures appeal to women. Hit every sports fan in town with power promotion.

GABY—MGM. In CinemaScope and Eastman Color. Starring Leslie Caron and John Kerr. One day, one night—to live a lifetime! And you know it with Gaby and Giraud, the man she loves. Then comes the message that means he has gone—perhaps forever. Tenderness and ears, laughter and love, in fleeting hours between meeting and parting! MGM is posting 750 of the excellent 24-sheets in 14 key cities. You can use this fine pictorial art at low cost, as lobby and marquee display. All posters and accessories have a “trade-mark” pose of Leslie Caron as “Gaby” which will be widely recognized. Two color herald from Ceto Show Print keys your campaign, and can be used by cooperative advertiser who will buy the back page. Newspaper ads are distinctive and sell the attractive stars and story. There is a nice, new style with combination line and half-tone that will be something different on the amusement page. The complete campaign mat includes nine ad mats and plugs, two publicity mats and a yard of border. Take the whole mat, which costs 35c at National Screen, to your newspaper man. A 6-day “screen lovers” contest is suggested in the pressbook. There are music and record tieups in the Rogers & Hart hit, “Where or When” which is the theme song. A set of 8x10 color-prints will sell color with color.

AUTUMN LEAVES—Columbia Pictures. Joan Crawford, in her most unusual and dramatic role. “He was so young, so eager . . . and I was so lonely!” A love story as unforgettable as the love song that inspired it. “I knew it was wrong to keep him here.” She reached out for the loving warmth of a man’s hands, and found herself in the grip of fear! A story of a man’s most desperate need . . . and a woman’s! She didn’t know love could cost so much! 24-sheet as well as all posters and accessories, carry the theme portrait of the star in her dramatic role. Folder herald keys the campaign with the proper selling approach. Newspaper ad mats are dramatic and unusual in style, including many very large ones, but you will find a size for every situation. Try for the unusual, when it is offered, as it is in this instance. The complete campaign mat has seven well chosen ad mats and plugs, and two publicity mats—all for 35c at National Screen. A special page of drive-in theatre suggestions in the pressbook is required reading for outdoor operators. The theme song provides music and record tieups. Nat King Cole sings the title song, in the picture.

23 STOPS TO BAKER STREET—20th Century-Fox. CinemaScope, in color by Deluxe. A masterpiece of suspense and deduction, with overtones of Sherlock Holmes and Scotland Yard. Van Johnson and Vera Miles, with Cecil Parker, in a top-bracket mystery story, filmed in authentic English settings. Only he knew what was going to happen. His only clues—the scent of perfume, a cry in the dark. His only weapon—a tape recorder. Two color herald from Ceto Show Print, does a big job at low cost. 24-sheet and all posters have fine dramatic values and pictorial art for your lobby or marquee displays. Newspaper ad mats are strong and will command attention. The complete campaign mat, selling for 35c at National Screen, is well selected, and gives you eight assorted ad mats and plugs, plus two publicity mats, sufficient for small situations. Buy the selection for the price of a single mat. Pressbook offers a full page of exploitation ideas that are worth while. Look them over and decide which will fit your situation.

Better Refreshment Merchandising . . . Timely news supplementing the special monthly department covering all phases of refreshment service.

New Unit to Produce Soft Ice Cream Products

The “212 SoftServer,” latest addition to its line of equipment for preparing and serving soft ice cream products, has been announced by the Sweden Freezer Manufacturing Company, Seattle. The unit is described as a completely self-contained back bar companion to the company’s “Shake-Maker,” which was introduced last year. The new machine has a 5-gallon mix tank and the “Air-O-Metric” mix feed system, which requires no adjustment. Production capacity is 10 gallons of soft serve product an hour or nine 2-ounce (by weight) servings a minute. A 3/4 h.p. hermetically sealed water condensing unit furnishes refrigeration.

Counter Dispenser for Non-Carbonated Drinks

The Jet Spray Corporation, Boston, has announced a new counter dispenser for non-carbonated beverages, which, it states, “recools and remixes three gallons of beverage every minute, thereby providing automatic temperature control without the use of bosses, arms, shafts or loose parts.” Tradenamed the “Jet Rocket Model,” it has a totally enclosed motor with built-in oiling lines to provide spray power. The drip shelf is of stainless steel. The unit holds four “pint” gallons and takes up one square foot of counter space with shelf overhang. It is 22 inches high.

New Chocolate Drop Box

A new round paper container illustrated with a barrel design has been adopted for its chocolate drops by Hollingsworth’s Candies, Augusta, Ga. The container was designed specifically to add impulse buying appeal to self-service candy counters and has a transparent “window” cover.

Bar for Vending Machines

The “Victoria” cream candy bar, made by the Frazier-Lewis Company, Sunnyvale, Calif., is now being produced in a new model especially designed to be sold in automatic vending machines. Weight specifications have been changed to conform to vending machine 100-count standards.
Cagney Toastmaster At Cushing Fete

James Cagney will be toastmaster at the May 26 testimonial dinner to Archbishop Richard J. Cushing of Boston at the Hotel Statler in that city, by the Variety Club of New England, co-sponsors with the Red Sox of the Jimmy Fund. The event celebrates the 35th anniversary of the Archbishop’s ordination. Dr. Sidney Farber, scientific director of the Children’s Cancer Research Foundation, will make a presentation of the Great Heart Award to the archbishop. In 1955 Mr. Cagney visited the Jimmy Fund building and made a film, the Jimmy Fund Trailer, which was viewed by thousands of movie-goers throughout New England.

Fred Bellin Elected President of Astor

Fred Bellin has been elected president of Astor Pictures Corporation and its affiliated companies to succeed the late Robert M. Savini, the company has announced. Others elected to top executive posts include N. E. Savini, vice-president, and Anthony Tarel, former controller and office manager, now secretary-treasurer. It was also announced that the policies of the company are to be continued.

Rogers Fund Drive Set

Five of the major circuits already have answered the call to participate in the audience collection campaign for the Will Rogers Memorial Hospital, it is announced. According to S. H. Fabian, national campaign chairman for the collection, Loew’s, Stanley Warner, Wometco, RKO and Fabian Theatres are the first of the major circuits to pledge the participation of all their theatres during the campaign period—the week of July 16.

“It’s pre-campaign cooperation like this,” Mr. Fabian said, “that not only foretells success for the program, but more significantly indicates wholehearted endorsement of it. In last summer’s audience collection, we were also given an indication of the public’s understanding and appreciation of the hospital’s position, for not one note of public disapproval was reported then.”

The call for participation was made recently through a telephone network by A. Montague, president of Will Rogers Hospital. He urged every one of the estimated 3,000 people assembled in the 32 listening points, to get behind this summer’s collection campaign to make it the “greatest showing” yet made by the industry.

Carl Fishman, Loew’s Publicist, Dies

Carl Fishman, 42, publicist and assistant advertising manager of Loew’s Theatres, Inc., died May 20 at New York Hospital of heart disease. He started with Loew’s in 1929 as a messenger boy. Until 1943 he was a field publicity man, later serving two years with the United States Navy in World War II. A member of AMPA, he is survived by his wife, Sonia, and a daughter, Adele.

Frank A. Wetsman

DETROIT: Frank A Wetsman, 59, well-known exhibitor here, died May 20 of a heart attack. He was associated with the Wipser and Wetsman exhibitor organization here. A philanthropist who made hunting and fishing his hobbies, he is survived by his wife, Lillian, his father William Wetsman, also in exhibition, and several brothers and sisters.

Dr. Joseph Friedman

BINGHAMTON, N. Y.: Dr. Joseph S. Friedman, 57, senior research chemist of the Anasco Corp. here and a nationally known authority on color photography, died here recently. An author of several works on his specialty, he joined Anasco in 1943.
### FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 1,04 attractions, 3,576 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

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| African Lion, The (B.V.) | 1 | 7 | 18 | 13 | 21 |
| All That Heaven Allows (U-I) | 5 | 26 | 12 | 19 | 4 |
| Anything Goes (Par.) | 3 | 6 | 12 |
| Apache Woman (A.R.C.) | 1 | 7 | 2 | 2 |
| Actors and Models (Par.) | 10 | 33 | 19 | 7 | 2 |
| At Gunpoint (A.A.) | 1 | 11 | 26 | 2 |
| Backlash (U-I) | 10 | 3 | 14 | 2 |
| Battle Station (Col.) | 4 | 2 | - |
| Benny Goodman Story, The (U-I) | 12 | 12 | 10 | 27 | 17 |
| Big Knife, The (U.A.) | 1 | 11 | 14 |
| Blood Alley (W.B.) | 8 | 29 | 21 | 3 |
| Bottom of the Bottle (20th-Fox) | 2 | 8 | 13 | 25 |
| Cacauel (20th-Fox) | 1 | 7 | 2 | 19 | 2 |
| Come Next Spring (Rep.) | 1 | 3 | 15 | 4 |
| Comanche (U.A.) | 4 | 1 | 18 |
| Conqueror, The (RKO) | 5 | 5 | 8 | 4 |
| Court Three and Pray (Col.) | 5 | 10 | 24 | 10 | 7 |
| Court Jester, The (Par.) | 8 | 7 | 6 | 3 |
| Court Marshal of Billy Mitchell (W.B.) | 1 | 41 | 27 | 10 | 1 |
| Day the World Ended (A.R.C.) | 21 | 1 | 1 | 1 |
| Deep Blue Sea, The (20th-Fox) | - | 1 | 2 | 12 |
| Desperate Hours, The (Par.) | 1 | 11 | 19 | 19 |
| Diane (MG M) | 1 | 8 | 28 |
| Dig That Uranium (A.A.) | 4 | 1 | - |
| Duel on the Mississippi (Col.) | 1 | 1 | 7 | 2 | 2 |
| Flame of the Islands (Rep.) | 1 | 2 | 7 | 3 |
| Forbidden Planet (MGM) | 7 | 2 | 5 | - |
| Forever Darling (MGM) | 7 | 28 | 29 | 7 | 8 |
| Fort Yuma (U.A.) | - | 5 | 13 | 2 |
| Fury at Gunslight Pass (Col.) | 1 | 3 | 2 | 2 |
| Gentlemen Marry Brunettes (U.A.) | 10 | 20 | 15 | 16 |
| Girl in the Red Velvet Swing, The (20th-Fox) | 3 | 20 | 31 | 23 |
| Glory (RKO) | 1 | 3 | 6 | 8 | 6 |
| Goodby, My Lady (W.B.) | 4 | 2 | 4 | 9 |
| Good Morning, Miss Dove (20th-Fox) | 1 | 16 | 13 | 34 | 12 |
| Guys and Dolls (MGM) | 20 | 7 | 4 | 3 | 3 |
| Helen of Troy (W.B.) | 7 | 25 | 2 | 10 |
| Hell on Frisco Bay (W.B.) | 8 | 12 | 10 | 24 |
| Hot Blood (Col.) | 1 | 1 | 5 | 3 |
| I Died a Thousand Times (W.B.) | 1 | 5 | 11 | 9 |
| I'll Cry Tomorrow (MGM) | 9 | 14 | 5 | 1 |
| Indian Fighter (U.A.) | 13 | 25 | 13 | 6 |
| Inside Detroit (Col.) | 7 | 4 | 4 | 3 |
| Invasion of the Body Snatchers (A.A.) | 1 | - | - | 19 |
| Kettles in the Ozarks (U-I) | 5 | 9 | 7 | 2 |
| Kismet (MGM) | 4 | 17 | 22 | 21 |
| Last Frontier (MGM) | - | 3 | 18 | 18 | 5 |
| Last Hunt, The (MGM) | - | 3 | 14 | 16 | 4 |
| Lady Godiva (U-I) | 1 | 5 | 7 | 5 |
| Lawless Street (Col.) | 1 | 6 | 14 | 5 | 1 |
| Lieutenant Wore Skirts, The (20th-Fox) | 10 | 26 | 25 | 3 |
| Littlest Outlaw (B.V.) | 5 | 10 | 9 | 7 | 20 |
| Lone Ranger, The (W.B.) | 8 | 23 | 8 | 1 | 2 |
| Lucy Gallant (Par.) | - | - | 23 | 17 | 11 |
| Man Alone, A (Rep.) | - | 9 | 23 | 10 | 11 |
| Man in the Gray Flannel Suit (20th-Fox) | 3 | 1 | 1 | 1 |
| Man Who Never Was (20th-Fox) | - | 1 | 5 | 2 | 10 |
| Teen Age Crime Wave (U.A.) | 7 | 19 | 17 | 11 |
| Man With the Gun (U.A.) | 1 | 20 | 16 | 8 | 13 |
| *Marty (U-I) (Reissue) | - | 4 | 2 | 1 |
| Meet Me in Las Vegas (MGM) | 4 | 1 | 1 |
| Miracle in the Rain (W.B.) | 3 | 1 | 9 | 2 |
| Naked Dawn (U-I) | - | 3 | 5 | 3 |
| Never Say Goodbye (U-I) | - | 12 | 5 | 6 |
| On the Threshold of Space (20th-Fox) | - | 1 | 1 | 9 |
| Our Miss Brooks (W.B.) | - | 4 | 4 | 5 |
| Picnic (Col.) | 16 | 22 | 7 | - |
| Prisoner, The (Col.) | 1 | 2 | 3 |
| Queen Bee (Col.) | - | 12 | 13 | 10 |
| Quintin Durward (MGM) | - | 5 | 12 | 26 |
| Rains of Ranchipur, The (20th-Fox) | - | 9 | 33 | 26 | 9 |
| Ransom (MGM) | 1 | 2 | 18 | 18 | 11 |
| Rebel Without a Cause (W.B.) | 11 | 55 | 20 | 7 | 1 |
| Red Sundaun (U-I) | - | 6 | 5 | 2 | 3 |
| Return of Jack Slade (A.A.) | 2 | 11 | 3 | - |
| Rock Around the Clock (Col.) | 5 | 3 | - |
| Rose Tattoo, The (Par.) | 11 | 9 | 14 | 6 | 1 |
| Running Wild (U-I) | 3 | 15 | 6 | 2 | - |
| Second Greatest Sex (U-I) | 8 | 9 | 18 | 7 |
| Serenade (W.B.) | 1 | - | 17 |
| Shack Out on 101 (A.A.) | 4 | 8 | 1 | 2 |
| Sincerely Yours (W.B.) | 1 | 10 | 18 | 20 |
| Slightly Scarlet (RKO) | 2 | 3 | 3 | 7 |
| Song of the South (B.V.) (Reissue) | 6 | 1 | 3 | 2 | 16 |
| Spookers, The (U-I) | 1 | 11 | 16 | 16 |
| Square Jungle (U-I) | 1 | 1 | 11 | 13 |
| Swan, The (MGM) | 8 | 1 | - |
| Tall Man, The (20th-Fox) | 7 | 44 | 19 | 5 | 2 |
| Tarantula (U-I) | 2 | 14 | 4 | 6 | - |
| Target Zero (W.B.) | 1 | 5 | 4 | 4 | - |
| Teen Age Crime Wave (Col.) | 6 | 7 | 2 | - |
| Tender Trap, The (MGM) | 9 | 30 | 31 | 15 | 2 |
| Texas Lady (RKO) | 2 | 10 | 14 | 6 |
| There's Always Tomorrow (U-I) | - | 6 | 6 | 22 |
| Three Bad Sisters (U.A.) | 3 | 3 | 1 | - |
| Three Stripes in the Sun (Col.) | 1 | 8 | 17 | 10 | 9 |
| Treasure of Pancho Villa (RKO) | 1 | 14 | 14 | 21 |
| Trial (MGM) | 1 | 11 | 42 | 20 | 5 |
| Tribute to a Bad Man (MGM) | 1 | 3 | 3 | - |
| Trouble with Harry (Par.) | 10 | 1 | 7 | 18 | 8 |
| Twiggle in God's Eye, The (Rep.) | - | 2 | 9 | 2 | - |
| Unconquered (Par.) (Reissue) | - | 1 | 3 | 2 |
| Uranium Boom (Col.) | - | - | 2 | 3 |
| World in My Corner (U-I) | - | 4 | 10 | 23 | 1 |

* Denotes attractions published for the first time.
† Indicates attractions which are listed for the last time.
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CINEMASCOPE captures it all... from the Great Pyramids to the Cataracts of the Nile... the greatest adventure ever written about the North African wasteland... actually filmed in the wild Sudan! color by TECHNICOLOR

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LAURENCE HARVEY - ANTHONY STEEL
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STORM OVER THE NILE

introducing MARY URE with GEOFFREY KEEN - RONALD LEWIS - IAN CARMICHAEL
Screenplay by R.C. SHERRIFF - From a Novel by A.E.W. MASON - Directed by TERENCE YOUNG and ZOLTAN KORDA - Produced by ZOLTAN KORDA

AVAILABLE FOR IMMEDIATE SCREENINGS

storming your way from Columbia!
Distributors Study Plan to Promote Box Office Gross

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The producers of "I'll Cry Tomorrow" have struck another gold-mine!

True-life stories make powerful movies. This is the story of an amazing guy, his "Blackboard Jungle" youth, his up-hill fight for a place in the sun—and the beautiful love of a tenement girl that gave him a reason to live.
EVERY PREVIEW ADDS TO ITS WORD-OF-MOUTH FAME!

M-G-M presents the true-life story

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Starring

PAUL NEWMAN • PIER ANGELI

with

EVERETT SLOANE • EILEEN HECKART • SAL MINEO

Screen Play by ERNEST LEHMAN

Based on the Autobiography of ROCKY GRAZIANO • Written with ROWLAND BARBER

Directed by ROBERT WISE • Produced by CHARLES SCHNEE

*(Available in Perspecta Stereophonic or 1-Channel Sound)*

FROM M-G-M, THE HOTTEST COMPANY!
THE SEARCHERS is the all-out outdoor smash to out-perform 'em all! First dates hotter than 'Hondo'—mightier than 'High and Mighty'! The story's tremendous—The campaign's tremendous—and the industry has a tremendous box-office attraction again!
AVAILABLE in JULY!

20th Century-Fox's
CROWNING
ENTERTAINMENT
ACHIEVEMENT!

Darryl F. Zanuck presents
RODGERS & HAMMERSTEIN'S
The King and I

Produced by CHARLES BRACKETT
in the Complete Grandeur of
CINEMASCOPE 55
COLOR by DE LUXE
Buyers & Sellers

It is understandable that recent happenings in the industry, such as those affecting management of major companies and the sale of hundreds of old features to television, would generate a certain wave of uncertainty. In some quarters this feeling has been interpreted as pessimism.

Any such dim view of the industry would be an erroneous conclusion. Too often people think, "So and so is selling out." They forget that for every seller there is a buyer. All the motion picture company purchases have been at substantial figures—quite the reverse of any pressure selling. General Tire and Rubber and General Teleradio paid $25,000,000 for RKO. The Semenenko group purchased controlling shares of Warners for $27.50 each at the time when the stock market price was under $25. The equivalent adjusted lowest price of Warner stock in the period from 1942 was 2%. A California banking group now has an option to purchase control of Republic at $12.50 per share, with the market about 8%. In the period from the beginning of World War II Republic also sold as low as 2½.

While some potential buyers have contemplated the purchase of film companies on account of their inventory assets, further investigation has uniformly and unanimously indicated that the greatest value is in continued operation of the business of production and distributing new features. Thomas F. O’Neil has made it clear just how such investigations affected the thinking of his group. Now RKO has a more active production schedule than at any time in eight years. It is most likely that other purchasers of the control of major companies will make a similar decision.

Reagan’s Plebiscite

The extent of and responsibility for friction in trading relations between exhibitors and distributors is a question that is likely to remain in high dispute despite the voluminous testimony from both sides that has been presented to the U. S. Senate Small Business sub-committee. Spokesmen for exhibitors asserted widespread complaints; spokesmen for distributors dissented—and that’s putting it mildly.

In this connection Charles M. Reagan, Loew’s vice-president and general sales manager, who was a distributor witness at the Washington hearing last week, has entered upon a bold and straightforward undertaking intended to test how friendly the exhibitors are toward "The Friendly Company." He has sent the complete text of his Washington testimony—which sharply denied the allegations of widespread exhibitor dissatisfaction—to more than 7,500 theatre owners throughout the country. In an accompanying letter he invited comment on his testimony or on any phase of the hearings.

Mr. Reagan contends that through reports of a large staff of sales representatives who regularly contact exhibitors he is well-equipped to gauge the quality of relations between exhibitors and his company. He asserts that if anything like the extent of exhibitor dissatisfaction that has been alleged actually exists he would be the first to know it.

The results of Mr. Reagan’s plebiscite by means of his invitation to more than 7,500 theatre owners to comment on his testimony should produce highly interesting and informative facts.

Q Tony Curtis has proposed to John Foster Dulles, Secretary of State, that the Government help to guide entertainment personalities who travel abroad and are subject to the inevitable and often interminable press interviews. Certain of Mr. Curtis’ proposals are not likely to get a warm reception at the State Department. For instance, stars who travel abroad cannot expect U. S. officials to lend their prestige for film promotion interviews. On the other hand the Government certainly should give the traveling star all the behind-the-scenes guidance possible that will help him in press and public relations in his own and the nation’s interest during these critical times.

Q It’s a Man’s World—Hollywood has long been criticized for its cycles. There is no doubt that the box office sometimes suffers—through no one’s fault—when too many pictures of the identical type reach the market at the same time. Now there is a new type of "cycle"—different pictures with similar names: "A Man Alone," "Man With the Gun," "Man With the Golden Arm," "Man in the Gray Flannel Suit," "Man Who Never Was," "Man Who Knew Too Much," "A Man Is Ten Feet Tall" and "The Wrong Man." There are probably few within the business—let alone among the general public—who can accurately identify the company, stars and general subject matter of each of these "Man" films.

Quotable quote: "The motion picture business is basically sound—and good theatres, properly located, equipped and maintained, do extremely well in the exhibition of quality product."—Leonard H. Goldenson, at annual meeting of American Broadcasting-Paramount Theatres.

—Martin Quigley, Jr.
"Fine Coverage"

To the Editor:

After seeing The HERALD of May 19, I thought I must write you regarding the very fine spread you did on the Variety Club convention. International Variety is certainly grateful to you on the complete and excellent manner in which you handled the convention.


Patron Viewpoint

To the Editor:

A college girl gave me the best answer yet when we were discussing pictures and sex in pictures. She asked me the question: "Did you ever see a girl looking at the rack of pocket-books—which every one knows are sexy?" That would be just like admitting our thoughts. The same with going to see a picture that is openly advertised that way—we just won't admit we're interested in that sort of thing. To have sex blatantly displayed is distasteful most of us, I think. Subtly and handled right, it is fine."

—An Arkansas Exhibitor.

WHEN AND WHERE


June 14: Fifth annual film industry golf tournament, sponsored by the Cinema Lodge of B'nai B'rith of New York, Vernon Hills Country Club, Tuckahoe, N. Y.

June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Golf Hotel, Edgewater Park, Miss.

June 25: Annual golf tournament and dinner party of Albany Variety Club, to be held at Shaker Ridge Country Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association to be held at the Coliseum, New York City.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

ON "ROXY"

Martin Quigley, Jr., editor of Motion Picture Herald, has received an assignment from Dr. Robert Livingston Schuyler, editor of the "Dictionary of American Biography," to prepare a biographical article on the late Samuel Lionel Rothafel who was best known as "Roxy." The article on "Roxy" will appear in the new supplement of the "Dictionary of American Biography." Rothafel was one of the most famous showmen of his time and was responsible for many innovations in the motion picture business.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, Los Angeles.


October 23-24: Allied Theatre Owners of Indiana, Marriott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

The Letters to the Herald department is a forum for the expression of opinion of all those concerned with the welfare of this industry. Its columns are always open to anyone with a message which he would have brought to the attention of the entire motion picture business.

MOTION PICTURE HERALD

June 2, 1956

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On the Horizon

POSTPONE EXCISE TAX VOTE

The House Ways and Means Committee has again postponed the resumption of committee voting on excise tax changes. Once the committee does meet, it faces quite a few matters to dispose of before it gets to a decision on further admissions tax relief. The continued delay in committee meetings on the excise tax bill makes more and more uncertain the chances of enactment of the bill this year.

LIGHT THAT DIDN'T FAIL

Earthquakes, floods, power failures—and blackouts, come and go, but the intrepid theatre manager goes on doing his job. During the recent blackout that wrapped up 3,000,000 inhabitants of Western New York and the Canadian border region, Edward Miller, manager of the Paramount theatre, Buffalo, got 800 of his viewers out in orderly fashion, while some 700 others waited until power was restored. His theatre threw into operation its emergency 25-cycle plant, which lights the auditorium and the marquee, with the result being that the Paramount was the only bright spot on the entire main stem. A photo of the bright marquee was used on the front page of the Buffalo Evening News under the title: "The Light That Didn't Fail in Buffalo's Blackout."

AMERICAN FILMS ABROAD

One out of every eight pictures made by American producers in 1956-57 will be filmed in part or in its entirety outside the United States, according to the Association of Motion Picture Producers and the MPEA. A study of production plans reveals that some 40 full-length features are scheduled to be made abroad by American filmmakers in 22 different countries during the 12-month period.

"SEARCHERS" GROSSES TOPS

After top-grossing Chicago, Buffalo and Detroit premieres of C. V. Whitney's production of "The Searchers" for Warner Bros. presentation, the picture continued its strong business pace with strong openings in such localities as Cleveland, Philadelphia, Milwaukee, St. Louis, Milwaukee, Denver, Salt Lake City, Seattle and Portland, Oregon. The picture broke over the Memorial Day Holiday with a total of 360 prints working in key cities across the country.

TV MEXICAN THREAT

TV is now becoming a competitive threat to motion pictures after six years in Mexico, it is claimed by the National Cinematographic Chamber, which views with alarm completion of local station facilities in the outlying provinces. The Chamber fears that the new service will close some 60 theatres in the area covered.

STORY SOURCE

The decision on the part of C. V. Whitney Pictures, Inc., to re-produce in modern dimensions, color and sound the great silent "Gress" and "Chang" opens a bright vista of promise that other producers may be persuaded to check back into the long list of pre-sound successes for similar adaptation to today's finer techniques, greater public and more urgent need.

MEXICAN FILMS TO RUSSIA

Russia has purchased, for an undisclosed sum, three Mexican pictures for exhibition behind the Iron Curtain, it is announced by Yuri N. Paporov, cultural attaché of the Russian Embassy in Mexico City. One of the pictures is "Con quien andan nuestras hijas?" ("With Whom do Our Daughters Associate?") the current Mexican box office champion.

THEATRE BREATHING SPELLY

A sage onlooker's observation: If the controversy between the television network interests and the television film syndicators were to grow into the dimensions of the patents war that slowed down the progress of the motion picture industry in its youth, the theatre business might gain by profiting on at least a breathing spell in which to perfect its defensive strategy against whichever faction emerged victorious.

William R. Weaver--Lawrence J. Quirk--James D. Ivers

NBC Buys 50% of Figaro

The National Broadcasting Company has purchased 50 per cent ownership of Figaro, Inc., independent film production company of which Joseph L. Mankiewicz is president, it was announced this week by Robert W. Sarnoff, president of NBC. Mr. Mankiewicz retains the other 50 per cent ownership.

Mr. Sarnoff said the agreement provides for the consultative services of Mr. Mankiewicz and others on Figaro's staff to NBC, including selection of program material, talent and other elements, and critical analyses and recommendations as to programming and production techniques. It also grants NBC a favored position in connection with the telecasting of all films produced by Figaro.

Figaro, which produced "The Barfoot Contessa" for United Artists release, recently completed a new arrangement with U.A., whereby it is scheduled to make nine pictures, five to be written, directed and produced by Mr. Mankiewicz, during the next four years.

Figaro also announced the election of its board of directors. Members include Mr. Mankiewicz, chairman; Emanuel Sacks, RCA and NBC vice-president; Bert Allenberg, executive vice-president of the William Morris Agency; Alan Livingston, president of Kagan Corp., NBC subsidiary; Abraham L. Bienstock, attorney; Earl Retig, vice-president in charge of NBC-TV network services; Robert Lantz, Figaro vice-president, and James E. Denning, director of talent and program contract administration for NBC.

Officers of Figaro include Mr. Mankiewicz; Mr. Sacks, executive vice-president; Mr. Lantz; Mr. Retig, treasurer, and Richard Reiss, secretary.
THE CONTRACT. RKO's production chief, William Dozier, welcomes producer Paul Gregory, right. He will make five the next three years. "The Naked and The Dead" comes first.

IT MIGHT TAKE merely a few hit pictures to restore industry vigor; this sort of thing has happened before (he's been through a lot of it) and each time the industry rebounded. Thus opined Sol C. Siegel, an old pro of the industry whose latest is MGM's "High Society." The producer in the New York interview said television didn't seem to keep people away from pictures they really want to see. With him, left, MGM exploitation head Dan Terrell.

BEN Y. CAMMACK has retired from RKO Radio after 24 years. He was district manager for Dallas, Oklahoma City and Memphis the past 16 years, and previously was foreign department assistant general manager.

THE HOST, William Horning, center, MGM art head, with his guests in Hollywood, New York architect-writer Jeffrey Aronin, and his mother.

RONALD HOWARD, British actor, son of Leslie Howard, as he met fan and trade press writers in New York before leaving for Hollywood and Hall Bartlett's "Drango."

ADOLPH SCHMEL, of Universal, and UJA amusement chairman the past three years, at the New York luncheon honoring him last week. With him, Robert Benjamin, Leon Goldberg, Barney Balaban, and Dr. Ruth Gruber. The affair raised $500,000.

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The host, William Horning, center, MGM art head, with his guests in Hollywood, New York architect-writer Jeffrey Aronin, and his mother.

Ronald Howard, British actor, son of Leslie Howard, as he met fan and trade press writers in New York before leaving for Hollywood and Hall Bartlett's "Drango."

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Jersey ponders . . .
all is concord(?)

SIDNEY STERN ran things informally, when necessary, and formally and privately when agitations and incitements needed molding into form acceptable to the industry. He deplored, publicly, the name-calling at those Washington hearings.

HARRY LOWENSTEIN AND SAM FRANK

REPORT by former president Wilbur Snapper: Allied’s board in Washington will support individual exhibitor and unit action outside COMPO to eliminate taxation: the King bill, most desirable of those offered, exempts admissions below a dollar. With him, Irving Dollinger.

HERB LUBIN

CHATTER in the lobby: equipment supplier “Doc” Faige discusses amateur snapshotting with carbons supplier and theatre owner Edward Lechman, and exhibitor A. Louis Martin.

DAVE GERTNER

A MATTER OF NOMINATIONS: Bill Infald submits the list and receives congratulations from officers and delegates on some wise choosing. With him, Jack Unger.

TED ROSENBLATT

DICK TURTELTAUB as secretary reported the convention journal a money maker; and he and president Stern urged grateful showmen patronize their advertisers. Peering in at the left, Sam Engleman and A. Louis Martin.

AL SCHWALBERG says he’s been through industry crises before and that his theatre owning friends should have faith, courage and certainly imagination. He also allows a word about his new project, Gold Medal Productions, using New York’s oldest studio and that city’s talent pool which he insists is there waiting to be fished.

DAVID SCHERMAN

HOWARD HERMAN

MEETING TIME again for New Jersey’s Allied; and the site once more was that ultimate resort, the Concord Hotel, in New York’s Catskill Mountains. At pre-season rates (naturally, these days) theatre owners and their out-of-state and film row guests alternately escaped the industry’s problems, and wrestled them.

PHOTO BY THE HERALD
HOW'S BUSINESS?

by FLOYD E. STONE

KIAMESHA LAKE, N. Y.: Wherever more than two exhibitors are gathered together as they were here this week for the Allied of New Jersey convention, the inevitable question is, "How's business?" and then, "Where are we going?"

SHELDON SMERLING, general manager, Eastern Outdoor Drive-In Theatres.

"I think there will be product around. This is a business which is lively with lively people. I look at things with the point of view of the drive-in operator. It's a good business.

"We will have drive-ins, first run key spots, and art houses.

"I see that market having plenty of product.

"It will have to be good. People have become shoppers.

"That is why, for instance, the marginal operators will fail.

"And the pictures can be good. Look at some of them they've given us recently. I say the answer today is more good pictures.

"Ten years ago, 52 weeks didn't have to be filled with pictures which guarantee a draw.

"People will spend money, lots of it, when they know they'll enjoy themselves. How do they know? They seem to smell good pictures. Word does get around.

"I say there is obsolescence in the industry. It is the marginal theatre.

"Hollywood has proved it keeps up with the times."

NATHAN YAMINS, New England exhibitor and past president of national Allied.

"I do not see any bright future in this business. The respectable idea of making a quicker dollar is dynamite to us. The question these days is, who is doing the buying of these film companies? The danger is, that production and distribution are falling into the hands of people who see that by liquidating they will get a major portion of their investment. The question then is where their interests will lie. Will they be more concerned with making money by keeping the studios alive? Obviously, if they are smart business men who get control of companies only because those companies' assets are far in excess of book value, we are in danger.

"It doesn't follow that our market will be filled because it exists. That is one of the oldest cliches. Since divestiture there has been no big company. There are less than half the pictures. The number doesn't even run to 300. I use the figures the companies supplied at the recent Washington hearings.

"No theatre of any size can live on just a few pictures, however good. It must remain open not merely to operate profitably but to keep its patrons. Theatre going is a habit.

"Is this enough to bring into the industry new capital? The banking world knows theatres are closing, and it even is common knowledge 5,000 have closed.

"I see a reduced market. What is happening now is the accelerating process."

IRVING DOLLINGER, New Jersey exhibitor and past president of Allied of New Jersey.

"I think we will muddle through. Unfortunately it will take longer than necessary.

"I feel it must be obvious to the master minds of the industry some pictures make money and for reasons which seem to have little to do with generalized and routine advertising. The public seems to smell out what it wants, and it's because the pictures have become news.

"What I am getting at is that for one thing I feel we must get off the amusement pages. Years ago, we started this directory system and now it's all like a directory. The ads—most of them—are all the same and just aren't read.

"But more than that: we need to create the desire to see. The pictures which bring them in are those which apparently have had a different kind of publicity. Not the sort we call exploitation.

"We know we have better entertainment than television and I suspect the public knows it, but we have to make them want to go out to see that entertainment.

"Money in the pictures themselves isn't the answer. The studios have to make pictures which reflect the people. I don't think they know who their audience is, or what it should be. MGM for instance makes pictures with dancing and songs which haven't changed much in 20 years. But it's the teen agers we want. And so far as I know with one exception by Columbia—a rock and roll number—there isn't anything musical they would want to see.

"I do not know of any other industry which lacks statistics so. And, this is most important, marketing and motivation information and research. We desperately need an industry research program."

"War and Peace" Opens In New York August 23

The world premiere of Paramount's "War and Peace" will be held at the Capitol theatre, New York, August 23 as a benefit performance for the Tolstoy Foundation, an organization headed by Countess Alexandra, daughter of the late Leo Tolstoy. The purpose of the Foundation is to bring over and assist refugees from the Iron Curtain countries. The announcement was made Tuesday at a reception in the Hotel Pierre, where Audrey Hepburn, Mel Ferrer and Countess Alexandra were the guests of honor. Miss Hepburn and Ferrer are the stars in the film with Henry Fonda.

Richmond Drive-in

The Fairfield drive-in, a new theatre with space for 700 cars, has opened at Charles City and Williamsburg Road, Richmond, Va. It is owned by the Gleaner Corporation, the president of which is E. A. Vaughan. His partner is K. E. Benson, who has operated other drive-in theatres.
DISTRIBUTION MOVES TO STIMULATE BOX OFFICE

... Directors of MPAA discuss plans for extensive survey to outline advertising and public relations campaigns

Intra-industry disputes over trade practices and selling policies notwithstanding, the real goal of all branches of the motion picture industry is attracting more and more of the paying public to the theatres. With this in mind, members of various committees of the Motion Picture Association have been holding without a break—a series of meetings in New York recently, all designed to bring greater returns to the nation's box offices.

Although no official MPAA announcements have been forthcoming from the meetings, it was reported that the Association's subcommittee on publicity, a committee at an opening conference at the Harvard Club last Wednesday week explored such projects as a market analysis, industry advertising campaigns and a campaign designed to improve the industry's relations with the press.

Consider Complete Survey

Three days later, the sales managers committee met and took under consideration the advisability of conducting an all-embracing survey designed to examine ways and means of boosting the box office take. It also was reported that the sales managers explored the idea of instituting a credit plan for theatre-goers and decided that it should be examined in connection with other box office boosting projects in light of the all-industry survey.

Those concerned with the plight of the box office, however, were not restricted to the ranks of distribution. Edward Hyman, a West Virginia distributor, this week was reported to be trying to line up all-industry support for an unique cash giveaway plan (see accompanying story). Obviously, the future of the industry was not being taken for granted by any one segment.

There was, however, in the midst of all these reports, one voice raised in reassurance.

Noting what he described as the "charged" atmosphere in the trade today, a top executive of a major film company, who asked that his name be withheld, said this week that there is no reason for the current "hysteria" in the industry. The film business, he said, is profitable and will continue to be so as long as industry members keep their feet on the ground, keep their wits about them and tackle problems calmly.

This executive acknowledged that the current market is a "difficult" one, with the public very selective. He also admitted that some pictures have been disappointing at the box office. But he strongly rejected the idea that there is reason to believe that motion picture production, distribution and exhibition can no longer be profitable, as argued in some quarters.

In his opinion, he said, the recent sales of film backlogs "triggered" some of the current industry "hysteria" and, similarly, may have been the result of a touch of the same hysteria in selling quarters. The executive said he feels that as in the past there will be readjustments within the industry, but he maintained that the alert showman will be flexible in any situation and will survive with a profitable enterprise.

Name Subcommittee

Members of the MPAA advertising publicity committee, meeting last week, reportedly agreed to divide the work of the committee into five general categories with separate subcommittees assigned to each category and scheduled to report back in two weeks. Concerning the press relations project, one recommendation was to underwrite visits of motion picture critics and editors to Hollywood, where they would gain an insight into production problems of the industry.

On the broad problem of market research, members at the meeting were said to have expressed a desire for some basic information which could be compiled in an advertising campaign. A separate subcommittee was said to have been set up to explore that possibility. Another subcommittee will investigate the possibility, the desirability and the costs of launching industry advertising campaigns, perhaps on the scale of the "Movie-time, U.S.A." campaign.

Following the meeting of the MPAA's sales managers committee, attended by Eric Johnston, MPAA president, it was said that a subcommittee had been appointed to meet with a subcommittee of the MPAA board on the advisability of conducting an all-industry survey. Appointed were Abe Montgomery of Columbia and Richard Altschuler of Republic.
You should play

Columbia's

THE EDDY DUCHIN STORY

because...

...IT'S BACKED BY THE MOST OVERWHELMING RECORD ALBUM COVERAGE IN HISTORY... PACKING COLORFUL PRE-SELLING APPEAL FOR THE MOST MOVIE-MINDED CUSTOMERS OF ALL... THE 16-TO-25 AGE GROUP!

DECCA Sound Track Album, Carmen Cavallaro at the piano! COLUMBIA, Original Eddy Duchin Recordings! VIK (Radio Corporation of America) "The Fabulous Eddy Duchin", Original Eddy Duchin Recordings! MERCURY, salute to Eddy Duchin, piano of David Le Winter! CAPITOL, selections from The Eddy Duchin Story! CORAL, selections from The Eddy Duchin Story, piano solos by Carretta!

...PLUS numerous recordings of the individual numbers from the picture!

...PLUS major label recordings of "To Love Again"... theme from The Eddy
You'll say... "Why aren't there more movies like this?"

Tyrone Power
Kim Novak

in a love story
your heart will
long remember

The Eddy Duchin Story

A Columbia Picture
CinemaScope
Technicolor

CONTAINING
JAMES WHITMORE - SHEPPERD STRUDWICK
VICTORIA SHAW - REX THOMPSON
SABUS TAYLOR - LEON KATCHER - CARMEN CAVALLARO
PRODUCED BY JERRY WALD - DIRECTED BY GEORGE SIDNEY - ASSOCIATE PRODUCER JONE THOMPSON

Duchin Story... by the Four Aces,
Vic Damone, Les Baxter, Woody Herman,
Bob Manning, Le Roy Holmes, Carmen Cavallaro!

...AND... The Tremendous Disk Jockey Campaign Is Already Under Way!

...All plugged coast-to-coast by Whopping Window Displays, Counter Displays,
Newspaper Ads, National Magazine Ads, Dealer Trade Paper Campaigns!
TV FILM MAKERS SCORED BY NBC

.WASHINGTON: The National Broadcasting Company, in a 40-page report to the Senate Interstate and Foreign Commerce Committee, this week charged that a group of TV film syndicators is steamrolling an attack on network television.

The NBC charges came in response to a request by the committee chairman that the network comment on testimony given earlier by Richard A. Moore, president of Station KTTV, Los Angeles. NBC criticized what he called the "wide variety of promoters and financial traders" who are gambling with the TV network industry with hopes of "reaping a mountain of profit from their molehill of contribution to the broadcasting art."

Says Public Would Lose

Warning that such attacks might push TV back to the days of the nickelodeon, NBC said that "the wealth of fine entertainment, educational and cultural programs . . . would be replaced by a continuous flow of stale and stereotyped film product" and added that the basic losers would be the public and the TV industry.

Mr. Moore's earlier testimony before the committee was largely concerned with program clearance agreements between networks and stations. In attacking this, he campaigned for their elimination by Government regulation and argued further that the network operations were suppressing the production of films for TV.

NBC denounced Mr. Moore's attack and attributed his testimony to an organized campaign backed by a group of TV film syndicators. It also charged that "Mr. Moore serves as treasurer" and makes periodic reports to his group on the campaign.

Members Named

Reported to be members of this group by NBC were Ziv TV, Television Programs of America, Official Films, Screen Gems (see accompanying story) and RKO Tele-

radio Pictures, NBC added that the first four companies are TV film syndicators, of which one, Screen Gems, is owned by Columbia Pictures. The fifth company cited in the report, RKO Teleradio Pictures, is part of the RKO organization, which also produces and distributes TV films and owns TV stations.

From Los Angeles Monday, Mr. Moore replied to the NBC charges in a written statement, which said in part:

"KTTV, as was its right, has consulted with film distributors and other television stations and several of us have come together for the purpose of common research, both factual and legal. From the outset, KTTV has advised the staff of the network study committee and the Senate Interstate Commerce Committee of this community of interest and activity. Apparently, these facts, which have been referred to often in the trade press, seem sinister to NBC, which apparently expects that the victims of its restraints should lick their wounds separately, privately and passively.

"Under the present networking system, independent stations like KTTV are being deprived of fair competitive opportunity to obtain programs. That is why we accepted the invitation of the Federal Communications Commission network study committee and the Senate Interstate and Foreign Commerce Committee to inform them of how present network policies are affecting independent stations like ours.

"Apart from the attacks on KTTV's motives, we welcome NBC's reply to our testimony. The issues are serious for the entire industry, for the public, and for the regulatory agencies of the Government. Vigorous and open debate will help to clarify these issues and is bound to lead to a constructive solution."

Set Nationwide Previews For "Certain Feeling"

Exhibitors and film buyers, critics, editors and other "opinion makers" in all parts of the U. S. are scheduled to attend special nationwide previews of Bob Hope's new Paramount film, "The Certain Feeling," this week and next. The star has sent telegrams to the showmen and press representatives who will attend, asking them to advise him of their reactions to the picture and, in addition, will address the audiences prior to the start of the film via a special recording made in Hollywood. The picture had its first press preview this week at the Plaza theatre, Palm Springs, Calif., with press representatives, including wire services, columnists, radio-television and trade press, flown by Paramount to Palm Springs for the benefit preview.

"Seville" U.S. Rights Set

United States and Canadian rights have been obtained to the picture, "Figaro, the Barber of Seville," A. W. Schwalberg, president of Artists- Producers Associates, Inc., has announced. Filmed in Ferranicolor, the picture was produced by Ottavio Poggi and stars Tito Gobbi, Irene Ganna and Giulio Neri.

TV Film Units Reply To NBC

The newly formed Association of Television Film Distributors this week announced its purposes and at the same time issued a sharp answer to charges leveled at TV film distributors by the National Broadcasting Company.

In a statement signed by Ralph Cahn, president of Screen Gems; Harold Hackett, board chairman of Official Films; Milton A. Gordon, president of Television Programs of America, and John L. Sinn, president of Ziv TV, the Association declared:

"ATFD has come into being as part of the natural growth and maturity of the television film industry. Joint problems will best be solved, we believe, by a strong, cohesive group. It is our plan to engage, as president, a nationally known and respected business personality. Other officers also will be announced shortly."

Supply Networks with Shows

At the same time, the Association, taking note of NBC's charge that TV film syndicators were behind the current Senate investigations of the networks, declared:

These four companies, attacked by the NBC statement, are now responsible for a total of 17 regularly scheduled, sponsored network film programs. To suggest, as NBC has, that the film companies seek the destruction of television network structure is an absurdity tantamount to stating that the film companies wish to commit economic suicide.

"Why? It is our sincere hope that future discussions on this most important subject can be conducted on a more constructive plane, so that all segments of the television industry—stations, advertisers, advertising agencies, networks, independent producers and distributors—will be free to function more effectively in the public interest."

U.A. Theatres Heads Buy Schenck Stock

A total of 95,000 shares of United Artists Theatres Circuit stock was purchased from Joseph M. Schenck, founder of the circuit, by a group mainly composed of George P. Skouras, circuit president; E. H. Rowley, executive vice-president; Joseph Seider, president of Associate Prudential Theatres, and M. A. Naify, president of United California Theatres. In his statement, Mr. Skouras said Mr. Schenck will continue as board chairman, and added that the group paid $8.75 per share for Mr. Schenck's holdings. In addition to the principals in the group, Mr. Skouras said that some shares of Mr. Schenck's stock went to attorney Milton Weisman and Ray Wemple, vice-president and treasurer.
# The Composite Heart of Variety Report for 1955

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<th>Additional charities</th>
<th>Total expenditures</th>
<th>1956 pledges or services rendered</th>
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<td><strong>$2,007,700</strong></td>
<td><strong>256,793</strong></td>
<td><strong>$2,007,700</strong></td>
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The philanthropic endeavors of the Variety Clubs—financing clinics, hospitals and homes mostly for ill and crippled children—are truly the Heart of Variety. Each year at the annual International convention each Tent reports on its activities for the year. The chart above, prepared by Nathan D. Golden, Variety International Heart Chairman, for the recent convention in New York, summarizes the expenditures for 1955. The totals—$2,568,271.11 spent by the Tents on their main charity and $198,133.72 for additional charitable endeavors comprise a truly remarkable and amazin record by the "heart of show business."
**Cantor and Yates in New Discussion**

**Hollywood:** Further discussions concerning the acquisition by Cantor, Fitzgerald & Company, of working control of Republic Pictures were expected to take place this week between B. Gerald Cantor, president of the banking investment group, and Herbert J. Yates, Republic president and board chairman, it was reported. The investment concern announced that auditors would work on Republic's books and records this week and Mr. Cantor said there would be no further comment until the general examination is completed.

The investment firm has acquired a 60-day option to purchase working control of Republic Pictures, a minimum of 650,000 and a maximum of 800,000 shares of common stock at $12.50 per share under the option terms. The option calls for Mr. Yates to sell all his shares as well as stock owned by a number of his associates. Republic Pictures has 2,004,191 shares of common stock issued and outstanding as of October 29, 1955.

**Yates’ Holdings**

Mr. Yates’ holdings as of February 1, 1956, according to the recent Republic proxy statement, total 37,460 common shares. Members of his family were the owners of record of about 10,000 shares and the owners of all the issued and outstanding stock of Tonrud, Inc., a Delaware corporation, which was the beneficial owner of 12,200 shares of preferred stock and 207,937 shares of common of Republic, and 72,585 shares of stock of the Associated Motion Picture Industries, Inc., which had 187,926 shares issued and outstanding.

It had been announced by an official of Cantor, Fitzgerald & Company last week that the purchasers of Mr. Yates' interests would operate the Republic studio for the production of theatrical and television films, and that although the company has the option, that fact does not imply that the firm will exercise it solely in its own behalf.

**Consolidated Unaffected**

Financial sources indicated a belief last week that the Republic shares would not convey ownership of Consolidated Film Industries, a division of Republic, to the purchasers of the stock, because the laboratories company has no outstanding stock and its control would therefore remain with Republic.

Meanwhile, a regular dividend of 25 cents per share on preferred stock, payable July 2, 1956, to stockholders of record June 11, was declared last week by Republic's board of directors.

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**AUTHORSHIP OF THE CODE**

Strangely enough, after a well documented history of twenty-six years, a question was recently raised in certain quarters as to the authorship of the Production Code. The question, which was heatedly argued in certain amusement industry publications and elsewhere, was hinged to the publication in February of a sketchily written collection of autobiographical notes by the late Rev. Daniel A. Lord, S.J., of St. Louis.

Father Lord’s notes seemed to imply that he—and not Martin Quigley—was the “author of the Production Code.”

A definitive, informed and responsible letter on the subject by Rev. Wilfrid Parsons, S.J., professor at Georgetown University, was published in the May 26th issue of “America,” a publication of which he was formerly the editor-in-chief.

The Parsons letter, which makes clear the essential facts, states in part as follows:

Perhaps as one who was in on the initiation and making of the Motion Picture Code from the first, I may be able to shed some light. . . . Mr. Quigley certainly “initiated” both the idea of the Code and the Code itself. My first introduction to it came in Chicago, where Mr. Quigley was living at the time, at a luncheon with him and Joseph I. Breen, a mutual friend of both of us. There Mr. Quigley stressed the need of a good code to take the place of Will H. Hays’ jejune and ill-informed set of rules and volunteered to write one. This was before Father Lord knew of the project, since the matter was confidential among us three.

In due time Mr. Quigley sent me a skeleton of the Code. . . . It was the work of Mr. Quigley alone, as was the idea of a code.

Father Parsons then correctly recites that Mr. Quigley enlisted the aid of Father Lord as “technical” advisor in preparation of the final draft of the Code, an undertaking for which Father Lord was eminently qualified on account of a long-time interest in the subject matter. Some years previously he had been invited to Hollywood by Cecil B. deMille as technical advisor on “The King of Kings,” and had spent considerable time in the study of production.

—Martin Quigley, Jr.

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**TOA Unit Pledges Aid in Promotion**

**Atlanta:** All of TOA's time, energy and effort will be employed to support the nation's distributors in their efforts to make the people of the industry more motion picture-conscious and kill the gloom prevailing in the industry, Herman M. Levy, TOA general counsel, told the joint annual convention of the Alabama Theatres Association and Motion Picture Theatre Owners and Operators of Georgia this week in Atlanta.

He called "very important" the forthcoming steps by the distributors, whose advertising and publicity heads met to consult on the following projected points: a symposium to be staged in Hollywood under the sponsorship of the entire industry, to which motion picture critics from all over the country would be invited, with a view to their sending back impressions to their readers. A business management organization to be engaged to conduct a market analysis in an effort to increase the operational efficiency of the industry. Direct advertising of an institutional nature to encourage the public to take a night out to see films. New merchandising ideas to be evolved to boost attendance.

Alfred Starr, past president of TOA, delivered the keynote address on the problems of the small exhibitor. He reported that pay-as-you-see TV is not doing as well as expected and it will be some time before this eventuates.

Panel discussions on subjects of interest to the convention delegates were held. Other speakers included William Gehring, vice-president of 20th Century-Fox; Roy Martin Jr., Martin Theatres; Mack Jackson, Alexander City, Ala.; A. B. Padgett, panel chairman; R. B. Wilby, Dick Kennedy, Tommy Thompson, and Mayor William Hartsfield. Over 600 exhibitors attended the event, which also featured a cyclorama of modern exhibition clinics.

Tommy Thompson was re-elected president of the MIPTOG as were all other officers. Likewise Dick Kennedy was re-elected president of Alabama Theatre Owners.
AT LAST!

THE BIG MOVIE SENSATION

BIG, BIG PROMOTION COAST-TO-COAST

Ask the man from COLUMBIA about the BIG BALLYHOO PLANS for FLYING SAUCERS...

COLUMBIA'S FLYING SAUCERS...

GET READY FOR THE TORNADO-WIDE EXPLOITATION

FIND OUT WHAT THE BIGGEST EXPLOITATION ATTACK IS ALL ABOUT!

Watch onto the press, TV, radio, newspaper and

campaign!

...THAT AMERICA'S TOP SHOWMEN HAVE BEEN WAITING FOR FROM COLUMBIA!

EARTH VS. THE FLYING SAUCERS

...from COLUMBIA!
GIANT $265,000 PROMOTIONAL BUDGET
FOR THE TIMELIEST MOVIE SENSATION OF OUR TIME

SATURATION KEY-CITY TV COVERAGE!
Shock-filled Scene Clips!
Twenty-three Different Kinds of Action Scenes!
Thrill-loaded Trailers!
Star Interviews! Contests!
Special Trailers!
Loads of 3-minute, 2-minute and 20-second Spots!
PLUS overwhelming radio campaign!

TERRIFIC TIMING!
Timed to hit when the kids are out of school!

HEADLINE-HOT!
Theatre newsreel tie-ins, feature story stunts—the works!

NO WONDER THE TOP SHOWMEN
ON EARTH ARE GETTING READY FOR...

EARTH VS. THE FLYING SAUCERS

Starring Hugh MARLOWE • Joan TAYLOR

Screen Play by GEORGE WORTHING YATES and RAYMOND T. MARCUS
Screen Story by CURT SIODMAK • Technical Effects Created by RAY HARRYHAUSEN
Produced by CHARLES H. SCHNEER • Executive Producer: SAM KATZMAN
Directed by FRED F. SEARS

from Columbia!
Cronar Base Available This Fall

WILMINGTON: "Cronar," the polyester film base developed by E. I. duPont de Nemours & Co., is to be made available for motion picture negatives and prints this Fall, it is announced by J. B. Woodson of duPont's home plant here. "Cronar" film stock is now in production at the company's plant in Parlin, N. J., on a small scale.

Mr. Woodson added that no price increase is planned for film product now made with tri-acetate base. These, however, are to be converted to "Cronar" late this year. Mr. Woodson said the conversion process would be a matter of time once the New Jersey plant is equipped for full production, and that new products to be introduced at a later date probably will cost more to make because of the new material.

Pointing out that, although stronger than tri-acetate film, "Cronar" is thinner, he said that it is able to effect a reduction in weight of prints shipped to theatres. Whereas 1,000 feet of tri-acetate film has a diameter of 9.76 inches, he said the same amount of "Cronar" has a diameter of 8.86 inches. Tests of the new base, he added, have resulted in 17,000 flexings before breaking, as contrasted with the 25 flexings for standard tri-acetate. Accordingly the "Cronar" base is said to be no more a fire hazard than "sastry" film used in film production and print distribution.

Industry tests of the new base have been made by duPont and the IATSE and MPMS in projectors, while "Cronar" film was used by Paramount Pictures for prints of "Desperate Hours" in the Chicago, Minneapolis and Los Angeles exchange areas. Original plans called for distribution of "Cronar" film next month, but the scale-up problem at the New Jersey plant forced a postponement, according to reports.

Allied Artists Gross in 39 Weeks $11,911,079

The gross income for the 39-week period ended March 31, 1956, of Allied Artists Pictures Corporation and its subsidiaries was $11,911,079, Steve Brody, president, announced last week. This compared with $9,134,458 for the same period the previous year. The net profit before Federal income taxes amounted to $389,380 as compared with $684,868 for the corresponding period last year. Mr. Brody said the tax reserve for the current period was $201,000, compared with $224,000 last year. After providing for the tax reserve, the net profit in the 1956 period amounted to $179,380 as compared with $440,868 for the previous year. The figures for the 1955 period included approximately $527,000 of income from sale of old negatives, whereas no income of this nature was received in 1956.

"King and I" Premiere in New York June 28

The gala world premiere of "The King and I," 20th Century-Fox's second production in the CinemaScope 35 process, will be held June 28 at the Roxy theatre in New York as a benefit performance for the Police Athletic League, it is announced by Spyros P. Skouras, president of the company. Charles Brackett produced and Walter Lang directed the film in De Luxe color.

United Artists Releases Five Films in June

United Artists has set."A Kiss Before Dying," "Nightmare," "The Black Sleep," "Shadow of Fear" and "Star of India" for national release in June, it is announced by William J. Heineinan, vice-president in charge of distribution. The re-release of "High Noon," a 1952 feature starring Gary Cooper, has also been announced for June.

Legion Approves Six Of Nine Productions

Of the nine productions reviewed last week by the National Legion of Decency, three have been put in Class A. Section I, morally unobjectionable for general patronage: three in Class A, Section II as morally objectionable for adults; two in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section I are "The Animal World," "The Maverick Queen" and "Zanzibakau." In Section II are "Godzilla, King of the Monsters," "The Rawhide Years" and "The Werewolf." In Class B are "Hilda Crane" because it "reflects and tends to justify the acceptability of divorce; it lacks sufficient moral balance to offset the rationalization of wrongdoing", and "Too Bad She's Bad," because of "suggestive costuming, dialogue and situations." In Class C is "Rosanna" because the story it tells flouts Christian and traditional standards of morality and decency. Moreover, it contains grossly indecent costuming.
Directed by
ALFRED HITCHCOCK
Screenplay by
JOHN MICHAEL HAYES
Based on a Story by Charles Bennett
and D. B. Wyndham-Lewis
COLOR BY
TECHNICOLOR
STANDARDIZE,  
GREGG URGES

... Head of Westrex, in London, sees need for all elements of industry to pay share of cost and for technical agreement

by PETER BURNUP

LONDON: Eugene Gregg, president of Westrex, had some salutary comments to offer industry leaders here when he arrived last week on one of his periodic tours. "It's time other sections of the industry bore their share of the cost of the immense experiments the studios have undertaken in behalf of the industry's expansion," he said.

Mr. Gregg was referring to the upsurge of eagerness sparked off by Cinerama, CinemaScope and VistaVision. He sees what he calls an inspiring stirring of thought among Hollywood engineers but questions whether exhibitors are appreciative thereof.

Must Hold Balance

Mr. Gregg feels the time is coming when Hollywood, in association with the other branches, must "standardize the currently rivaling processes; but not at the expense of halting imaginative experimentation. "We have to maintain a nice balance between expediency and experimentation," he said. Nevertheless, the Westrex chief maintains, some degree of standardization is urgently necessary in regard, for example, to optical sound tracks 2s-s-a-2s magnetic tracks.

He said one thing remains crystal clear in all the current confusion, that the 35mm standard for projection prints will continue in ordinary cinemas. The bigger negative as in the case of CinemaScope 55, will continue as a "studio-tool" only. Like all the other devices evolved, it is designed to inject a greater maximum of "picture information" into the 35mm projection print, Mr. Gregg said.

Sees Drive-in Need

Wide projection prints may become necessary ultimately for drive-in shows utilizing screens spreading out to as far as 160 feet, or for road shows; although, Mr. Gregg says, promoters of the latter may find their projectors impractical and the studios may well find the former an uneconomic outlet for 55mm or 70mm projection prints.

He conceals that the present confusion of Hollywood thought in regard to negative dimensions may not only bewilders exhibitors but can be an additional alibi for the latter's cautious attitude toward whatever further investment in equipment may await them. But Mr. Gregg pins his faith on the continuation of the 35mm standard.

Mr. Gregg questions whether the "real stuff" a studio puts into a negative gets over in many cases to the box-office customer. He feels that too many theatre men have an easy-come-easy-go attitude toward developments in studio techniques; as though they were not their concern. And, frequently, as he thinks, the projectionist is as much to blame as the theatre owner. The operator in the box is disposed to slacken off, he says. He doesn't realize how much heartache and expense has gone into the product which he casually handles.

Mr. Gregg confesses that he has no experience of the Rank Precision Engineers' Projectomatic device, although he proposes examining it during his stay here. But he maintains that the ultimate responsibility must still depend on the zeal and zest put into his job by the projectionist.

NATKE ANNUAL MEET SET FOR EDINBURGH

Returned from his American trip as one of London's Variety Club emissaries, Sir Tom O'Brien faces immediately the annual conference of his NATKE in Edinburgh. Overt highlight of the deliberations will be a six-point resolution concerned with the future of the British production industry.

Proposed by NATKE representatives from the British Lion and, by so much, Governmentally owned Shepperton Studio, the resolution runs: "If British film production is to continue as a medium of expression and entertainment there must be 1. A drastic reduction in Entertainment Tax paid on all cinema seats;

2. A high percentage of this saving to go to film production;
3. The continuation of the National Film Finance Corporation with a larger sum available to British producers;
4. High-level talks with American and other interests with a view to a more equitable showing of British films abroad."

Has His Approval

Although Sir Tom as general secretary of the Union can have no official hand in the drafting of the resolutions presented to his Conference, it is generally accepted that the references in the resolution to the participation of American-financed films in Eady bonuses and to the "more equitable showing of British films abroad" have his benisons. He has been talking in that sense to responsible Americans for some time.

Richard F. Walsh, president of the IATSE, is attending the conference as a fraternal delegate at Sir Tom's invitation. Eric Johnston, as reported last week, arrives here in mid-June for what MPA's London office describes as "economic and diplomatic consultations."

Both Mr. Walsh and Mr. Johnston will undoubtedly be primarily concerned — although from different angles — with developments which threaten to embitter Anglo-American film relations; one, the growing number of American pictures here and the other, that old allegation that American interests willfully obstruct screenings of British pictures in the U. S. Sir Tom has raised both points forcefully in the U. S. He will continue his representations to Americans here.

First Cinemiracle Film Set To Start Soon

Production of the first Cinemiracle feature, a musical, is expected to commence late in June or early in July at a Bronx theatre leased by the producer. Under an agreement between Louis deRochemont and National Theatres, Mr. deRochemont will produce five films, including the initial Cinemiracle feature, and one each year thereafter until 1961, all of which will be distributed by National. Mr. deRochemont will produce the musical, while Bill Colleran of "The Hit Parade" will direct. A spokesman for Mr. deRochemont said the Mount Eden theatre in the Bronx is currently being renovated for production purposes. National Theatres will produce 16 films in the new process over a five-and-a-half-year period, with preemptive rights to its own theatres.

Winnipeg Board Elects

WINNIPEG, MANITOBA: S. Pearlman has been elected president of the Winnipeg Film Board for 1956, the group has announced. Other new officers are: B. Meyers, vice-president; L. Norrie, secretary; F. Davis, fire marshal, and S. McQuay, assistant fire marshal.
FEATURE REVIEW

The Eddy Duchin Story

Columbia—Biography with Music

(Color by Technicolor)

Producer Jerry Wald threw away the book of precedent and scrapped the formula of convenience when he set out to film the life and death of Eddy Duchin. That is not to say that he sacrificed glamour and glitter, for the Duchin career was surrounded by them, but the producer didn’t gild the musician’s personality nor coat his faults with fiction. Producer Wald simply told frankly and well the life story of a piano player the world loved to listen to, And the straight life story, as told by Producer Wald, in CinemaScope with color by Technicolor, is a picture the world is sure to relish and to reward with profitable patronage.

The supremely competent cast assembled by the producer is headed by Tyrone Power as Duchin, Kim Novak as his first wife, James Whitmore as his manager, and Victoria Shaw, a newcomer to American films, as his second wife. The Power performance is his best of recent years, Miss Novak’s is totally different from any she’s turned in heretofore. Whitmore’s is a solid addition to his long line of expert portrayals, and Miss Shaw’s establishes her at once as a top-flight screen personality. (Rex Thompson, as Duchin aged 12, Mickey Maga, as Duchin aged five, and Warren Hsieh as a wordless war waff with a keen ear for rhythm, contribute effectively to the illusion.)

George Sidney’s direction of the widely varied materials in hand is masterly. Possibly it attains its peak of artistry in the handling of the hospital-room sequence in which Duchin’s wife dies. At the other extreme, it touches a high mark in the scene where Duchin, playing a shattering piano in a bombed shack, is joined at the battered keyboard by a native boy who joins him in an impromptu duet that sent a preview audience into appreciative applause. It’s excellent throughout.

Producer Wald, Director Sidney, Actor Power and everybody concerned share credit, doubtless, for the astonishingly successful handling of the music side, which encompasses the seeming performance by Power of the piano score in renditions, orchestral and solo, of 20 of the song hits of the triple decade—1920-1950—of the Duchin fame. Although the preliminary credit make it plain to the audience that the piano they hear is played off-screen by Carmen Cavallaro, the camera powerfully contradicts this information as it follows Power’s hands through the closest approach to perfect dubbing ever seen on a screen. Morris Stoloff’s musical conducting is outstanding in these and all other facets.

The script by Samuel Taylor, based on a story by Leo Katcher, opens in the early 20s with Duchin’s arrival in New York and his meeting with Leo Reisman, whose orchestra he joins, and Marjorie Oelrichs (Kim Novak) whom he marries. It follows Duchin on his swift flight to fame, on to the birth of his son and the death of his wife, then through the years of touring and of war that bring him back to New York and his son, and finally to his death in 1951. The incidents and events of the Duchin career are too well known to require detailed synopsis.

The Wald treatment of the subject does not glorify Duchin. It presents him as a musician whose life contained high points of professional success and deep personal desairs. It is a picture for everybody.

Prestedted at the Warner Beverly theatre to an audience of public, press and professionals which applauded spontaneously during as well as after. Reviewer’s Rating: Excellent—William R. Weaver.


Japs Boost Remittance Rate to U.S.

WASHINGTON: The remittance rate for film earnings in Japan has been increased, according to Nathan D. Golden, Commerce Department film chief.

Mr. Golden said that for United States films imported under a percentage rental system, the remittance has been boosted from 19 per cent in 1955 to 25 per cent this year on films where the non-resident’s share is not more than 60 per cent, and from 14 per cent last year to 22 per cent this year when the non-resident’s share is over 60 per cent. The Ministry of Finance is also considering means by which presentingly-blocked yen profits may be remitted, Mr. Golden stated.

For the year ending March 31, 1957, a quota of 164 foreign film imports has been set by the Japanese Government, Mr. Golden reported. Of these, 122 will be allocated on a global basis and the other 42 to the non-dollar area. The 10 major U.S. companies will get 102.09 films out of the global allocation, and 11 independent United States distributors will get 19.91 films.

In addition, Mr. Golden said, eight bonus films will be divided among companies importing the best quality pictures, and exporters of Japanese films will be able to import 15 more foreign films on the basis of foreign exchange earned, Thus, the total quota for all features to be imported will be 187. Newsread imports have been set at 260 and short subjects at 100.

Abandon Cinerama Plan;
USIA Fund Is Boosted

WASHINGTON: The U.S. information Agency will operate on a greatly expanded budget during the coming year, but will not be allowed to put into effect its proposed "Floating Cinerama" project, the agency announces. Both House and Senate have voted to increase substantially the agency’s appropriations, but both have specifically vetoed the proposal to show Cinerama in foreign posts on a demobilized aircraft carrier. The Senate voted to give the agency $115,000,000 of the $135,000,000 it requested for the year starting July 1, while the House voted to give it $110,000,000. Since the agency has only an $87,336,630 budget this year, it is now certain of greatly expanded operations next year.

Drive-in Leased

HARTFORD: The A. J. Bronstein interests of Hartford, drive-in developers, have leased their East Hartford Family drive-in theatre on Route 5 to Lockwood & Gordon Theatres. Financial details of the long-term transaction were not disclosed. The 650-car capacity theatre was built in 1954.

Tyrone Power as Eddy Duchin at the piano with Kim Novak and James Whitmore looking on, in Columbia’s "The Eddy Duchin Story."
He’s the fighter-priest who leads a double life!

He’s in there after a prize worth fighting for!

NOT SINCE “GOING MY WAY” HAS A PICTURE WITH SUCH WARM APPEAL COME YOUR BOXOFFICE WAY!

Paramount presents

PAUL JOHN DOUGLAS · DEREK THE LEAT

ERNEST TRUEX

with

Produced by
RICKY VERA · NORMAN RETCHIN · ALV
Ask your Paramount branch manager to screen for you this truly terrific attraction that the whole family will love! Keep your eye on the business at its World Premiere Engagement at New York's Globe Theatre. You'll be glad you had the foresight to grab yourself an early summer date!

A picture to be remembered... about a guy you'll never forget!

JODY LAWRENCE · CESAR ROMERO

HER SAINT

Starring RICHARD SHANNON

Story and Screenplay by

NORMAN RETCHIN and ALVIN GANZER

He's the Saturday night boxer with the Sunday punch!
Columbia to Back British Production

Columbia Pictures International plans to invest about $12,000,000 on the production of 16 British motion pictures, some of them involving American talent, during the fiscal year beginning June 1, M. J. Frankovich, managing director in Great Britain, has announced. Mr. Frankovich added that production deals have been definitely closed for 12 films with British producers, and that the minimum outlay for the 16 films would be $3,000,000 (about $9,000,000) but the utilization of American stars, directors and producers in some of these 16 films would add another $3,000,000 to the production investment.

All 16 British films are slated for the international market, Mr. Frankovich said, adding that for the massive production program, Columbia has been forced to increase its London studio space and is currently shooting at three studios there. The program has also necessitated the formation of talent, story and research departments.

Mr. Frankovich, in New York for conferences at the Columbia home office, said the British film industry has appointed a committee, headed by Robert Clark of Associated British Cinema, to investigate ways of working more closely with the television industry “instead of fighting it.” He said that the TV problem in England is analyzed and examined and discussed much more than it is in the United States, and added that British commercial TV is in the same stages that TV was in the United States three years ago.

Mr. Frankovich predicted that ultimately the British film industry “will all but control” British TV and will have a “unified policy as to what would be given to TV for programming so that there would be no more impact on box office grosses.” He said that many British theatre circuits now have big interests in TV.

Skinner Named to Head "Thrillarama" Engineers

With the completion of the first 25 special Thrillarama equipment units, Al Reynolds, president of Thrillarama Productions, Inc., has announced the appointment of J. C. Skinner to head a nationwide staff of engineers assigned to “Thrillarama Adventure.” Mr. Skinner is chief engineer for Sterling Sales & Service Co., a subsidiary of Interstate Circuit, Inc., of Dallas. Mr. Skinner and J. H. Davis, another Sterling Sales and Service engineer, have been closely associated with the Thrillarama process since the early stages of its development. Both Mr. Skinner and Mr. Davis were responsible for all technical developments apart from the special cameras, which were designed by R. G. Wolff Productions, Inc.

Dr. Bowen, New York Film Censor, Dies

ALBANY: Dr. Ward C. Bowen, 64, twice acting director of the Motion Picture Division, State Education Department, died here May 22. He first served as acting chief censor in 1946-1949, and again following Dr. Hugh M. Flick’s promotion to executive assistant to the education commissioner. Last September, Dr. Bowen was acting director when “The Man with the Golden Arm” was licensed. He retired from the Motion Picture Division assignment last January after suffering a heart attack. Recently he had been working part time at his regular position, chief of the department’s bureau of visual aids. He was with the Education Department 35 years, and was a graduate of Oberlin College. Surviving him are his wife, son, daughter and two brothers.

Wilford C. Wilson

MINNEAPOLIS: Wilford C. Wilson, 60, director of real estate for Minnesota Amusement Co., died here May 21. He had been with the circuit 39 years and director of real estate for 20 years. Survivors are his wife, Elsa E., and three grandchildren.
### This Week in Production:

**Started (3):**
- **United Artists**
  - The King and Four Queens (Russ-Feld Prod.; Color)
- **Columbia**
  - Cha, Cha, Cha
  - The White Squaw
- **MGM**
  - A Man Is Ten Feet Tall (Jonathan Prod.)

**Completed (8):**
- **United Artists**
  - Five Steps to Terror (Grand Prod.)
- **Columbia**
  - I've Lived Before (Four Bright Girls)
  - Bus Stop (VistaVision; Eastman Color)
- **MGM**
  - The Lame Duck (VistaVision; Eastman Color)
- **Paramount**
  - The Lonely Man (VistaVision)

**Shooting (32):**
- **Allied Artists**
  - The Oklahoma (CinemaScope; Color)
  - The Cruel Tower
  - Notre Dame De Paris (CinemaScope; Eastman Color)
- **Columbia**
  - The Front Page (VistaVision)
  - Barretts of Wimpole Street (VistaVision; Color)
  - The House of the August Moon (CinemaScope; Color)
  - Tea and Sympathy
  - Raintree County (65mm; Color)
- **MGM**
  - The Story of a Girl (VistaVision)
  - Barretts of Wimpole Street (VistaVision; Color)
  - The Long Day (VistaVision; Eastman Color)
- **Paramount**
  - Seven Foot Tall (VistaVision; Eastman Color)
  - The Unconquered (VistaVision; Color)

### Hollywood Scene

**"Good Old Days" in Queensland**

**Editorial:**
Exhibitors wished for a return to the “good old days” when the motion picture theatre had the world of entertainment all to itself in most centers of population, would have been tempted to pull up stakes and set sail after a chat last week with Here McIntyre, Universal-International managing director of Australasia, who’s come this long way from his headquarters in Brisbane to attend his company’s Global Conference and is now en route home via Europe. For Here McIntyre knows a place where the “good old days” still prevail. The place is Queensland.

Mr. McIntyre, who wears his 38 years of Universal service lightly, brought along with him to the studio gathering of worldwide representatives a map of Queensland and an album of photographs. The photographs were informal snaps of Queensland theatres in the category that would be called “subsequents” in the United States, and the map traced, in color crayon, the routes of the railroads that serve Queensland. It is along the routes of the three principal railroads that the “good old days” and their theatres still prevail.

**A Single Exchange**

The single film exchange in Queensland is located in Brisbane, and it functions much as any other film exchange functions. But there is one important difference. The film is not returned to the exchange for inspection after each engagement. It is inspected and serviced by the exhibitors that play it, in the succession of their playdates, which is, of course, the succession of their locations along the railroads that serve them. One of the railroads runs leisurely from Brisbane to a point 621 miles inland; a film placed aboard the baggage car in Brisbane doesn’t get back to the exchange for 30 weeks; in that time it has been played by 630 exhibitors in 30 towns along the way, with each exhibitor making sure (in a sort of Scouts’ honor agreement) that the next one who receives it will find it in perfect condition for screening.

Another line running inland from the Brisbane railhead travels 1,500 miles, keeping a print on the move for 21 weeks before it arrives back at the exchange. Another runs 1,150 miles, keeping a print on the road 74 weeks. (The system averages out at approximately a week to a town, but this doesn’t mean it plays a week in each; a week is closer to the case.)

The flat rental policy is general, naturally, since the potentials are fairly well defined, but the company does cover the territory regularly by salesmen who travel by motor. These gentlemen maintain watch for sudden shifts in population—as when a new mine is opened, or other bulges in employment occur—and adjust the rental levels accordingly.

In quiet Queensland, according to Mr. McIntyre, the “good old days” drowse on, happily, prosperously, and the motion picture business is as it was so long and so profitably everywhere else. But a close question brings a familiar answer. You ask him: Have you got television yet? He says, “No—it begins in November—but we think good product, like the pictures I’ve been seeing here, and good showmanship, such as we practice in Australia, will take care of TV competition satisfactorily.” So you don’t pull up stakes, you don’t set sail, and you don’t indicate by word or gesture the slightest shadow of doubt that he and the showmen who’ve worked with him for 38 years can do just that. For he, like the exhibitors along his railroad lines, still lives the “good old days,” and he has six happy months of them left.

—William R. Weaver

**Hollywood Bureau**

Three pictures were started during the week, all of them for United Artists release. Russ-Field Productions started “The King and Four Queens,” with Robert Waterfield as producer and David Hempstead directing Clark Gable, Eleanor Parker, Jo Van Fleet, Barbara Nichols and Sara Shane in principal roles.

Bob Goldstein Productions launched “Dance with Me Henry,” with Goldstein as producer and with Charles Barton directing, co-stars Bud Abbott and Lou Costello atop a cast that includes Gigi Perreau, Rusty Hunter and Ron Hargreave.

Bel-Air Productions began shooting “Mark of the Apache,” with Chuck Connors, John Smith, Susan Cummings and Lisa Montell. Aubrey Schenck is executive producer, Howard W. Koch is producer, and Lesley Selander is directing.

**Brooklyn Unit Sold**

The 2,000-seat theatre formerly known as the Loew’s Palace, Brooklyn, N. Y., has been sold to a client of Milton Levitan of Gainsburg, Gottlieb, Levitan and Cole, it is announced by Berk and Krumgold, theatre realty firm. The house is undergoing complete refurbishing, including installation of a new screen.
Month after month, 20th brings you two unforgettable entertainments!

**THE REVOLT OF MAMIE STOVER**
Color by Deluxe
Follow the trail of profits!

**MOHAWK**
Wide-Vision
Eastman Color by Pathe

Unforgettable entertainment!
**CAROUSEL**
The first motion picture in CinemaScope
Color by Deluxe

And watch for 20th's Salute to Summer... **THE KING AND I** in the complete grand spectacle of CinemaScope... **MASSACRE**... **BUS STOP** CinemaScope... **BAREFOOT BATTALION**... **THE QUEEL**
o outstanding attractions . . .

Acclaimed by critics and audiences!
THE MAN WHO NEVER WAS
CinemaScope®
COLOR by DELUXE

Outstanding woman's picture!
HILDA CRANE
CinemaScope
Print by TECHNICOLOR

Excellent mystery!
A money picture!
23 PACES TO BAKER STREET
CinemaScope
COLOR by DELUXE

Reveals the newest in science-fact!
ON THE Threshold of SPACE
CinemaScope
COLOR by DELUXE

There's No Product Like 20th Product!

on outstanding attractions . . .

deur of CinemaScope 55...abdullah's harem...
of babylon...the last wagon cinemaScope!
British Offer 5 Subjects On Empire

The British Information Service is releasing five short subjects on life in the farflung Commonwealth. Three of the entertaining and highly informative items deal with England; one with the search for new oil fields in India; and one with the Edinburgh Festival in Scotland.

The first, "East Anglian Holiday," of 20 minutes, take the viewer on an enchanting tour, in color by Technicolor, of this famed sector of England from the Wash in Norfolk to Southwold in Suffolk. The beauty of today allies with the historical fascination of the past to make a most worthwhile subject. British Transport Films produced, Michael Clarke directed and the photography was by Robert Paynter. "London's Country." 18 minutes, Technicolor, also produced by British Transport. was directed by Syd Sharples with photography by Reg Hughes and Michael Currier-Briggs. Citizens flee the busy and crowded central area of London for the surrounding area, which combines a wealth of interesting and historic places with a countryside of great scenic beauty. The varied attractions of Devon and Cornwall are shown in the third English subject, "West Country Journey," which runs 26 minutes. This was produced by British Transport and directed by Sharples.

Scottish, Indian Films

"Festival in Edinburgh," produced by A. B. Pathe, Ltd., for the Films of Scotland Committee was photographed in Eastman-color and directed by Douglas Clarke with photography by Jo Jago. It offers a colorful kaleidoscope of the Edinburgh Festival. Various events are covered: stars arriving the Diaghesive Exhibition, Ann Todd and Paul Rogers playing "Macbeth," "The Firebird" danced by Margot Fonteyn and Michael Somes, and finally, the precision of the Military Tattoo before the great castle.

"Jungle Search," with an Indian setting, was produced by Rayant Pictures, Ltd., and directed by Anthony Gilkison with photography by William Pollard. This concerns itself with the search for oil. Diagrams and models are used to explain the complicated structure of the Digboi oilfield in India where, through the years, almost a thousand wells have been drilled to tap the oil from strata at different levels below the surface.

SDG Reelects Sidney

HOLLYWOOD: George Sidney has been reelected president of the Screen Directors Guild for his sixth term. Also elected were Roben Mamoulian, first vice-president; George Stevens, second vice-president; H. C. Potter, secretary, and Lesley Selander, treasurer.

People in The News

Pat A. Notaro has been appointed West Coast zone manager for Stanley Warner theatres, succeeding Ben H. Wallenstein, deceased, whom he had assisted.

Bertram Block will become associated in an advisory capacity with Columbia Pictures eastern story department. He was recently 20th-Fox eastern story editor.

Jack Schachtel has been named business manager of Allied Artists’ home office advertising department.

John Von Herrberg has been made head of Pacific Northwest MCA-TV, Ltd., worldwide film syndication division. He will direct the company’s activities in Portland, Seattle, Salt Lake City and Denver.

Jerry Jurus has resigned as head of Paramount’s radio-television department and will join the Arthur P. Jacobs Company as an account executive in charge of radio and television.

J. J. Chisholm has resigned as manager of the Toronto office of Associated Screen News. He has been very active in the Variety Club of Toronto.

Isabel Moore has been appointed editor of Photoplay magazine, while Ann Higgins-Bootham has been advanced to editorial director of the publication.

Tushinsky Says Wide Screen Boosts World Attendance

HOLLYWOOD: Increased screening of foreign as well as domestic films in the new wide screen techniques is creating a worldwide upsurge in theatrical attendance, Joseph Tushinsky, president of Superscope, Inc., declared at a trade press conference here recently, following his return from a six weeks tour of Europe, engineering expansion plans for the new Superscope-235 anamorphic printing process. "Complete acceptance by foreign audiences of the anamorphic prints which provide a 2.35 x 1 screen ratio is a tremendous boost to the over-all grosses of American films, and European producers are now converting on a wholesale scale to the new screening processes," Mr. Tushinsky said. He said his organization has contracted for approximately 30 superscope-235 productions in the foreign field within the next year.

Abe Platt Coordinates TOA Convention

Abe Platt, district manager for Balaban & Katz’s theatres in Chicago, has been appointed convention coordinator for the Theatre Owners of America annual meeting at the New York City Coliseum Sept. 19-25, it was announced by the national exhibition association. The 1956 TOA convention will be held in conjunction with the annual meetings and trade show of Theatre Equipment and Supply Manufacturers Association and the Concessions and Popcorn Association. The TOA planning committee reports that 65 per cent of the booth space available already has been sold. Lester Grand, Popcorn Association exhibit chairman, announced that indications are that the last available space will be sold before July 15.

Cross to Narrate Operatic Films

A. W. Schwalberg, president of Artists-Producers Associates, Inc., has announced the conclusion of a deal with Milton Cross, well known Metropolit Opera commentator and dean of American Broadcasting Company’s staff announcers, to do the introduction and narration, on film, for the motion pictures, "The Life and Music of Giuseppe Verdi" and "Figaro, the Barber of Seville," which his company is releasing.

Charlotte WOMPI Elects

CHARLOTTE, N. C.: Mrs. Viola Lister has been elected president of the WOMPI Club here, the club announces. She succeeds Mrs. Myrtle Parker. Also elected were: Miss Nancy Wilson, first vice-president; Mrs. Billie Harris, second vice-president; Mrs. Margie Thomas, recording secretary; Mrs. Vera Ledbetter, corresponding secretary, and Mrs. Mildred Warren, treasurer.
IN AFRICA’S SAVAGE CITY OF OUTCASTS
THEY MET IN A RENDEZVOUS WITH

TERROR!

...each with a crime to flee!
...each with a sin to hide!
...each trapped by the secret of the silent river!

Congo crossing

STARRING

Virginia MAYO • George NADER • Peter LORRE

CO-STARRING

Michael PATE • Rex INGRAM • Tonio SELWART

Directed by JOSEPH PEVNEY

Screenplay by RICHARD ALAN SIMMONS
Produced by HOWARD CHRISTIE
A UNIVERSAL-INTERNATIONAL PICTURE

This is the year of Away All Boats
ALBANY

A long Indian summer can counterbalance the extended cold spring, for area drive-ins—owners in this area believe and hope... . Kallet Theatres' operation of the Olympic as another first run in Utica has brought booking changes. Under ownership of Charles Gordon, the central downtown theatre played world premiere 20th-Fox and Columbia product—often for extended runs. With its acquisition by circuit, the Olympic is screening some first run releases of other majors.

It's a girl for Milt Levins, Columbia head booker, and Mrs. Levins... . Steve Barbett has been temporarily assigned to Strand, Albany, from Stanley Warner Broadway in Lawrence, Mass... . Phil Harling, Fabian home office attorney, was in town and attended those attending a preview of "Away All Boats" at Strand... . Fabian's Palace closed a day in preparation for the annual meeting of N. Y. Central Railroad shareowners May 24.

ATLANTA

The Normandy Twin Open Air theatre, Jacksonville, Fla., has been completely modernized, reports manager Jim Corey. This drive-in was taken over by the Loew's Theatres in June, 1955... . The Warner Park drive-in, Nashville, Tenn., with capacity for 700 cars, will be ready for opening in June... . George D. Parselle is the new manager of the Largo theatre, Largo, Fla., a unit of Floyd Theatres... . Cliff King, manager of the State theatre, Plant City, Fla., who has been in the hospital in Lakeland, Fla., has returned to his post in Plant City... . The Lyric theatre, one of the oldest in Gainesville, Fla., has closed its doors to make way for a new office building... . Steve Barber, former manager of the Largo Theatre, Largo, has leased the Ritz theatre, Clearwater, Fla., from Mrs. Millie B. Lewis. The 500-seat house, closed for over a year, will soon reopen with CinemaScope and all new equipment... . H. M. Abbott, former manager of theatres in Chattanooga and in McCoyville, Va., has been appointed manager of the Family drive-in, Johnson City, Tenn.

BOSTON

Embassy Pictures Corporation has moved across the street to its new two-story building at 20 Winchester Street. President Joseph E. Levine has left for a three-week swing through the midwest to visit "Godzilla" movie holders in Pittsburgh, St. Louis, Chicago, Detroit, and Philadelphia... . More than 1,000 cab drivers attended a midnight screening of "The Catered Affair" at Loew's State theatre May 22 under the auspices of Flora Frittsman, MGM publicist and Karl Fasick of Loew's Theatres. "Catered Affair" had a gala world premiere at Loew's State and Orpheum Theatres, May 30. The theatre are following up with another premiere, "I'll Take York" Before Dying" June 6... . Adam Rizzo's Rt. 133 drive-in, Georgetown, Mass., opened May 25 with civil officials and a large crowd attending... . The Variety Club of New England will co-sponsor the Jimmy Fund of the Children's Cancer Research Center Foundation with the Boston Red Sox... . Royal Pictures Corporation of New England dissolved May 31. Edward Ruff, president, and Irving "Mac" Farber are setting up independent distributing companies for independent films. Ruff's company, Edward Ruff Film Associates, will have offices at 260 Tremont Street. Farber's firm, Royal Pictures Corporation of New England will remain at 47 Church Street.

BUFFALO

George H. Mackenna, general manager, Basil Luneau, executive vice-president of the Main Street Association, of which he is the president, charged that restrictions on curb parking on Buffalo's downtown main street are curtailing revenues on theatres, stores, restaurants and taverns. Mackenna said the association directors would meet June 1 when it is the intention of the officers to seek some relief from the Buffalo Safety Board... . The annual Rochester Police Ball and stage show is the creation of Lester Pollock, manager of Loew's theatre. Pollock, however, is just one of the many private citizens, under the chairmanship of Carl S. Hallauer, president of Bausch & Lomb, who aid in staging the ball each year in behalf of the Rochester Benevolent Association. This year's ball, held May 29, was a huge success... . Church services will start Sunday, June 3 at the Empire drive-in theatre in Rochester... . John Springer, former Rochesterian, who long has held an important position in the RKO offices in New York, is the author of a new book dealing with the entertainment world. It is "This Was Show Business"... . Sherwin Grossman is planning to re-enter the broadcasting field. This time the former head of WBUR-TV, Inc., is moving into the Miami, Florida area. He is trying to purchase a TV station there.

CHARLOTTE

The Carolina theatre admitted all men bringing women to "Birds and the Bees" Monday night, May 21. Usually women are admitted free too in promotions of this type, but as manager Kernit High said, "this is leap year."... . Tom Baldridge, MGM publicist, came here from Washington to set up campaigns for several MGM pictures about to open in the territory... . The Visulite theatre presented a varied program last week, playing a different picture every day. Both American and foreign-made pictures were shown... . Emery Winters, Charlotte American magazine editor, leaves June 8 for his annual coast trip.

CHICAGO

Nat Blank, who was district manager for the Indiana & Illinois Theatres organization here, died after a heart attack. He was 61. Surviving are his wife and five children... . Starting June 3, the daily matinees shows at B&K's Century will start at 1 P.M., except Friday and Saturday. The first complete show will end about 5 P.M. Miss Ethel Miller replaces Regina Bartlett in the booking department at Indiana & Illinois Theatres. Miss Bartlett is retiring from business... . Tom C. Weigler, manager for the Filmack Trailer Company, became the father of a new son. Irving Mack, head of Filmack Trailer Company, said his company has completed a drive-in catalogue to be issued as a special July Fourth edition... . Lou Goldberg of Paramount Pictures announced that his son, Jack M. Gould, and Nancy Sebring were married May 27 at the Covenant Club... . Bob Lewis of Republic Pictures has made the left for a vacation in Los Angeles and Hollywood... . Sam Gorelick, district manager here for RKO, is spending a holiday in Palm Springs, Florida... . Juanna Andrews returned to RKO this week with the report of a most enjoyable vacation in New York.

CLEVELAND

John Wayne and Ward Bond, in person, got "The Searchers" off to a good start at the Allen theatre with personal appearances in the theatre lobby before the start of the picture and on stage at the conclusion of the first showing. The stimulous had over and business since the Tuesday opening has been very good... . Marie Weigler, for the past 12 years secretary to the United Artists branch manager, has resigned to return to her family in Boston. Her successor is Mildred Walehli... . Carrying out an economy move, Republic Pictures has let out its head booker, Sheldon Schermer, and has turned the booking department over to Joe Krenitz, salesman. This leaves only one salesman on the road, Justin Spiegel, and the branch manager, Jules Livingston... . Herbert Osch has installed CinemaScope in all six of his Canadian drive-ins: the Star Top, London; drive-in theatre, Kingston; Star Top, Cyrvile; Porcupine, Timmins; Star Top, Sarnian and drive-in, Belleville... . George Hartnett, manager of the 40th St. drive-in, Tampa, Fla., is here visiting his family... . Herbert Burke has given up management of the Savoy theatre, Toledo, and returned to burlesque acting.

COLUMBUS

"Birth of a Nation" was held for a third week at the Indiana art house... . Walter Kessler, manager of Loew's Ohio, presented a collection of pressbooks to the Ohio State University Theatre Collection in the university's museum... . Adrian Awan, Twentieth Century-Fox exploitation representative, was here to arrange a pony give-away contest in connection with the showing of "Mafockh" of "Mrs. Parkers House" Wally Jones, the hunter who served as guide for the Columbia company making "Safari"

(Continued on page 36)
A brawl was spawned on the Missouri River boats! ...and only the lawless or the lucky survived!

Lusty, loving, brawling days when Ben Matthews ruled the river with Rick, the Thief to back his play-and a perfumed plaything named "Zoe" danced for love and a living!

Universal International presents

TONY CURTIS
COLLEEN MILLER
ARTHUR KENNEDY

THE RAWHIDE YEARS

with
WILLIAM DEMAREST • WILLIAM GARGAN
PETER VAN EYCK • MINOR WATSON

PRINT BY TECHNICOLOR

DIRECTED BY RUDOLPH MATÉ • SCREENPLAY BY EARL FELTON • PRODUCED BY STANLEY RUBIN

ON THE WAY... Away All Boats The battle cry of the South Pacific!
DENVER

For the third week of "Serenade" at the Centre, the theatre also ran a different reissue each day of the week. . . . Lynn Fetz has added another truck to his Fetz Film Service. . . . H. Ford Taylor has opened his new 247-car Kit Carson drive-in, Taos, N. M. . . . Robert Herrell, owner of United Film Exchange, Kansas City, was in on a business trip. . . . Atlas Theatres have closed the Salida, Salida, Colo., with the opening of the Groy drive-in, also owned by Atlas. They are planning only to have one or the other open from now on. . . . Don Niles, purchasing agent for McGlynn & Son in Denver, branch, has resigned to enter other business. Dave Long, assistant, moves up. . . . Herb Turpie, western division manager for Manley, Inc., was in for conferences with district managers Harold Wirthwein, division manager for Allied Artists, and Wm. Porter, auditor, were in. . . . Henry Friedel, Metro branch manager, served on the jury for a stretch. . . . The Woodlawn, Littleton, Colo., is now set for a September opening. . . . Denver Shipping & Inspection Bureau expects to open their new addition the middle of June. . . . Marvin Goldfarb, Buena Vista district manager, to Kansas City and St. Louis on a sales trip.

DES MOINES

William W. Proctor, owner of the Astra theatre in Anola, has been named to manage the Kerr Theatres in Knoxville. He succeeds Frank Banning, who has resigned. Proctor had worked for six years at theatres in Liberty, Mo., and Griswold, la. The Kerr Theatres include the Washington, Frontier and Marion. . . . The house at Reinbeck has been re-opened and is operating on a part-time schedule. Pictures are being shown on Saturday and Sunday nights with a Sunday matinee. . . . More than $100 in cash was taken from the Waverly theatre at Waverly, V. F. Hagemann, owner, told police. Hagemann said nothing else in the office was disturbed; he was unable to discover how the break-in, which occurred during the day, occurred. . . . The last Washburn, RKO office manager and head booker, was called to Chicago by the death of her sister. . . . Jerry Faber of Fox, underwent surgery recently at Iowa Methodist hospital and is recovering nicely. . . . Pearl Fort of Tri-State Theatres is vacationing in Hawaii and writes back that she is having a wonderful time. . . . Gerry McGlynn, MGM branch manager, observed his birthday the other day and his employees treated him to cake and coffee in a surprise celebration. Gerry is looking fine and paying more visits to the Row as his health improves. . . . Betty Olson, chairman of the women's division of the Variety Club, has announced there will be no meetings of the group during June, July and August.

ambitious program is planned for fall with a fashion show in September, a rummage sale in October and a nut sale in November in addition to the regular meetings.

DETROIT

The pre-'Searchers' visit of John Wayne gave him opportunity to express his views on pay-as-you-go television. Wayne visualizes how three feet mounted on a wall of every house. "Movies and TV would have been a long time ago except that advertising agencies took hold and the motion picture industry stuck its heels in. . . . The Stratford-on-Avon (Ontario) Shakespearean Festival, considered almost a local theatre, is planning to film all 20 plays in the first folio of Shakespeare's plays. . . . The Riviera, operated by James Nederlander, will be serviced by independent booker Louis Mitchell. . . . The R&V Theatre company, operated by Robert Vickrey, takes over the Macomb and Ensees theatres in Mount Clemson. C. H. Wilson will manage the Ensee with James Lents assisting Vickrey at the Macomb. Plans include three stage shows a week.

HARTFORD

Perakos Theatre Associates circuit is becoming increasingly cognizant of admission scales in subsequent-run theatres. Spero Perakos, general manager of the regional circuit, has reduced adult admissions at the Arcade theatre, Springfield, Mass., from 60 to 50 cents for evenings, Sundays and holidays. Move is advertised as part of new summer policy. Theatre charges 40 cents to 1 p.m., and 40 cents to 5 p.m. . . . The circuit's Arch St. theatre, New Britain, Conn., is advertising: "You save 40 per cent in theatre admissions by waiting a few days and seeing two big features at our bargain rates." Price scale: Matinees, 40 cents; evenings, 50 cents. . . . Importance of "Buck Nite"—elevens on which cars are admitted for $1 regardless of number of passengers—has shifted the outdoor theatre midweek operations. Numerous drive-in theatres are running "Buck Night" policies one evening a week. And the trend seems upward. The Brandt Portland (Conn.) has shifted "Buck Night" from Tuesdays to Thursdays, with "Early Bird" policy, stressing main feature first, now on Tuesdays. The Groton (Conn.) drive-in, operated by Henry Picazio and associates, has launched "Buck Night" on Tuesdays and Thursdays.

INDIANAPOLIS

Dale McFarland, general manager of Greater Indianapolis, closed the Lyric for the summer Wednesday night. The house also closed last year. . . . The Cantor circuit opened a drive-in-to-husk show, with free doughnuts and coffee, for race fans at the Lafayette Road drive-in on the eve of the "500" Tuesday. It also offered free parking while they were at the Speedway, which is within walking distance. . . . Harry Cole of the Gay Mark at Evansville, has signed a contract with the operators' local, which had picketed the house. . . . C. L. Walters has been named manager of Alliance houses at Vincennes, succeeding the late P. S. S. D. . . . Dean Brown, manager of the Indian here, has taken a job with Starlight Musicals, outdoor stock company, for the summer. . . . Stanley A. B. Cooper, who reopened the Lark at Brazil three months ago on a weekend policy, has suspended operations until fall.

JACKSONVILLE

Sarah Keller, MGM booker, has been re-elected president of the local WOMPI chapter. . . . Mrs. Flora Korch, secretary to FST president Louis J. Finiske, is coming to her home with a fractured hip. . . . Sig Vorzimer, National Screen salesman, was here from Atlanta to call on exhibitors. . . . A. D. Sheffield, FST traveling auditor, and Mrs. Sheffield left earlier this week for the eastern seaboard. . . . Edith Prescott, Paramount office, is in charge of ticket sales for Variety's barbecue dinner and square dance at the Piston Club the night of June 16. . . . WOMPI members were selecting second-hand merchandise for a rummage sale to be held during June. . . . The new MGM office and film exchange will be officially opened to exhibitors at 4 to 6 o'clock after the afternoon meeting held at Don Yarbrough, 29th-Fox publicist from Atlanta, visited here and Tampa to map exploitation campaigns on "D-Day The Sixth of June." . . . George Krevo, manager of the Imperial theatre, has been re-elected as vice-president of the Junior Chamber of Commerce. . . . The Breezeway drive-in, New Port Richey, has been closed by A. H. Stevens. . . . Marvin Skinner, 29th-Fox head booker, returned to his desk after visiting in New York and New England.

KANSAS CITY

Tom Baldwin, Kansas City manager for Columbia Pictures, celebrated his twenty-fifth anniversary with the company. . . . C. C. Knite, a clerk at Universal, observed his thirty-fifth year with the Kansas City office. . . . Beverly Miller, president of Kansas-Missouri Theatres Assn., visited a number of Missouri towns to speak to exhibitors, then went to Washington for the annual meeting. . . . W. Donald Foster holds the recently created position of sales manager at Paramount. He came to Kansas City from Dallas, where he was a circuit salesman for about five years. . . . L. Howard Pettit is building a new drive-in theatre at Mt. Grove, Mo.

LOS ANGELES

Evelyn Herman, former secretary at I.F.E., has resigned her position to join the Favorite Film organization in a similar capacity. . . . The Atlantic theatre in North Hollywood, which has been closed under the Sero Amusements banner, has been acquired by Associated Theatres, an enterprise consisting of Eddie Ashkins, Sam Decker and Al Olander. . . . Jules Gerlick, U-I salesman, became a proud grandfather for the second time, when his daughter gave birth to a baby son. . . . The American theatre in Newhall has been taken over by Leo T. Molidor. . . . Off to Europe on June 8 are Mrs. D. and Mr. S. Jack, who operate the Aerio theatre in Santa Monica. . . . Back from Phoenix was Judy Poynter, who heads Film Booking Service. . . . Back from Manhattan, where they attended the Variety Clubs convention, were M. J. McCarthy, Allied Artists manager; Bill Sere, Metzger-Sere manager; Ezra
MINNEAPOLIS

Fire at 6 A.M. damaged the canopied and box office of the Hollywood at Litchfield. Minn. House is operated by Fred and Lloyd Schneiders, booker at Universal, is being transferred to Milwaukee as office manager and head booker.

... Projectionists union, which demands two operators instead of the present one, is seeking a meeting with Dan Dabtin, employed by Minn., operated by Ted Mann. Outdoor stand is being operated with a non-union employee, ... Harry Weiss, RKO Theatres district manager, purchased four houses from a swing around his territory, ... Irving Marks, Allied Artists branch manager, and his sales staff have been out in the territory on a saturation tour for A.A.'s "The Naked Hills." 

A. A. Chamber of Commerce, vacationed in Washington, D.C., and Stella Lettus, cashier at RKO, vacationed in Boise, Idaho, ... Minnesota Amusement Co. and North Central Allied will voice their objections to the proposed state $1 per hour minimum wage recommendation when it comes up for a hearing before the Minnesota industrial commission this month. ... Wellworth circuit will reopen its Moonlite drive-in at Maple Grove, Minn., which has been closed since 1953. An $85,000 refurbishing job on the stand is being completed.

Barnell A. Bengtsson, formerly of Pierpont, S.D., will manage both the Moonlite and the Stardle at nearby Fargo, N.D.

NEW ORLEANS

Parisian Mrs. Nicole Milinaire, asociate producer of "Forbidden Intrigue," was in town to plug the picture which is currently showing at Loew's State. ... MGM's city salesman Cy Bridges and his wife are vacationing in Houston as guests of Bridges' brother who is manager of Loew's State there. ... Wm. Frederick Hirstius, father of Bill Hirstius of Warner Bros., Roy Hirstius of MGM, Bruce Hirstius of Film Inversion Service and Kenneth Hirstius of RKO, died recently. 

Babcock, steno-booker, Joy's Theatres, has an altar date July 8 with Robert Montgomery. ... Clara Cote May 20 chalked up 14 years as receptionist at Joy's Theatres. ... Harry Weiss, division manager of RKO Orpheum with home base in Minneapolis, Minn., was here for several days visit with manager Asa Booksh and staff, ... Pat Brown, coteret at Stewart Drive-In, is off on a two-week vacation, ... I. M. Gauthier, who in the early part of the year was compelled to close the Castle, White Castle, La., because of poor business, was reopened May 27, ... R. F. Jones reopened the Rio, West Enterprise, Miss., May 19.

OKLAHOMA CITY

"Picnic" was showing at seven suburban theatres in Oklahoma City this week. ... The box office of the Warner theatre was opened to the general public Tuesday for the sale of the 1955 Oklahoma City 'Cinarama' which had its premiere the night before. ... Trumose drive-in, Shawnee, Okla., admitted children free May 24, if they were accompanied by parents, ... The Bason theatre, Shawnee, Okla., had penny day May 23, ... Ralph Drewry, former manager of Tulsa, Okla., downtown theatre, said he is moving to Phoenix, Ariz., where he will establish an agency for National Bonded Cars, an automobile organization.

PHILADELPHIA

The first theatre building permits of the new year in Reading, Pa. went to the Astor, which has recently been leased to the Astor Theatres, and another permit calls for replacement of an electric sign at a cost of $6,000, and a second permit for $15,000 to effect interior improvements. Helen Bortz, manager of the Warner, across the street in interm theatre, will handle the work for electric work, to cost $1,000. J. Lester Stallman, who managed the Astor for Harry Schad, will he city district supervisor for the fourth time in interest in the local house. The house manager of the Strand, former Schad house also leased to William Goldman, continuing in that position, ... Eugene Plank, manager of the Embassy, Reading, Pa., announced the appointment of Mrs. John Reisig as his assistant manager, succeeding Earl Stilting, who has been named manager of the Mt. Penn and the Reading drive-in in that area. ... Maxwell Gibbs, Allied Artists branch manager and chief booker of the local Variety Club, Tent No. 13, is a patient in Jefferson Hospital. ... Since the department stores and supermarkets are doing it with great success, it is reported that a number of neighborhood houses are doing away trading stamps of the Gold Square type with theatre admissions, ... Clinton Weyer, in charge of insurance for the Highways Express, film office manager for Warner Bros., is a patient at the University of Pennsylvania Hospital. ... Ed Rosenbaum, veteran motion picture exploiter, is coming out of retirement to handle a special assignment for United Artists in Cleveland, O., on "Foreign Intrigue." ... A "For Sale" sign has been posted on the Laurel, neighborhood house in Reading, Pa.

PITTSBURGH

"Song of the South," the Disney re-issue which was held up last March when "Rose Tattoo" held over a third week in the Stanley, finally re-dated in that house for early June, coincided with the opening of the movie season. ... Shirley Jones due here in person for the Nixon opening of "Oklahoman!" June 14. The opening will be sponsored by the Pittsburgh Playhouse where Shirley goes at the start. ... We got a flood of good publicity breaks for U-I's "Toy Tiger" which had its world premiere in the Fulton on Memorial Day. ... Paul Dickman of Altoona switched from assistant manager of the Studio theatre, Bellevue to the Memorial theatre, Stanley Warner house in McKeesport. ... Fred Kunkel, manager of the Ferry, recuperating from an accident involving auto and a trolley, ... "Touch and Go" opened in the Squirrel Hill, replacing the previously set "Lense of Life" in that art house.

PORTLAND

Roberta Breall, daughter of Frank and Annette Breall, was selected as Rose Festival princess from Cleveland High School. Frank is former Evergreen theatre manager, ... Nancy Welch, manager of the Guardian theatre, will have a big reopening June 1 after completing a remodeling job, ... Alton Robbins and Dick Goldswoth were in from Eugene for a day to confer with Evergreen's Oregon district manager, Oscar Nyberg, ... Marilyn Legg

(Continued on following page)
**PROVIDENCE**

Eddie Constantine, former local boy who made good in French film world, standing in outstanding attractions, was the subject of a four-page feature article in a recent issue of The Rhode Islander, roto supplement of the Providence Sunday Journal.

The Secretary of State at Topuka, Kan., has granted a charter to Brisk Theatre, Inc., of Emporia, Kan., which is to operate the Strand and other theatres. Everett E. Steerman is resident agent. Frank Dodson of Ellsworth, Kan., has purchased the interest of his partner, the Commonwealth Theatres, Inc., of Kansas City, Mo., in the Bell theatre and the Kanopolis drive-in theatre in Ellsworth, to become sole owner.

Vance Helling, formerly of Strand theatre in St. Charles, Ill., who has taken over at Matunuck's Theatre-by-the-Sea, Matunuck, for the past five years, will be back this season presenting, in person, Hollywood stars.... E. M. Loew's Providence drive-in, continued policy of presenting stage attractions in conjunction with the customary film fare, has scheduled a midnight horror spook show, a rock 'n' roll stage revue and other attractions.

**ST. LOUIS**

The Secretary of State at Topeka, Kan., has granted a charter to Brisko Theatre, Inc., of Emporia, Kan., which is to operate the Strand and other theatres. Everett E. Steerman is resident agent... Frank Dodson of Ellsworth, Kan., has purchased the interest of his partner, the Commonwealth Theatres, Inc., of Kansas City, Mo., in the Bell theatre and the Kanopolis drive-in theatre in Ellsworth, to become sole owner... Vance Helling, formerly of Strand theatre in St. Charles, Ill., who has taken over at Matunuck's Theatre-by-the-Sea, Matunuck, for the past five years, will be back this season presenting, in person, Hollywood stars... E. M. Loew's Providence drive-in, continued policy of presenting stage attractions in conjunction with the customary film fare, has scheduled a midnight horror spook show, a rock 'n' roll stage revue and other attractions.

**TORONTO**

In England are two J. Arthur Rank Canadian executives, but with different purposes. Leonard W. Brockington, Q. C., president, is there to deliver a speech to an educational group, while Chris Salmon who went by boat, is headed for home on a month's vacation... G. M. Miller, of the Goldwyn-Keystone-San, is responsible for the drive-in at Foam Lake, Sask.... Norman Eason, formerly assistant manager of the Metropolitan, Winnipeg, is new manager of the Phillet Theatres in Dauphin, Man., in charge of the Gay and Daphlin and the Park drive-ins... Jim Fusty, formerly manager of the Osborne, Winnipeg, was transferred to the Inter-City Drive-in, Fort William-Fort Arthur. His place is taken by Ed Dulko, moving up from the Orpheum, Moose Jaw, Sask.... Morris Stein, eastern division manager of Famous Players Canadian Corp., has entered the automotive business in Toronto as president of a dealership in Chevrolet cars and trucks. The dealership called Plaza Chevrolet, Limited, has Mr. Stein's sons, Donald as sales manager and Louis as secretary-treasurer. Mr. Stein, Sr. remains with Famous Players... Mickey Stevenson, formerly Paramount manager in Vancouver, was appointed Toronto manager by general manager Gordon Fulbright. He follows the resignation of Al Iscovel. Mel Hayter, formerly with Warner Bros., Vancouver, was appointed Vancouver manager.

**WASHINGTON**

Jay Carney, drama editor of the Washington Evening Star and recent "Critic of the Year" selection of the Screen Directors Guild, will lecture at Stanford University this summer... Alan Otten, Motion Picture Daily and Wall Street Journal correspondent for 17 years, collaborator on an article in the June issue of Harper's Magazine, on Senator Fulbright... Newest associate member of the Variety Club is Henry S. Reich, partner in Tower Construction Co. ... Orville Crouch, chief Barker of the Variety Club, has made the following committee appointments: annual dinner dance in November; Marvin Goldman, chairman; annual welfare awards drive; Alvin Q. Ehrlich, Morton Gerber, chairman; annual golf tournament and dinner dance; Sam Galanty, George Crouch and Albert Lewitt, co-chairmen... Ellen McDowell, secretary to 20th Century-Fox's Tony Muto, spent her vacation in Cuba.

**BOOK REVIEW**

**SAMUEL GOLDWYN—The Producer and his Films**

—By Richard Griffith, Published by the Museum of Modern Art Film Library. Distributed by Simon & Schuster. 48 pages, 95 cents.

Richard Griffith's illustrated 48-page study of the film career of Samuel Goldwyn is a scholarly compendium of facts about this legendary producer and his films and a fine critique of the best among Mr. Goldwyn's productions over a 42-year period. It is an item that trade folk and film students will want for handy reference, and also as a reminder of the glory that was, and is, the indefatigable, individualistic producer of some of the American screen's great masterpieces.

As Mr. Griffith so aptly points out, what set Samuel Goldwyn apart from many of his contemporaries is his sense of the tasteful in screen fare, his uncaring "feel" for essential quality in production mounting, story values, stars and direction, and his magical facility for extracting the best from the creative talents in his employ. A man of the highest standards, refined in each and every work, it's his own work. Through the years, Mr. Goldwyn achieves an admirable synthesis of artistic quality and box-office potency. "I make my pictures to please myself," is one of his favorite sayings.

"All the greater Goldwyn films are covered, from the early Geraldine Farrar and Will Rogers pictures through the Vilma Banky-Ronald Colman box-office successes of the twenties, on to such fine dramas as "These Three" (1930) and "Black Swan" (1930) (Mr. Goldwyn's favorite); the masterpiece "The Best Years of Our Lives" (1946), and up to and including "Guys and Dolls." Mr. Griffith discusses Mr. Goldwyn's work with stars like Anna Sten, Gary Cooper, Ronald Colman, Danny Kaye, Merle Oberon, Sir Laurence Olivier and Fredric March, and also his inspiring, stimulating supervision of the work of directors William Wyler, King Vidor, Henry King, and John Ford; and writers Robert E. Sherwood, Lillian Hellman, Sidney Howard, Ben Hecht and Charles MacArthur.

In his analysis of many of the Goldwyn productions, some of which are currently on view at the Museum of Modern Art Library auditorium in connection with a Samuel Goldwyn cycle ending in July, Mr. Griffith reveals in his observations keen, original thought, sensitive perceptions and painstaking scholarship. Devotees of the Goldwyn works may not always agree one hundred percent with Mr. Griffith's appraisals of individual films, especially in the case of the famed "Stella Dallas," which Mr. Goldwyn made twice, in 1925 and in 1937. No one will deny Mr. Griffith a due commendation as a researcher and critic. Mr. Griffith includes in his text an apt quote from Alva Johnston, who once wrote: 'The Goldwyn Touch is not brilliance or sensationalism. It is something that manifests itself gradually in a picture; the characters are consistent; the workmanship is honest; there are no tricks and short cuts; the intelligence of the audience is never insulted.'

—Lawrence J. Quirk

**Convention Off**

DENVER: Allied Rocky Mountain Independent Theatres has called a directors' meeting for June 5 at the Denver headquarters which is to take the place of the usual annual convention.

MOTION PICTURE HERALD, JUNE 2, 1956
Managers' Round Table

An International Association of Motion Picture Showmen — Walter Brooks, Director

The Best Business Survey Begins At Box Office

With all the talk about "surveys" of what the industry is doing, at the box office — both nation-wide and regionally — it is well to remember there is no magic in this method, and the policy can be easily applied in any local situation, large or small, by the manager's personal effort, or by any group of theatre owners, surveying their own scene. The fact-finding process is more potent at your own point of sale, than when conclusions are drawn over large areas, by "sampling" here and there.

Our old and good friend, Colonel H. A. Cole, of National Allied and the Lone Star state, is strongly in favor of surveys — and for a good reason. He employed the Al Sindlinger service organization to conduct a survey of his own theatres in Bonham, Texas, population 7,000, where the Cole family have long operated local theatres. We can't all do the same thing, but we can organize a practical survey basis that will function at the local level, and which can be launched on a scale to fit the need.

Of course, the focal point of all business surveys pertinent to film industry is that plate-glass shelf where your cashier deals directly with the public, and scoops in their cash for tickets sold. She is conducting a survey, every hour of every day she is on duty. And, standing alongside, in the lobby, is yourself, watching and listening to a continuous poll of audience opinion and individual movie habits.

School will be out, as this meeting of the Round Table convenes, and all good managers have had their final fling at congratulating the graduates, complimenting the teachers and school authorities with guest tickets for the summer, and other good deeds that pay dividends. But you might carry it a step further, this year, and seek out some able teachers who would like part-time employment through the next several months. They would make ideal questioners, dealing with parents on both sides of every street — to find out what your absentee public is thinking about the movies. It would be good public relations, even if you didn't learn anything surprisingly new.

College towns, such as Denton, Texas,
Great use of life-size cutouts, as an aerial flash for "Trapeze"—suspended from the lobby ceiling, at the Capitol theatre, on Broadway. It sells the stars, and the idea of the picture, at a glance.

Lucky Squire, celebrated Macy's Santa Claus, posed with a "Toy Tiger" and a pretty model, as promotion for the upcoming U-I film.

Frank Hensen, manager of Loew's theatres in St. Louis, had this good window display for "The Swan" in a leading store.

Sam Gilman, manager of Loew's theatre in Syracuse, got a realistic result by providing atmospheric ballyhoo for "Alexander the Great"—with chariots and everything fully up to original standards.

Robert K. Shapiro, managing director of the Paramount theatre on Broadway, poses with his opening day exploitation troupe for the Alfred Hitchcock thriller, "The Man Who Knew Too Much." Two young ladies are in Moroccan costumes, and the other couple were selected for their resemblance to the stars of the picture.

Robert Turner, manager of the Paramount theatre, Seattle, Wash., set up this display for "The Birds and the Bees" with the cooperation of these sponsors—Dial Soap, Pet Milk, Karo Syrup and TV-Guide. But the bees won't like it, because Karo is competition. "The Birds and the Bees" blouse, which has been nationally advertised, and the TV tieup are especially prominent in the display, to properly connect George Gobel with his fans.
Showmen in Action

United Artists' terrific contest for "Miss Exquisite Form of 1957" was reported in the Round Table last week, but omitted one very important item of information, which may be added as a postscript—since it wasn't contained in the original release. There will be $5,000 in savings bonds, equally divided between large and small situations, for managers who turn in the best campaigns, and $1,350 for exploitation men, which is something decidedly worth working for—and such attractive work, in pleasant surroundings!

National Screen's special bulletin on "Father's Day" is in the mail—and with all good men and true, the special handling of "Father's Day" for theatres is in the works. Every theatre manager who has a father, or ever had, will do something about this important showman's dates—the others will skip it.

George Norton, assistant manager at the Lee theatre, Lee, Mass., had an interesting display for "On the Threshold of Space" done with the cooperation of the Air Force Recruiting Service in his area, which resulted in mutual benefits.

Morris Rosenthal, manager of Locw's Poli theatre, New Haven, Conn., made the most of Mike Lane, a local boy who was making a personal appearance tour as one of the stars of "The Harder They Fall"—and gave away 500 photos of the favorite at the local Arena, the night of the fight.

W. S. "Bill" Samuels, manager of the Texas theatre, Dallas, asks if we've seen Irving Mack lately?—and sends material covering the 25th Birthday Party for the theatre, which was recently celebrated. Good special newspaper publicity and plenty of interest on the part of the public.

Melvin Katz, manager of Fabian theatres, Johnstown, Pa., likes the newspaper column, "Fans Ignored in Movie Squabble" as written by columnist Freddy Othman, in Scripps-Howard newspapers. We saw "our favorite columnist" in Washington, recently.

Bruno Weingarten, manager of E. M. Loew's Norwich-New London drive-in theatre, at Montville, Conn., points with pride to his new playground area, just completed for the delight of kids who come early (before dark) to enjoy the privilege.

Donald Davies, publicity manager for Cathay Organisation Theatres in Singapore, reports that "Rains of Ranchipur" and "Artists and Models" are both doing big business in Cathay's Federation of Malay Theatres. Terrific marquee display for "The Lieutenant Wore Skirts" proclaims the picture as "one big laugh."

Sonny Shepherd wishes we were in Miami, and that makes it unanimous, here and there. He encloses a column which he wrote, subbing for George Burks, "Night Life" writer for the Miami Herald—and hereafter, when George is on vacation, we suggest that he let Sonny do it.

Mel Jolley, manager of the Century theatre, Hamilton, Ontario, sends a sample mailing card, addressed to McHolands, which describes "A Brawl of a Picture"—the wee "Geordie" in gorgeous colour—and photographed in Scotland, England and Australia. "The sun never sets on British showmanship."

Harry Homencik, manager of the Palace theatre, Galt, Ontario, mails out a card of congratulations for every baby born in his area, and a double pass for the happy parents. Out of five in the mail last week, he had three telephone calls of thanks, and an expression of their appreciation for this public relations gesture.

Charlie Doctor, manager of Famous Players-Canadian's Capitol theatre in Vancouver—and you've heard his name mentioned as a double Quigley Grand Award winner—sets a page of rave in Dan Kendel's Gallup Bulletin for his promotion of "Carousel"—and an equivalent observation that he doesn't write too often.

Charles Gaudino, manager of Locw's Poli theatre, Springfield, Mass., sends a tear sheet of "Co-op ad No. 6" on "The Man in the Gray Flannel Suit"—this one, 3 columns 16 inches in the Springfield Union, and with the other five, he must have broken all local records for sponsored space in local papers. It isn't often that one co-operative advertiser will go for a series of ads.

Tiff Cook has good reason to be proud of the handling of "Oklahoma!" in Toronto, where the new Todd-AO picture opened at the newly modernized Tivioli theatre—which will be followed by one other opening in Canada, at the Alouette, Montreal. Complete with everything, including "the surrey with the fringe on top" for our picture page.

Sid Klepert, manager of Locw's College theatre, New Haven, Conn., sends in all the pieces of a fine campaign on "U. F. O."—"Unidentified Flying Objects"—which makes news in the Round Table, but not as an entry for the Quigley Awards, because it isn't assembled for judging in competition with others.
Two up-and-coming managers have reported their use of the "Annual Prom Show" for the graduating classes, which was originally done by Leo Jones, at the New Star theatre, Upper Sandusky, Ohio, a few years ago (and reported in LOOK magazine) and then by Ben Schwartz, Massillon, Ohio, not far away. Both occasions followed the same idea, of providing an all-night affair, with a midnight show at the theatre, and ending with breakfast conducted by a local organization. In these cases, also, the prevailing reason for the "all night" policy was to give the students a big time, and previously, there had been drinking and fatal accidents, which darkened local homes with tragedy.

Lawrence K. Mason, manager of the Arcade theatre, Waynesboro, Pa., is the first to send in an account of his "Prom Night"—the second year he has done it—which included the High School dance, a midnight lunch at the Elk's Club, a special late show at the theatre, and breakfast at the Eagle's Club, with the entire program ending at six o'clock in the morning. He says, "Our policy is not only to be a local theatre, but part of the community"—and the cooperation with the graduating class and their parents is gratefully appreciated. A nice coverage of the affair, with news pictures, in the Waynesboro Record Herald, proves how thoroughly enjoyable it proved to be.

F. B. Schlax, district manager for Standard theatres at Kenosha, Wis., reports his fourth annual affair, known locally as the "Prom Afterglow"—which he says "is deep in our hearts for the extreme amount of good will and civic pride we take in it." In Kenosha, the Kiwanis Club sponsored the party, with a Hollywood-style movie premiere, dancing at the Eagle's Club, a floor show and buffet supper, ending about sunrise-time, with breakfast. On the receiving lines, and on stage at the theatre, local business and civic leaders took part in newspaper and radio coverage of the event. It was all "formal"—to please the sweet girl graduates—and was something that will be long remembered, and repeated next year, as a great success.
Selling Approach

GREAT DAY IN THE MORNING—RKO RadioPictures. SuperScope, in Technicolor, Edmund Grainger's great story of this day, as written in the history of the North and the South. The strangest battle of the Civil War, when Denver was a battlefield, 2,000 miles from the front! The bugle blast that echoed through history. The story of two Yankee beauties fighting over a "Johnny Reb"—they fought a civil war before it began! 24-sheet and all advertising superb for all purposes. Critics of pressbooks may use this example from RKO to confound their theories. Newspaper advertising in varied and brilliant display, all shapes and sizes, for every situation. The complete campaign mat, selling for 35c at National Screen, is very well selected, and supplies seven ad mats and slugs, and two publicity mats, sufficient for small theatres. Buy the mat on standing order and take the whole mat to your newspaperman, to obtain "something new and different." A special section of display advertising "with a Southern accent" flies the Confederate flag—and with our complete approval and applause. The herald keys the campaign for all situations, and a fine set of color-gloss stills will sell color with color, in your special lobby frame for this purpose. Remember, you've got the color that television is still waiting for! And will be waiting for, another year or more. They'll never have our 'Scope and color, until they replace $500,000 home television sets now in use. Good promotion in the pressbook; good music and other commercial trips.

HILDA CRANE—20th Century-Fox. Cine-maScope, with print from Technicolor. The many loves of Hilda Crane! At 22, and divorced twice, will she be a three-time loser? A passionate cutout against impulsive marriages, and the multiple divorces of today's youth. Why can't Hilda Crane stay married? Jean Simmons, star of "The Robe," "Desiree," and "Guys and Dolls," in a picture with audience appeal for both men and women. 24-sheet especially good as pictorial art for lobby or marquee, and all posters have atmospheric quality. Newspaper ad mats have great merit in selling this attractive star in her dramatic story, and a supplement to the pressbook carries additional styles that have been created in the early runs. The complete campaign mat has everything for small theatres with eight one- and two-column ad mats and slugs, and two publicity mats, all very well selected, as the best advertising bargain along Film Row. Special TV trailers suggest the story appealing to a captive TV audience. Folder herald from Cato Show Print accents all the best selling approach.

THE SEARCHERS—Warner Brothers. The C. V. Whitney Production, in VistaVision and Technicolor. The authentic West has never given us a story so unforgettable different. Somewhere out there, a girl was held captive. Whatever it took—wherever it took him—he had to find her. He had to find her! John Wayne, Jeffrey Hunter, Vera Miles, Ward Bond, Natalie Wood—a great cast in a great picture, directed by 4-time Academy Award winner, John Ford. All advertising parakeets of the keenly delightful "different" styling that is promised in all C. V. Whitney Productions. The flavour will be relished by your patrons saturated with the mediocrity of television. 24-sheet keys the campaign with breathtaking pictorial art, worth your best talents as a showman. All posters and all newspaper advertising has distinction, and all of it at this top-level of professional skills. No herald mentioned, but that's the only thing missing in this comprehensive pressbook. Newspaper ad mats are superior to anything current in motion picture advertising, from a special set of teasers, and special ads for use off the amusement page, to display in keeping with the quality of the attraction, and the special composite mat, for 35c complete.

ROCK AROUND THE CLOCK—Columbia Pictures. It's the whole story of rock and roll! Bill Haley and His Comets: The Platters; Tony Martinez; Allen Freed; Johnny Johnston; Alex Talton—all these rock and roll stars mean something to rock and roll addicts, and they are very numerous! It's the most! You'll rock in your seats. You'll roll in the aisles. All the cats are crazy, to see, hear and cheer the Rock and Roll. What a Ball! Dig this collection! Posters from the 6-sheet, carry the theme. Newspaper ad mats are in style, with such as No. 304, which says, "See you later, Alligator!" The complete campaign mat has six ad mats and slugs and three publicity mats of name stars. They'll be dancing in the streets, in the lobby and in the aisles, but don't let them dance all night. The all-night dancehops can get out of control—and do you more harm than good. Special pressbook treatment for drive-ins.

Better Refreshment Merchandising

... Timely news supplementing the special monthly department covering all phases of refreshment service.

Candy and Milk Promoted As the "Energy Twins"

A new promotional device, whereby candy and milk are tied-in to emphasize the "natural wholesomeness" of the combination as a "snack for young and old," has been devised by the D. L. Clark Company, manufacturers of the "Clark Bar" and the Meadow Gold Cream Creameries, both of Chicago. Worked out on a national marketing and promotional scale, the tie-up is expected to have a great country-wide impact upon the candy business, according to industry observers. The program is designed to stress the value of candy and milk as a natural combination—"the energy twins." Meadow Gold will distribute 12 million milk cartoons per month from Pittsburgh to Boise, Idaho—each to feature prominently a reproduction of the Clark bar. In addition the drive will be supported by television, radio, and newspaper tie-in advertising.

Candy Sales Continue Up

Candy sales increased over last year for the third consecutive month when March sales jumped 3% above the total for that month last year, according to a report by the Bureau of the Census, U. S. Department of Commerce, Washington, D. C. And with one quarter of the year gone, sales are 6% higher than they were in 1955, the report showed. For the first quarter gains were registered for bar goods and the more expensive package goods. Sales of other types declined. Bar goods sales increased 4% in value and 12% in poundage.

Two Firms Join PCA

Two firms have recently been accepted to membership in the theatre-concession segment of the Popcorn and Concessions Association, Chicago, by PCA's membership committee. They are Leon Gillespie Enterprises, El Paso, Tex., to be represented by Leon Gillespie; and the Smith Management Company, Boston, represented by Melvin R. Wintaen.

"Big Mo" Goes Dime-Size

A "dime-size" edition of its five-cent "Big Mo" candy bar has been announced by the Kinbell Candy Company, Chicago. The new bar weighs three ounces. It features five varicolored layers of coconut.
Pacific SMPTE Told of "Videotape" Recorder

REDWOOD CITY, CALIF.: Members of the Pacific Coast section of the SMPTE were briefed on the Anemp "videotape" recorder at their recent monthly meeting along with a tour of the Anemp Corporation plant and actual demonstrations of equipment. John W. Frayne, president of SMPTE; E. W. Temple, chairman of the Pacific Coast Section (both of Weston), and Leo Diner, chairman of the San Francisco section of SMPTE (Leo Diner Films) all commended Anemp on its contribution to the industry with the advent of a practical method for recording television programs on a magnetic tape recorder.

Canada Lodge Golf Tournament June 14

The fifth annual film industry golf tournament, sponsored by New York's Canada Lodge of B'nai B'rith, will be held June 14 at the Vernon Hills Country Club at Tuckahoe, N. Y., scene of the previous four annual tournaments, it is announced by Robert K. Shapiro, president of the lodge. Mr. Shapiro cited the usual wide attendance from the various branches of the industry, both for the tournament itself and for the banquet and prize-awarding ceremonies which are held afterwards.

Canadians to Join Salute to Weltner

TORONTO: Paramount's Canadian division will join the United States divisions in "Paramount's Salute to George Weltner" sales drive, July 1-December 29, Gordon Lightstone, the company's Canadian general manager, announced at the national sales meeting here recently. The conference was attended by an executive group in New York headed by Mr. Weltner, who is president of Paramount Film Distributing Corporation and worldwide sales head. The home office delegation included Charles Bonsberg, supervisor of worldwide sales for Cecil B. DeMille's production of "The Ten Commandments" and Ponti-De Laurentiis' "War and Peace"; Jerry Pickman, Paramount ad-publicity vice-president; Oscar Morgan, short subjects sales chief, and Maxwell Hamilton, coordinator of worldwide promotion plans for "The Ten Commandments."

To Reissue "Hamlet"

Reissue rights to Sir Laurence Olivier's "Hamlet" have been acquired by Jaco Film Distributors, Inc., it is announced by Bernard Jacon, president. Originally released by Universal-International, the film was acquired by Mr. Jacon's firm from Fine Arts Films. The film features Jean Simmons and Eileen Herlie.

"Trapeze" Benefit Debut Held in Los Angeles

Backed by a $2,000,000 all-media promotion, the United Artists Hecht-Lancaster's CinemaScope production of "Trapeze," starring Burt Lancaster, Tony Curtis and Gina Lollobrigida was launched recently in a world premiere at the Fox Wilshire theatre in Los Angeles. The proceeds benefited the Variety Boys' Club of Los Angeles. An audience of almost 3,000, including stars, industry leaders, government officials and civic notables, attended the opening, photographed by TV cameras for a national broadcast to an audience of 45,000,000 on the Ed Sullivan show on CBS-TV June 3.

Pesce in State Post

ALBANY: Louis M. Pesce has been named to the new position of assistant director in the Motion Picture Division, New York State Education Department. Mr. Pesce was formerly a reviewer. His appointment, effective June 7, is the result of a recent competitive test within the licensing division.

Reopens in Wisconsin

The Stanley theatre at Stanley, Wis., in the Minneapolis exchange area, has reopened after closing for three weeks. The new owner is Stanley Theatre, Inc., organized and controlled by John D. Heywood.

Classified Advertising

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion $1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)
**Film Buyers Rating**

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions; 3,650 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

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POST
SIX SHEET

THREE SHEET

ONE SHEET

Everywhere!

Lots of exhibitors even shellac 'em down on sidewalks and paste 'em up on ceilings! They're Boxoffice-Building, Patron-Pullers anywhere...so post 'em EVERYWHERE!

Your nearest N.S.S. Branch has colorful 1, 3 and 6 Sheets to sell your shows!

Make 'em call your Patrons from vacant Store Windows!
MPAA Plans to Test Credit Admissions; Sets Market Research

Drive-In Playground Arrangement, Operation, Equipment Facts for Determining Projection Light System Output The Value of an Inventory for Tax and Resale Purposes

BETTER REFRESHMENT MERCHANDISING:
Methods for Increasing Soft Drink Sales
M-G-M presents in VISTAVISION • A SOL C. SIEGEL PRODUCTION
Starring
BING CROSBY • GRACE KELLY • FRANK SINATRA
in High Society
Co-starring
CELESTE HOLM • JOHN LUND • LOUIS CALHERN • SIDNEY BLACKMER
And LOUIS ARMSTRONG And His Band

Screen Play by JOHN PATRICK • Based on a Play by PHILIP BARRY • Music & Lyrics by COLE PORTER
Music Supervised & Adapted by JOHNNY GREEN and SAUL CHAPLIN • Color by TECHNICOLOR • Directed by CHARLES WALTERS

(Available in Perspecta Stereophonic or 1-Channel Sound)
Not within memory have preview audiences been so demonstrative in their enjoyment of a picture. Get ready to welcome to your screen the hottest names in show business in a block-buster of box-office bounty.
The White Whale nearly destroyed him—and no one would rest till the White Whale was dead!
Never Such Might!

Moby Dick

Production of Herman Melville’s

With a spectacular new development in color by Technicolor

Blueprint for a Festival

FROM time to time proposals have been made for the establishment of an annual film festival somewhere in the United States to rival those of Cannes, Venice and other places abroad. George Murphy, official U. S. representative at the recent Cannes Festival, has urged prompt evaluation of the merits of a U. S. film festival project.

Now that various methods and schemes for building box office receipts through greater public interest in films are being studied, it is logical that the film festival idea should be reexamined.

While many of the festivals abroad serve important motion picture and other interests, it would be a mistake to attempt to transplant to this country a film festival patterned along the lines of the principal festivals abroad. The festival as it has evolved is essentially a European creation. It fitted well into the development of tourism for such places as Cannes and Venice. Moreover, it was and is an activity that fosters an “artistic” evaluation of films. That often spells box office in Europe. For better or for worse, the label “artistic” often is what some exhibitors refer to as “box office poison” to theatre-goers in this country.

The promotion of a film festival in the established pattern requires a sponsoring angel with a big purse. It may be a city interested in tourist business; it may be a national capital interested in prestige or a city celebrating an anniversary. It is not likely that outside funds would be found in sufficient magnitude to finance a typical film festival in the U. S. A. There are no grounds to believe that the major American producer-distributors would agree to assume the whole cost, which would amount to many hundreds of thousands of dollars.

THERE are, however, other ways in which the festival idea can be applied here. Actually our country is too large to benefit greatly from a festival held either in Hollywood, New York or some other metropolitan center. What is needed is a festival movement that would go all over the nation.

One plan that should be considered is celebrating a Film Festival Week in every first run theatre that wishes to cooperate. During the week seven forthcoming features would be shown at each theatre—each picture at only one performance. A limited number of seats would be set aside for invited guests, critics and the opinion-makers of the community. All other seats would be sold in advance for each show. The aim would be to build favorable press and word-of-mouth attention for a large number of pictures to be exhibited in the months ahead. Each distributor would benefit by having a number of his new films brought to the attention of the public.

In order to gain maximum public attention to the industry and its product during the festival week the successful star tours sponsored by COMPO should be revived. Some time during the week at least one Hollywood personality should appear in each first run city.

The cumulative effect in hundreds of cities of one-day public “previews” of good attractions would be tremendous. When carried out in coordination throughout the country the national impact would be unprecedented. It could bring favorable results exceeding those of the “Movies Are the Best Entertainment,” “Movies Are Better Than Ever” or any other past national box office promotion.

Figures—Plain and Fancy

Remarks on this page in the issue of May 5 under the heading “What?—No Snake Oil!” have occasioned a certain amount of controversy. That is all to the good. Out of the heat of discussion may come an increased understanding of the nature of the various research figures issued to the industry. Only when figures are understood do they provide a proper basis for taking action. The ultimate end of research in such a dynamic industry as the motion picture is to provide the factual foundation for doing what needs to be done.

Some of those who were disturbed by the editorial failed to note the distinction it made between factual research and “research” in the realm of opinion. The latter is an uncharted sea, at best. Others have praised—as the editorial did—the effectiveness of research in the tax campaign. Much of the good in that activity sprang from the fact that it was factual research.

One of the reasons why the industry often gets a bad name and the prophets of doom have a handy argument: is that the fundamental industry statistic—on weekly attendance in “the good old days”—is the rankest kind of “snake oil.” The 90,000,000 figure issued regularly by the old Hays Office was nonsense, as anyone who cared to make a few rough calculations could determine. But 90,000,000 was a good melodious number. It could be contrasted with the then population of 120,000,000. Three-quarters of the living citizens of the United States were claimed as movie patrons each week. Sure “snake oil”! Attendance in the “good old days” never averaged 90,000,000 a week in any year. Whatever the attendance is now it must never be seriously compared with the fictitious 90,000,000 figure.

Factual statistics serve useful purposes, when properly understood. Certain other fancy figures have primarily an entertainment value.

—Martin Quigley, Jr.
On Credit Cards

To the Editor:

Thank you for your interest in my efforts regarding the credit card matter. . . . The enclosed letter to Mr. Eric Johnston explains my position, . . . regarding the credit cards. . . . So far as any further developments are concerned, I am afraid they will have to stand in abeyance until Mr. Johnston and his people decide on the matter.

I can't for the life of me understand why they didn't go into the credit business long, long before this, at a time when the credit card by itself would have had an even chance. To throw it up against Pay-TV at this stage of the game will certainly not be fair to the credit card systems—unless they re-enter it's up to them. And for the sake of many, many exhibitors, I hope they do.—E. JOSEPH SALAZAR, Los Angeles, Cal.

Excerpts from Mr. Salazar's letter to Mr. Johnston and the board of directors of the MPAA follow.

Gentlemen:

(Recent reports) indicate that you have appointed a committee to investigate . . . the possibility of regaining part of the lost audience by using the credit card system.

With all due respect to the various systems (Diner's Club, gasoline cards, etc.), they are entirely inadequate as far as the exhibitor and his problem is concerned. Especially so with the impending threat of subscription television.

How much help do you think that this average credit set up will give the exhibitor once the impact of subscription television is felt? Not much really. Keep in mind that the credit card will be competing with something that is entirely new to the American people. And, I am sure that you know how the American people go for new-fangled ideas. On the other hand, the credit card system is certainly new to them. Why do you think that the credit card has failed for the motion picture industry in the various parts of the country where it has been tried? When subscription television comes in, it will be something "NEW AND EXCITING" to the American people. And so, the exhibitor has no alternative, but to meet this challenge with something that is just as new and exciting.

This NEW and EXCITING thing is my purpose in writing to you. For sometime prior to Mr. Martin Quigley Jr.'s article "A Warning on Credit", which appeared in the January 21, 1956 issue of The HERALD, I had been thinking of such a credit set up for the motion picture industry. It wasn't until I read Mr. Quigley's article that my enthusiasm began to perk up and my plan to take form. Immediately, I doubled my efforts in researching, compiling statistics, and sampling my ideas. The more I got into it, the more enthused I became. Not only myself but, also, those people with whom I discussed these ideas. Exhibitors, at first, were skeptical and reluctant. This I could understand, because, at first they thought of the normal credit set up, which, of course, was not new to them. But when they heard the rest of the plan, which is the most important part, they immediately began to show a "wide-awake" interest. The results were that they wanted to be informed of the further development of this new plan.

After this, I began discussing my plans with the "bread and butter" element—average family of theatregoers. They, of course, were ready to go right now. Especially so where there were teenagers in the family. I noticed that their enthusiasm generated a great amount of interest in their parents—that was important. Now, at last, they felt that they were part of our industry. They felt sort of a kinship with their local exhibitor. From this, I picked up a relationship which I call Family-Exhibitor Participation

A system, such as this, will go a long way toward keeping the interest of the American people in their movie theatres for many years to come. It will give them an incentive to get away from their television sets. Not only to go to the theatre to see a movie, which they will be able to see at home, but to join and become a part of the activities which the whole nation will be talking about. As to the organization of a unit to handle such a plan, I will briefly state that it can be either vertical or horizontal, profit or non-profit, whichever you desire.

The accounting and control of such a unit can be simple in form. Yet, it can maintain the highest efficiency in handling the tremendous volume which would be inherent in such a plan. Consideration has been given to the week-ends (loaddays) in order to dispatch customers in an interval of time no longer than it would take to handle a cash transaction. Thereafter, from the point of sale, through its collections and to the final financial reports to the circuit offices, this unit would process the transactions in the shortest possible time commensurate with sound business principles. Proper checks and balances would be set up in order to safeguard the interests of all concerned.—E. JOSEPH SALAZAR, Los Angeles, Calif.
**On the Horizon**

**ROXY SALE TALKS**

Negotiations for the sale of the Roxy Theatre by National Theatres to Rockefeller Center, Inc. were reported at midweek to be at an advanced stage. The Rockefeller property now extends on 50th Street to the back wall of the Roxy and according to reports the Rockefeller interests seek to extend their property through to Seventh Avenue. Being discussed is said to be an arrangement by which the purchaser would lease the Roxy theatre back to National Theatres for operation.

**JUNKET**

Possibly more to the point than most of the statistical surveys of attendance potentials, recreational habits and competitive force being made in behalf of box office is a study of the saturation publicity accruing world-wide to "That Certain Feeling" as direct result of Bob Goodfriend’s personally-promoted and faultlessly conducted press junket to Palm Springs on the May 25th weekend in the interests of that attraction. No promotional undertaking in kind since Charlie Einfeld's "42nd Street" and "Dodge City" site-previews set the junket pattern has approached the Palm Springs project in newsmint, photographic, television and radio yield. Showmen studying the economic state of the motion picture theatre with a view toward charting a plan of collective activity shouldn’t fail to examine into the astonishing relationship between expenditure and reward in the junket enterprise.

**HIGH GROSSER**

According to reports, exceptionally high grosses are being chalked up by Paramount's "The Man Who Knew Too Much" in all sections of the country. At the same time the Alfred Hitchcock production starring James Stewart and Doris Day is winning extra playing time in virtually every situation. The third week of the VistaVision-Technicolor picture at the New York Paramount is repeating the big business of the second week. Fine returns are likewise reported in such centers as Boston, Philadelphia, Pittsburgh and Buffalo.

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**Warner Sale of All Film Rights To TV Taxable as Capital Gain**

In a ruling that is likely to have a far-reaching effect on other motion picture companies which may be contemplating the sale of their pre-1948 features to television interests, the Bureau of Internal Revenue Wednesday informed Warner Brothers that that company’s unlimited sale of all rights to its feature film backlog can be considered as capital gains as long as the pictures have been fully depreciated on the company’s books.

The $21,000,000 sale, announced in March, of 750 Warner features and 1,100 shorts to Louis Chesler’s PRM, Inc., was made contingent on the favorable capital gains ruling. The Warner Brothers-PRM deal can thus be considered officially closed. It has been reported that Loew’s, Inc. was especially interested in the Bureau’s ruling on the Warner backlog sale, although Loew’s itself had not requested such a ruling.

Not only in purchase price size, but in the scope of the rights surrendered, the Warner backlog sale is the largest such contract yet negotiated by a film company. "All rights" in this case includes copyright, literary rights, remake rights, theatrical rights, 16mm rights, live television rights, film television rights and all foreign rights.

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**WHEN AND WHERE**

**(June 11-13)**: Annual convention of the New Mexico Theatre Association, Hilton Hotel, Albuquerque.

**(June 11-13)**: Annual convention of Allied Theatres of Wisconsin, Schwartz Hotel, Elkhart Lake, Wisconsin.

**(June 14)**: Fifth annual film industry golf tournament, sponsored by the Cinema Lodge of B’nai B’rith of New York, Vernon Hills Country Club, Tuckahoe, N. Y.

**(June 17-19)**: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.

**(June 25)**: Annual golf tournament and dinner party of Albany Variety Club, to be held at Shaker Ridge Country Club, Albany, N. Y.

**(September 19-25)**: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association to be held at the Coliseum, New York City.

**(September 28-30)**: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

**(October 7-12)**: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, Los Angeles.


**(October 23-24)**: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.

**(October 28-30)**: Annual convention of the Motion Picture Theatre Exhibitors of Florida, Roosevelt Hotel, Jacksonville.

**(November 24-28)**: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.

**(November 25-27)**: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

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**FILMS IN TURKEY**

According to a correspondent in Turkey, films from India lead those from other countries in the top-gross category in Istanbul, and also in the interior of the country.

William R. Weaver—Lawrence J. Quirk—James D. Ivers
NEW OFFICERS of the United Theatre Owners of Illinois, elected this week are, standing, George Kerasotes, retiring president and now board chairman; Edward Zorn, honorary chairman of the board; seated, Ralph Lawler, new president; and Gene Russell, new secretary-treasurer.

C. V. WHITNEY and Mrs. Whitney were hosts at a theatre party in New York last week at the opening of his film, “The Searchers.” Here they are with son Searle and Gen. Emmett McDowell.

CHARLES EINFELD, left, 20th-Fox vice-president, and Charles Ayres, NBC vice-president in charge of radio, sign a contract for a record national promotion of Rodgers and Hammerstein “The King and I.” The opening is set for June 28 at the Roxy, New York.

BRITISH EXHIBITORS MEET, DEBATE, ENJOY THEMSELVES AT BLACKPOOL

The British Cinematograph Exhibitors Association held its annual convention last week at Blackpool, the British Coney Island, in Lancashire. Herewith are pictures of some of the social functions. The story of the meeting is on page 20.

Left, B. T. Davis and Mrs. John Davis at the dinner and dance given by J. Arthur Rank Film Distributors marking the company’s 21st anniversary.

At the reception given by Paramount: F. E. Hutchinson, Paramount managing director; Mrs. Rupert Todd, Mrs. F. E. Hutchinson, Rupert Todd of the Odeon, Blackpool; T. C. Reddin, Paramount publicity.

At the Projectomatic demonstration given by C. R. Kalee, Ltd., were Bert Phelps, Billericay, Essex; Charles Ballands, Ware, Herts; D. S. Lloyd of Kalee’s London branch; and Norman Hope-Bell, Downham-Market, Norfolk.
MOST REV. RICHARD J. CUSHING, Archbishop of Boston, receiving the Great Heart Award plaque given by the Variety Club of New England. Left to right, Edward Fay, Arthur Lockwood; Philip Smith; Dr. Sidney Farber; Archbishop Cushing; James Cagney.

DINNER PARTY, above, in honor of Fusao Kobayashi, president of Toho of Japan. Shown are Jack Cohn, executive vice-president of Columbia Pictures, the host; Mr. Kobayashi and Lacy W. Kastner, Columbia International.

SPAIN is a proving ground not merely for television films and now theatrical pictures but for theories on the important matter of producing abroad. So reported Martin Gosch, talking to reporters in New York last week. The gist of his theory is the Spanish worker and economy remain stable (that is, cheap) for the producer; and the worker especially has the virtues of eagerness, energy and loyalty if treated properly. This means talking Spanish, imparting confidences, and deferring widely to pride. Mr. Gosch says he has a “foreign company” (not an American one) making pictures in Spain for a world market. He is making two TV series and his first theatre feature probably will be “El Cid.” His cost? 50 per cent less than in Hollywood.

LOEW’S HALL OF FAME, below. Morton A. Spring, first vice-president of Loew’s International, examines the display of 1955 Award winners. They are Star Grace Kelly; Distributor Myron Karlin of MGM Germany who won the award as manager in Argentina; and Exhibitor Frank Page, manager of the Regent, Deal, England.

LOS ANGELES’ NATIONAL BOARD, above, in honor of NBC last week purchased 50 per cent of Figaro, Inc., Joseph L. Mankiewicz’ independent motion picture company. New board members, above, are: James Denning, NBC; Earl Rettig, NBC-TV; Emanuel Sacks, RCA and NBC; Mr. Mankiewicz; Abraham Bienstock, attorney; and Robert Lantz, of Figaro, Inc.

RECEPTION, right, in the Savoy, Cork, at the end of the Cork International Film Festival: Louis Elliman, chairman Odeon of Ireland; President Sean T. O’Kelly of Ireland; Rev. John A. Burke OCIC delegate; and Major T. D. Hallinan, director of Odeon of Ireland.
WISE AND CONSERVATIVE MANAGEMENT—also enterprising (diversifying and experimenting in other fields)—was the atmosphere conveyed Tuesday at the annual meeting in New York of Paramount stockholders. Picture inventory now is $57,000,000 worth. That's a lot, and a record; and president Barney Balaban predicted this year's gross should at least equal last year's. Theatre trouble is transitory and the right pictures create their own markets. Mr. Balaban's board was reelected virtually without dissent.

ANSWERING ALL and sundry on complex and various matters: (right) the officers—attorney Louis Phillips, financier Edwin Weisl, president Balaban, and executive aid Louis Novins.

FOR GOOD MANAGEMENT: a citation, from the United Shareholders of America, represented by Ruth A. Fischel, below.

MORTIMER ADLER, right, asked what the company's book value was, got his answer, and then asked Mr. Balaban how much the company is worth.

MEETING OVER: LET'S EAT
MPAA WEIGHS A CREDIT PLAN, MARKET STUDY

. . . Board, in meeting, backs committee recommendation for inquiry into credit plan and selects Indianapolis for test

Two proposals, both of which have as their primary aim the revitalizing of the motion picture theatre box offices of the nation, were taken under careful consideration by the board of directors of the Motion Picture Association of America, which met in New York Tuesday.

The first proposal is a theatre admissions credit plan, and the second is a broad market analysis of the industry. Both proposals have been receiving the consideration of the MPAA's sales managers and advertising-directors committees in recent New York conferences, designed to explore ways of increasing the number of admissions at theatres.

The MPAA directors Tuesday approved the recommendation of the proposal to investigate the possibilities of a credit plan, submitted by a six-man committee consisting of Richard Alttschuler, Republic; A. Montague, Columbia; Arthur Loew, Loew's; George Weltner, Paramount; Spyros Skouras, 20th Century-Fox, and John J. O'Connor, Universal.

Plan Meet with Exhibitors

Wednesday, the day after the meeting, it was indicated that Indianapolis had been selected as the test city.

The plan calls for the sales managers' group of the committee to meet with the exhibitors of the selected city to discuss the feasibility of the project. If acceptable to them, a survey of the public would be undertaken at a cost estimated at between $8,000 and $25,000. If the public is receptive, the group would go back for further talks with the exhibitors.

In the course of the board meeting, Eric Johnston, MPAA president, made a strong plea for the proposed market analysis, which would cover the entire field of cinema entertainment, delving into the reason why the public goes to the theatre and why it does not. This survey, it was said, would cost in the neighborhood of $100,000. No action was taken on the proposal inasmuch as some company representatives had to check with higher authorities before their approvals could be given. However, favorable reaction was in evidence and the prospects for the project appeared to be bright.

The MPAA directors, in other business, voted to continue its support of the Council of Motion Picture Organizations. Robert Coyne, COMPO special counsel, spoke at the meeting and urged the MPAA support. In addition he asked for $150,000 from member companies, predicting that the contributions by exhibition would be less than those of last year when $100,000 was subscribed and matched by distribution.

Mr. Coyne declared that most of last year's budget was "eaten up" by four major projects. These included the tax repeal campaign, the Audience Awards campaign, press relations, which included the series of advertisements in Editor & Publisher, and research.

Johnston Trip Outlined

Mr. Johnston then outlined what he hopes to accomplish in his forthcoming three-week trip abroad. He leaves Monday for Spain where, with Kenneth Clark, MPAA vice-president; Griffith Johnson, Motion Picture Export Association vice-president, and Charles Baldwin, MPEA Mediterranean manager, he will resume negotiations on a new film pact with the Spanish Government. The MPEA has not sent any pictures to Spain in the last 12 months in protest against a Spanish Government proposal to boost import fees and to require the MPEA to distribute Spanish product. So far, attempts to end the deadlock have not worked.

Later Mr. Johnston will go to London to lay the groundwork for the talks this Fall on renewing the remittance agreement between the British and U. S. interests. Following a week in London he will go to Berlin for the film festival and is expected to return to the United States about June 30.

Following the MPAA board meeting, the board of the MPEA met. All officers were reelected.

URGES CONFERENCE OF PRODUCTION, EXHIBITION

SPRINGFIELD, ILL.: Here, deep in grass-roots territory, exhibitors are worried about the box office decline and, through the board of directors of the United Theatre Owners of Illinois, are seeking a solution through a nationwide top-level conference of production and exhibition. The board passed a resolution acknowledging the "serious decline in theatre attendance" and saying that the "type of pictures recently released has largely contributed to this decline." Therefore, said the resolution, an immediate top level conference of production and exhibition is urgently needed and asked that one be immediately called to discuss the production of motion pictures more suitable for American consumption.

Warner Net
In Quarter
$1,863,768

Warner Bros. Pictures, Inc., and subsidiary companies report for the six months ending February 25, 1956, a net profit of $1,863,768 after a provision of $1,650,000 for Federal income taxes and after a provision of $200,000 for contingent liabilities, but before a special credit of $300,000, representing a reversal of reserve for contingent liabilities no longer required.

The net profit for the six months ending February 25, 1956, is equivalent to 75 cents per share on the 2,474,247 shares of common stock outstanding at February 25, 1956. The net profit for the corresponding period last year was equivalent to 84 cents per share on the 2,474,280 shares of common stock then outstanding.

Film rentals, sales, etc., for the six months ending February 25, 1956, amounted to $37,587,000 as compared with $35,079,000 for the corresponding period last year.

For the third quarter ending May 26, 1956, film rentals, sales, etc., are considerably lower than those of the corresponding quarter last year and those of the second quarter in the current year. This decrease will be reflected in the net operating results for the period.

British Equipment Exports
Reported at Record High

LONDON: United Kingdom exports of cine equipment reached a new record level of £2,267,911 in 1955, beating the previous highest total achieved in 1952 by some £260,000. This 1955 total was achieved despite the holdup in exports caused by the rail and dock strikes in May and June. The Kinematograph Manufacturers' Association has reported that equipment makers exported their goods to a total of 121 overseas markets in the year and that while there were decreases in some areas, the increases in others were remarkable. The outstanding case is that of Australia, where the figures jumped from £300,000 in 1954 to £427,000 in 1955. Exports to the U.S. market in 1955 were £82,476, more than double the 1954 total. Other notable increases were made in South Africa, Sweden, Italy and Thailand.
You should play Columbia's THE EDDY DUCHIN STORY because...

THE MIGHTY RADIO AND TV CAMPAIGN WILL BLANKET THE NATION... WITH POWERFUL APPEAL TO YOUR MOST MOVIE-MINDED CUSTOMERS OF ALL...16 TO 25 AGE GROUP!

ENTIRE 206-STATION CBS RADIO NETWORK will concentrate on a continuous, co-ordinated campaign to flood the airwaves for three solid weeks...from June 24th to July 14th! CBS local and network shows in your area to be saturated with hundreds upon hundreds of integrated DUCHIN STORY plugs!

KIM NOVAK RADIO SATURATION CAMPAIGN will sell Kim on more than 8000 radio spots...over 375 stations...covering 300 cities throughout the country, via a countrywide GEMEX WATCHBAND tie-up...featuring strong plugs for THE EDDY DUCHIN STORY!

PREMIUM-TIME TV SHOWS have plugged—and will continue to plug—the picture coast-to-coast!
OVER 256,000,000
LISTENER-VIEWER IMPRESSIONS!

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<td>STEVE ALLEN</td>
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- PLUS MORE TO COME: CROSBY SHOW, DINAH SHORE, TENNESSEE ERNIE, LAWRENCE WELK, AMOS 'N' ANDY, etc.
Networks, Film Men Do Battle

... Television Film Distributors group attacks NBC derogatory remarks on their activity, asks amended broadcasting rules

By VINCENT CANBY

Members of the motion picture industry, who have spent their quota of time before various Government agencies and bodies airing their intramural disputes, might be watching the television industry these days with more than just passing interest. However, because of the structure of the television industry, its disputes threaten to become even more complicated than those of its sister industry.

This week and last five different television film distributors were hammering away at what they call the “discriminatory” practices of network programming. Representatives of four major TV film distributors, members of the newly formed Association of Television Film Distributors, Inc., last Thursday asked the Federal Communications Commission to amend its chain broadcasting rules so that all “creative program sources can have a fair opportunity to contribute to the medium.”

Reply to Sarnoff

At the same time, Ely A. Landau, president of National Telefilm Associates, directed a strongly worded reply to NBC president Robert Sarnoff’s recent “statement of fact” which in effect belittled the creative efforts of TV film suppliers.

By the standards of other industries, television still is an infant. No one believes that the manner in which it “just grew” was without faults. Thus the current, well-publicized discussions are finding many interested ears in Washington, especially among members of the FCC and the Senate Interstate and Foreign Commerce Committee, now investigating the structure of network programming.

The Association of Television Film Distributors, which consists of Official Films, Screen Gems, Television Programs of America and Ziv TV, in a detailed analysis of current broadcasting practices, told the FCC that the present rules result in discrimination against the public, regional and local advertisers, smaller national advertisers, local television stations and independent film producers.

Appearing before the network study committee of the FCC, the distributor unit’s executives said in effect that “the public is the biggest loser.” The people are denied knowledge of thousands of good services offered to them by the smaller, independent business organizations of the U. S., which are frozen out of peak viewing time, which is occupied almost entirely by network advertisers. Furthermore, the public is denied the enjoyment and information which is supplied by independently created programs.

The producer-distributor group appeared separately from any other organization before the FCC committee to recommend improvements in the present broadcasting rules and offered its own set of changes to the FCC. According to the ATFD, the principal cause of the present difficulties is a shortage of facilities, which enable 17 of the country’s largest corporations to monopolize 50 per cent of the network programming and time offered to the public, while the two top networks take up 93 per cent of peak hour programming in all but a few U. S. cities.

Ask FCC Inquiry

The film group proposed a cutback in option time and a limitation on the number of hours stations may devote to network programs so that peak viewing periods will be available to all programming sources and to all the sellers of goods and services to the American consuming public.

They also asked the FCC to examine certain network activities in acquiring programs so that quality and the public interest rather than profit participation will be the criterion of what is telecast. If their recommendations were followed, the ATFD executives said, it would not be necessary to have the complete abolition of network option time, and divestment of network production from exhibition, as others have advocated.

In addition to the reforms urged, the ATFD stated that the long-range objective of the Government should be the creation of many more TV stations, equally powered and of like frequency about the nation.

The ATFD testimony closely paralleled the remarks of NTA’s Mr. Landau, made in his letter to the president of NBC. Mr. Landau said that the problem today is not—as Mr. Sarnoff would imply—network versus film. The question is, he said, “quite simply whether the network structure as it exists today should be changed, done away with—or expanded.” The answer, he continued, is more stations which “must inevitably lead to more networks, which in turn will mean more competition both for affiliates and for the national advertising dollar.”

Landau Objects

Mr. Landau objected to Mr. Sarnoff’s earlier inference that TV film programming is “undesirable, unoriginal, unexciting and unimportant insofar as network broadcasting is concerned.” He also objected to the networks “taking the bows” for such shows as “I Love Lucy,” “Private Secretary” and “Rin Tin Tin,” which are produced by TV film interests.

Mr. Landau told Mr. Sarnoff that he wanted “to express the strongest possible indignation at your unwarranted attack because the film syndicators, aside from being virtually the only program sources that have enabled the independent stations to survive, have loomed importantly in the nationally-sponsored program scheme of things.”

WGA and TV Networks Sign, Avoid Strike

Hollywood: The threatened strike by the Writers Guild of America against the television networks has been averted with the signing of a new contract between the networks and the guild. By the terms of the pact, arrangements with the networks have been brought into line with the contracts governing film studio’s TV units. Accord was reached on the two main issues: non-exclusivity of writers’ services and separation of rights. The latter clause provides that the network will not differentiate between writers assigned to a single series and those with a multiple series.

Walter Reade Theatres Names New Officers

The appointment of an executive vice-president and four new vice-presidents of Walter Reade Theatres, Inc., was announced by Walter Reade, Jr., president. Edwin Gage moves up to executive vice-president; Jack P. Harris has been elected vice-president in charge of film buying and booking; Nicholas Schermerhorn has been named vice-president in charge of advertising and publicity, and Albert Floersheimer, Jr., the new vice-president in charge of catering and food concessions.
SHOCK-PACKED NEWSPAPER ADS SPEARHEAD THE "TIMELIEST SHOW OF THE YEAR!"

"Earth vs. The Flying Saucers" Ads Hit With Headline Impact!

"ATTENTION EARTH-PEOPLE!
THIS IS AN INVASION BY FLYING SAUCERS!"

THIS IS IT!
The battle that may be waged in your lifetime!

EARTH VS.
THE FLYING SAUCERS

ROCKETING YOUR WAY... from Columbia!
"Trapeze" brings circus hoop-la and box office joy to New York

SHOWN at one of Broadway's most memorable and glamor-packed motion picture openings in years, the premiere of Hecht-Lancaster's "Trapeze" at the Capitol are, above, left to right: Robert S. Benjamin, Mrs. Mildred Low, Adolph Zukor and Max E. Youngstein. In the photo at right are shown, left to right: James Hill, producer of "Trapeze," and Harold Hecht. The local promotion involved a heavy United Artists ad campaign and coverage by 77 TV and 572 radio stations. Some 4,800 persons packed the theatre for the opening. Among them was a brilliant roster of international celebrities. Extensive press, photographic and magazine coverage, a colorful circus lobby and front-of-theatre events featuring clowns, acrobats and equestriennes were some of the added elements. Top echelon motion picture distribution and exhibition officials joined entertainment world notables and civic dignitaries. A cross-section of names on hand include: Joey Adams, Joe DiMaggio, Miriam Hopkins, John Ringling-North, Margaret Sullivan, Farley Granger and Burt Lancaster, a star of the film, and Sir Carol Revd, the director.

Summary of Studies

A summary of the tax studies now in progress, compiled by COMPO, follows:

Alabama—An interim legislative committee, now in its organizational stage, has been authorized "to make a complete and detailed study of all revenue laws of the state of Alabama, exclusive of laws providing revenues for counties, municipalities and political subdivisions of the state."

Florida—Formation of the Florida Citizens Tax Council was authorized at the last session of the legislature to study possible revision of state and local taxes.

Iowa—A committee has been created by a joint resolution of the last General Assembly to make a special study of Iowa taxes.

Michigan—The last legislature passed a resolution providing for a bi-partisan committee of the House of Representatives to study specific tax and revenue problems and to perform such other services as might properly come before the committee.

Minnesota—Governor Orville L. Freeman has appointed a tax study committee composed of representatives of business, labor and agriculture to study the state's revenue laws.

North Carolina—A tax study commission is now functioning. Its method of operation is to have individuals, corporations and associations of taxpayers who wish to make complaints or suggestions concerning the tax structure file at least 10 copies of a brief setting forth their conclusions, and the reasons therefor, with the commission.

Mississippi—A legislative recess committee composed of six state Representatives and five Senators has been authorized to make a detailed study of the existing tax structure of the state, including but not limited to existing revenue laws.

Oregon—A special legislative Interim Tax Study committee is authorized "to make a study and analysis of the tax structure of the state and of all existing and proposed sources of tax revenue, giving full consideration to the present and future needs of and demands upon the state, county and municipal governments and the desirability and feasibility of separating their sources of revenue."

Texas—A study of the Texas tax structure was passed by the last legislature.

Named to ABC Vending Post

The ABC Vending Corporation has increased its board to eight members with the election of David G. Baird as a director. Charles O'Reilly, chairman, also announced Mr. Baird's election to the new office of chairman of the finance committee.

Exchange Student Wins Goldwyn Writing Award

HOLLYWOOD: Miss Lee Hwa Yu, a Chinese exchange student from Formosa, studying journalism at U.C.L.A., has been awarded the 1956 Samuel Goldwyn creative writing award of $1,000 for her short story, "The Sorrow at the End of the Yangtze River." The cash prize and a mahogany plaque were presented to Miss Yu by a brief campus ceremony attended by U.C.L.A. chancellor Raymond B. Allen, Mr. Goldwyn, who established the competition in 1954, and guests from the professional writing world. Second prize in the campus-wide competition went to Mrs. Anita Marateck Wincelberg, Los Angeles, for her original TV script, "The Lemon Marine Pie." She received a check for $250 from Mr. Goldwyn and an engraved plaque.
FOREIGN FILMS GET NEW LEASE ON THEATRE LIFE

. . . Exhibitors now use foreign language pictures as rarely before; see television partly responsible for new trend

by JAY REMER

The breaking of the sound barrier in the atmosphere was infinitely more perilous although it seems not nearly as protracted or opposed as the breaking of the language barrier taking place currently in so many theatres across the country.

The latter phenomenon is not as clearly defined as the former nor is its occurrence as precise or mechanical. As a matter of fact, it has been evolving since the advent of sound when foreign-made pictures were no longer able to compete with the home-grown product. The public, as is so often the case with anything that deviates from the expected or accustomed, has been slow in coming around to the attributes of the foreign film.

New Markets Opening

The art theatre, of course, has filled the need for those people seeking something different (or because it's the "smart" thing to do) but the general exhibitors have shied away from foreign-language films for obvious commercial reasons. The majority just wasn't interested.

However, in recent years and especially today, more and more theatres that never stayed from the Hollywood habit are utilizing product from other countries and in foreign tongues. The reasons for this slow revolution are not diverse or complex. It is a case of simple economics and, according to many of the distributors, a case of supply outstripping demand.

Without intending to disparage the latter medium, it is generally agreed that much of what is shown on television today, be it live or film, is considerably akin to much of what is shown on the big theatre screens today. As William Shelton, vice-president of Times Film Corporation said, "People don't want to see run-of-the-mill entertainment because of it (television). Therefore these specialized films are being more and more utilized."

Richard Davis, president of United Motion Picture Organization (UMPO), which is distributing the fabulously successful "Diabolique," believes that because of television, the public wants something exceptional in a theatre—something offbeat.

As a matter of fact, the public's willingness to accept the offbeat product today, whereas it was less than kindly towards it years ago, has been helped considerably by Hollywood itself. The film capital, realizing it had to do something to offset the post-war hull, began to make films that would have been verboten in other years. "A Streetcar Named Desire," "Gentleman's Agreement," "Come Back, Little Sheba" and more recently "Marty" and "The Rose Tattoo" have proved that picture audiences will attend, and in droves, those films that do not fall into a pattern.

The economics of the industry—that is, fewer and costlier pictures which has resulted in the exhibitors' cry of product shortage—is also forcing the exhibitor to show foreign films. British films, of course, should be even more acceptable but here too, there have been complaints of a language barrier. This, too, is breaking down slowly and with the fairly successful arrival of dubbed films a few years ago and the birth of interest in foreign films currently, there appears to be a welcome and necessary relief to that old devil, product shortage.

Must Be "Universal"

Mr. Davis, who perhaps should be the most enthusiastic of the distributors, tem- pers his joy by saying that the subject matter of any film should be "simple and universal." That is why American pictures, he believes, do so well in Europe, because their stories are so international in theme.

Two other theories advanced for the rejuvenation of the foreign film are generally bad business at the box office and the increased sophistication of the public. While neither of these are believed to be as important as or basic as the others, there is a certain degree of validity to them.

The former is a moot point as many exhibitors are not suffering from such a plague, but where it is in evidence, the booking of foreign films has, surprisingly, been helpful. Audience sophistication undoubtedly has increased over the years due, perhaps, to the increase in the maturity of Hollywood films and also to the increased educational advantages offered to so many of the young people today. And they, after all, are vitally important, now and tomorrow, to the industry. But as one distributor said, "The only sophistication needed is the ability to read English titles."

Edward Harrison, who has distributed such acclaimed films as "Gate of Hell" and "Sacchetti," summed it up succinctly when he said that general theatres look for pictures that make money. And exhibitors agree with that, "even if the dialogue is in Sanskrit."

Art Theatre Growing

An exceptionally positive result of this new-found fertility of the foreign and/or offbeat film is the emergence of the art theatre. All the distributors agree (and who should know better?) that these theatres are growing numerically all the time.

Some of the reasons advanced are that the fare they provide cannot been gotten on television and the basic overhead is lower.

An interesting sidelight is the possible emergence of the major distributors as outlets for foreign films. Edward Kingsley, who heads Kingsley International Pictures, and in charge of Columbia's new specialized film department, has been found in the German picture, "The Last Ten Days." He describes it as an exploratory project but if it proves to be successful more doors will be open than ever before. There have been isolated cases before including KKO's release of the Japanese film, "Rashomon" and, of course, the many British films, but this appears to be the first concerted effort on the part of a major.

Among the films that have had more than average success (and, for foreign films, unprecedented success) are "Anna," which, with its dubbed version, has had approximately 4,000 dates, and according to its distributor, I.F.E.: "Paixan," which played many circuits; "Gate of Hell," and now of course "Diabolique," whose business has proved phenomenal.

Soon to be released by the various companies are films whose names may not be familiar now but which may prove to be as good crowd-pleasers as their predecessors, according to the current trend. They include Columbia's "Seven Samurai" and "The Doctors"; Kingsley's "We Are All Murderers"; I.F.E.'s "The Con Men" and "Lost Continent"; Times' "Nana" and "Royal Affairs in Versailles"; Continental's "The Snow Was Black" and UMPO's "The Light Across the Street" and Rene Clair's "Les Grand Maneuvers."

All this should be good news for exhibitors, in art or general theatres, and if only a few prove to be successful, their shouts of "magnifique," "bravo," "ole" and "vander haken" should help keep breaking down that once formidable language barrier.

"RICHARD" GROSS REPORTED GOOD

"Richard III," which was the first major film to be shown first on television and then on the theatre screen, has just concluded its initial engagement in New York. This British film, made by and starring Laurence Olivier, had a good run of 11 weeks at the small-capacity Bijou theatre and is reported to have averaged $1,000 gross per day during its run. More dates are scheduled for the film soon, according to Lopert Films, its distributor.
C.E.A. ATTACKS FILM TV SALE

. . . British showmen, in annual meeting, see threat to trade in backlog sale; study circuit plan to increase admissions

by PETER BURNUP

BLACKPOOL, ENGLAND: While 1,200 film men (and their wives) had a good time at the annual convention of the Cinematograph Exhibitors Association here last week, serious business was attended to and far-reaching decisions were taken.

First on the agenda of CEA's general council was the "threat" to theatre prosperity—as many exhibitors see it—of the spate of sales of backlog libraries of films by American producers to television interests. They aim to put a curb on the process so far as the council is concerned, and, as it happens, exhibitors here are in a particularly strong bargaining position for that.

Pact with BBC

They have a firm agreement with both the BBC and the commercial TV networks limiting the time allowed to excerpts of current films and to TV film "interest" programmes. They are disposed now to permit both television concerns to screen up to 12 new films annually from a selected pool of 20, but on the strict condition that the TV people will have no truck with those old films now so sedulously peddled by American traders.

That is an ostensible reversal of the policy laid down a year ago at CEA's Llandudno convention, which called for a boycott of distributors who traded with TV, but in essence it is a continuance thereof. General Council instructed its officers to call for an early meeting of the trade's Four Associations' Committee which would, so exhibitors believe, implement the new suggestions. In any event, it seems obvious that wholesale unloading of old films to TV will be forbidden here.

General Council turned its attention then to the implications involved in the announced intention of the major circuits to increase admission prices in their theatres. There were those delegates who thought the decision ill-timed, seeing that the House of Commons has yet to deliberate on the two amendments to the Finance Bill which would give tax relief to hard-pressed small exhibitors.

Epitomising these malcontents' objections was one speaker who feared that Parliamentarians would now be asking: "Why have the motion picture people been worrying us for all these months when they have had in their own hands the means of putting their house in order?"

Those objections were overruled, for it is now obvious, in the present inflationary spiral, that price increases are now inevitable. Forward-looking theatre men are more concerned with the possibility that the rise in prices would produce higher film rentals and that the benefit of the increased box office "take" would go to distributors rather than exhibitors.

They now demand that the joint CEA-KRS committee forthwith discuss an adjustment of break figures in rental sliding scales. The Association's officers were instructed to seek an early convening of the joint committee in that regard.

Urges Use of Screen

The subsequent debate on the trade's entertainment tax campaign generally was enlivened by an impassioned, vehement speech by Yorkshire's Jack X. Prendergast. He demanded now that exhibitors use their own screens to tell their patrons of the industry's plight due to the refusal of the Chancellor of the Exchequer to accord them tax relief and of the reasons for the price increases.

The cinema-screen, Mr. Prendergast cried, is the world's most potent instrument of propaganda, as the Government found in the direst days of the war. "Let's use it for ourselves," he said.

Mr. Prendergast's unorthodox plea manfully disturbed the patrons at the top table of General Council for they saw deep waters ahead if the screens were used for the industry's own propaganda. The Prendergast proposal was discreetly referred for consideration by the Association's officers. But more undoubtedly will be heard of it in the near future.

The Blackpool Convention to the outer world might have been more notable for its glitter and glamour than for the solemn business. Nevertheless, far reaching decisions were made, not only in the public debate of General Council but in back stage discussions.

BRITISH FILMS DOWN TRADE BOARD REPORTS

LONDON: The Board of Trade announced here this week that 73 full-length British feature films had been registered in the year ended March 31, compared with 94 British features registered in the like period in the previous year. However, the number of foreign features registered rose from 265 for the year ended March 31, 1955, to 272 for the year ended March 31, 1956. Of the total 272 films from abroad, 208 were American, 28 French and 16 Italian.

NATKE Hits Government Trade Policy

by WILLIAM PAY

LONDON: Members of the National Association of Theatrical and Kiné Employees at their annual conference in Edinburgh approved a resolution condemning the Government's economic policy and instructing their executive group to seek a two-week and a month's paid holiday for all members of the entertainment industry.

Speaking at the conference, Sir Tom O'Brien, M.P., general secretary of the union, welcomed the major circuits' decision to increase seat prices. He said: "Fares of all kinds, postal charges, coal, gas, electricity, rents, etc., have all gone up and have been passed on to the public. Why should the cinema workers of Britain have to suffer low wages because the cinema exhibitor cannot pass on to the public his genuine increased costs of operating the cinema?"

"We must remember," he added, "that the exhibitor will retain only one penny threepfarthings of that sixpence increase. The rest goes to the Treasury in tax. This is monstrous."

Sir Tom also referred to the industry's product shortage. "One false move on our part could easily close one-half of the British cinemas," he said. "We have not the product, rightly or wrongly, to keep open our British cinemas by our own resources, however desirable that may be.

"When we talk about producing British films portraying the British way of life, we should all think of that ideal as commendable, but we must remember that cinema-goers in Europe, Asia, South America and the Far East are not much concerned in paying to see the British way of life."

"The United States has found the answer to satisfy the cinema-goers of their own nation and of many other countries. If the British industry has not succeeded it is no use crying stinking fish against any other country which has succeeded. Many British film production companies complain that they do not get sufficient screening time in the U.S. Good films, wherever they are produced, have a ready market anywhere. I must confess that the British films themselves fall short and are to blame for the lack of enthusiasm among American cinema-goers for our own films," Sir Tom concluded.

Buys Drive-in

Lloyd J. Wineland, president of the Wine- land Theatres, has announced the acquisition of the Hillside drive-in theatre, 6200 Marl- borne Pike, Maryland. The new modern drive-in is the second addition to the Wine- land circuit in the past year.
THE GREATEST
WESTERN EPIC OF THEM ALL!
THESE PARDNERS, MARTIN & GREATEST MONEY-MAKING ATT

DEAN SHOWS JERRY THE ROPES on how things are done out in the cactus country.

EVERYTHING POINTS TO TROUBLE for Jerry, a lone sheriff, in a pack of bad hombres.

WAGON WHEELS—WHO NEEDS 'EM? Jerry just belly-wops his way across the wide, open spaces.

COLOR BY TECHNICOLOR

DEAN MARTIN and JERRY LEWIS
Co-starring

LORI NELSON • JEFF MORROW

with JOHN BARAGREY • AGNES MOOREHEAD • Produced by
Screenplay by SIDNEY SHELTON • Screen Story by JERRY DAVIS
Songs by SAMMY CAHN and JAMES
LEWIS, IN THE ABSOLUTELY RACTİON THEY'VE EVER MADE!

NO SQUARES AT THIS SQUARE DANCE as everybody joins in singing the hit, "Buckskin Beauty."

DEAN ROUNDS UP THE GALS and sings the romantic number, "Me 'N' You 'N' The Moon."

THE BOYS KILL 'EM WITH GAGS in their singing-est, funniest, money-est picture ever!

PARDNERS

JACKIE LOUGHREY

PAUL JONES • Directed by NORMAN TAUROG

Based on a Story by MERVIN J. HOUSER • Choreography by NICK CASTLE

VAN HEUSEN • A Paramount Release

ONE OF YOUR BIG SUMMER HITS—FROM PARAMOUNT!
Republic Top Sales Staff Is Realigned

A complete executive realignment of Republic Pictures' distribution setup is taking place in the wake of the recently announced 60-day option obtained by B. G. Cantor, Hollywood investment banker, to purchase the holdings in the company held by Herbert J. Yates, president.

Three top distribution executives left the company early this week—Walter Titus, Jr., John P. Curtin, eastern division manager, and Edmund Grainger, southern division manager. Mr. Titus is being transferred from Republic to an executive post with Consolidated Film Laboratories, the associate company. Mr. Curtin and Mr. Grainger have not as yet made announcements of their future plans.

Conferences concerning the auditing of the Republic books and records were taking place in New York this week between Mr. Cantor, president of Cantor, Fitzgerald & Company of Beverly Hills, and Joseph D. Blu & Company, certified public accountants and specialists in corporate analysis. Mr. Cantor came to New York this week specifically to confer with the auditing firm. Under the option agreement, he would purchase a minimum of 650,000 shares at a maximum of 800,000 shares at $12.50 a share from Mr. Yates and his associates.

The Republic sales department continues to be directed by Richard Altschuler, director of world-wide sales for the company. He is expected to be assisted by John Alexander, western division manager, who will be transferred to the home office, and by his present assistant, Steven Dorsey. Also leaving Republic is Steve Edwards, director of advertising and publicity for the last 15 years. In all, about 30 people have left the company, with the advertising-publicity department reduced to a half-dozen people. Beatrice Ross, publicity manager, remains.

Wider Circulation Planned for "Kane"

Because of the strong business done by "Citizen Kane," since it went into limited art house re-release in March, RKO will give the Orson Welles production wider circulation but still carefully-selected bookings, it was announced by Walter Branson, RKO's vice-president in charge of world-wide distribution. "We are satisfied that there is public acceptance of this unusual picture in the proper theatres, and we feel that by continued careful handling on a very selective basis, appreciable revenue can be realized for exhibitors," Mr. Branson stated. In situations where "drawing power, location or policy" are conducive to a profitable engagement of the film, theatres other than art houses will be considered, the executive explained.

LIST—ED ON THE BIG BOARD

NOT TOO YOUNG to begin making money. That's Vicki Laura List at the "Big Board" (The New York Stock Exchange) last week, as she ordered 100 shares of List Industries, making its Exchange debut. It formerly was RKO Industries. With five-year-old Vicki Laura are her parents, Mr. and Mrs. Albert A. List, and James Crane Kellogg, chairman of the exchange. The company's stockholders, meeting in New York last week, voted the name change. Mr. List owns 47 per cent of the outstanding stock. The company has as principal subsidiaries the 83-theatre RKO circuit and the Gera Corp. Three new directors named last week are William J. Durocher, Gera vice-president, and also president of its U.S.F.-Aspinook division; Mrs. List, and Anthony Scala, vice-president of Gera and of its Chatham Electronics division.

Suzan Ball Memorial Cancer Fund Announced

The Suzan Ball Memorial Fund for Cancer Research, to provide funds for both research and treatment for persons suffering from cancer and leukemia at the City of Hope, near Los Angeles, was announced June 5 at a press conference in New York. On hand were June Allyson and Dick Powell, national co-chairmen of the drive, and Richard Long, husband of the late actress, in whose memory, a short film has been produced to lack the drive. Shelley Winters is honorary chairman of the drive in the New York area for the month of June, and Leonard Ginsberg is eastern regional chairman. The conference was held at the Universal-International home offices.

Arkansas ITO Elects J. Fred Brown Head


Ran Safety Drive

NEW BRITAIN: Peter Perakos, Jr., of Perakos Theatre Associates circuit here, recently concluded a safety promotion campaign at the Arch Street theatre here with what he termed "encouraging results." He distributed over 700 safety award passes to the theatre to youngsters who were observed to be best demonstrating various traffic safety precautions.
United Artists Week
Scheduled for July 1-7

United Artists Week, an intensive book-
ing drive aimed at placing a U.A. release in
every theatre in the United States and
Canada, has been set for July 1-7, it is an-
nounced by William J. Heineman, vice-
* president in charge of distribution. Involv-
ing a strong concentration of quality prod-
uct, the sales effort will be supported by each
of the 32 exchanges in the domestic ter-
itory’s two divisions and seven districts.
James R. Velde, general sales manager, is
directing the field phase of the campaign.
Cash prizes for United Artists Week will
go to the three winning exchanges. A roster
of special accessories is being prepared for
the U.A. Week push. These include banners,
posters and brochures for exhibitor mailings.
The lineup of product involved in the spe-
cial one-week drive includes CinemaScope
spectacles, suspense thrillers, screen versions
of Continental’s Westerns and adventure films, with heavy promotional backing from
U. A.’s 1956 ad-publicity-exploitation budget
of $7,500,000.

Continental Distributing
Gets 3 British Films

Two J. Arthur Rank-Ealing Studios pro-
ductions, “The Ship That Died of Shame”
and “The Love Lottery,” and a new French
comedy, “Paris-Canaille,” have been an-
nounced by Walter Reade, Jr., chairman of
the board, and Frank Kassler, president of
Continental Distributing, Inc. They are the first
thirteen films acquired by Reade during his
recent month’s trip to Great Britain and the
Continental. These represent only the
first step in building up Continental’s 1956-
57 program of top European product, of
which further details will be announced shortly.
The three films will be released before the end of 1956, while the
balance of Continental’s new product will be
announced as soon as current negotia-
tions are completed, Mr. Reade and Mr.
Kassler stated.

Degree to Zanuck

Darryl F. Zanuck will be awarded an
honorary degree of Doctor of Humanities
from the University of Nebraska at the
school’s annual commencement ceremonies
June 11 in Lincoln, it is announced. The
executive, a native son, is the first from
the amusement world to receive this honor
from the midwestern institution.

To Reissue Two

“Brute Force,” one of the top grossers
of 1947 and starring Burt Lancaster, has
been teamed with “Naked City,” of 1948,
for DCA redistribution, it is announced by
Irving Wormser and Arthur Sachson, DCA
sales executives. These acquisitions bring
DCA’s total to eight films either in release
or soon to be released for the first six
months of the year.

Hollywood Scene

HOLLYWOOD BUREAU

Due perhaps in part to the midweek holi-
day, first to be experienced since the produc-
tion branch of the industry went on a five-
day week, the total slacked off to 32 features
in work, the completion of seven and the
start of four.

Only one of the major studios launched a
picture. That was 20th-Fox, whose
Buddy Adler started “Anastasia” in London. It has Ingrid Bergman, Yul Brynner, Helen
Hayes and Akim Tamirov in the cast di-
rected by Anatole Litvak. It is going in
CinemaScope and DeLuxe color.

Three independent producers started
shooting pictures for United Artists release.
Bryna Productions began photographing
“Spring Reunion,” in which bonding Betty
Hutton rejoins her screen career with Dana
Andrews, Laura LaPlante and Gordon Jones
alongside. Jerry Bresler is the producer,
Robert Pirosh the director.

Earhsar Productions turned cameras on
“Durango,” directed by Jules Bricken, with
Jeff Chandler and Julie London in principal
roles.

Orion-Nova Productions started filming
“Twelve Angry Men,” one of the best tele-
vision plays ever produced, with Henry
Fonda and Lee J. Cobb among the twelve
principals. Reginald Rose is the producer
and Sidney Lumet is directing. It is being
filmed in New York.

ON THE SET

Dudley Nichols and Nat Holt have agreed to
form a producing company with Mr.
Nichols writing the screenplay for the first.
“Outlaws in Town.” . . . Paul Douglas will
co-star with Bob Hope in Paramount’s
“Beau James,” the biography of James J.
Walker. . . . New castings at RKO include
Rod Steiger, Sarita Montiel, Ralph Meeker
and Brian Keith in “Run of the Arrow,”
and Cameron Mitchell and Glynis Johns in
“The Day They Gave Babies Away.” . . .
Title changes on two 20th-Fox films have
been announced. “One in a Million” is now
“Bigger Than Life” and “The Day the Century
Ended” is “Between Heaven and Hell.” . . .
The British company, Wilcox-
Neagle Productions, will join RKO in the
production of “The Sitting Duck” starring
Richard Todd. . . . Robert L. Jacks, in-
dependent producer, has purchased the novel,
“Breakaway.”

RKO to Film Verne Classic

Hollywood: Jules Verne’s “Journey to the
Center of the Earth,” will be brought to the
screen as one of RKO’s major produc-
tions in 1957, it was announced over the
weekend by William Dozier, vice-president in
charge of production. Stanley Rubin will
produce, and Eugene Lourie will direct.

IN PRODUCTION:

STARTED (4)

UNITED ARTISTS

20th Century-Fox

Anastasia

(CinemaScope; De Luxe Color)

AMERICAN INTERNATIONAL

The She-Creature

(Golden State Prod.)

MGM

Tea and Sympathy

PARAMOUNT

Three Violent People

(VistaVision; Technicolor)

COMPLETED (7)

RKO RADIO

One in a Million

(CinemaScope; De Luxe Color)

20th Century-Fox

One in a Million

(CinemaScope; De Luxe Color)

UNITED ARTISTS

Fort Laramie

Bel-Air Prod.)

SHOOTING (28)

ALLIED ARTISTS

20th Century-Fox

Best Things in Life Are Free

(CinemaScope; De Luxe Color)

The Last Wagon

(CinemaScope; De Luxe Color)

The Day the Century Ended

(CinemaScope; De Luxe Color)

UNITED ARTISTS

The King and Four Queens

(Russ-Fied Prod.; Color)

Dance With Me Henry

(Bob Goldstein

Mark of the Apache

(Bel-Air Prod.)

The Big Boodle (Lewis

Blumberg Prod.)

Pride and the Passion

(Kramer Prod.; Vista-

Vision; Technicolor)

UNITED ARTISTS

The Incredible

Shrinking Man

Mister Cory

(Technicolor)

Tammy (CinemaScope;

Technicolor)

WARNER BROS.

The Girl He Left Behind

The Old Man and the Sea

(The WarnerColor)

The Wrong Man (Alfred

Hitchcock Prod.)
FROM THE STUDIO THAT BROUGHT

NOW...THE FIGHTING SAGA OF THE MEN WHO

Away All

A Universal-International Picture starring

JEFF CHANDLER • GEORGE NADER

co-starring KEITH ANDES • RICHARD BOONE • JOCK MAHONEY

JOHN McINTIRE with FRANK FAYLEN
YOU "TO HELL AND BACK"

HURLED THE BATTLE CRY OF THE SOUTH PACIFIC...

Boats!

COLOR BY TECHNICOLOR
IN VISTAVISION
Motion Picture High-Fidelity

JULIE ADAMS • LEX BARKER
WILLIAM REYNOLDS • CHARLES McGRAW

Directed by JOSEPH PEVNEY • Screenplay by TED SHERDEMAN • Produced by HOWARD CHRISTIE
**Columbia's Net Profit $1,855,000**

Columbia Pictures has announced comparative consolidated earnings statements for the periods ending March 31, 1956 and March 26, 1955. For the 40 weeks ended March 31, 1956, the company has announced a net profit before taxes of $3,314,000 and a net profit for the period of $1,855,000.

For the 39 weeks ended March 26, 1955, the net profit before taxes is $5,990,000 and after taxes $3,655,000. The earnings per share of common stock after preferred stock dividends, for both the current year and the prior year, are based on the 1,067,327 shares which were outstanding on March 31, 1956.

**Jean Hersholt, Screen Veteran, Dies at 69**

_HOLLYWOOD:_ Jean Hersholt, 69, well known and respected actor best remembered for his “Dr. Christian” series, died here June 2 of cancer. For 20 years Mr. Hersholt headed the Motion Picture Relief Fund and for five years was head of the Academy of Motion Picture Arts & Sciences. He is widely credited with implementing the solid reputation enjoyed by the Academy today. A pioneer in the industry, he began his 50-year career in Danish comedies in 1906, appearing in his first American film in 1913. Among his better known films were “Greed,” “Viennese Nights,” “Stella Dallas,” “Grand Hotel,” “Abe’s Irish Rose” and “The Country Doctor.” A founder of the Motion Picture Country Day Home, he directed it 18 years. Among the many honors bestowed on him were a knighthood from his native Denmark, two special film Oscars, honorary degrees from four American colleges and, last month, a testimonial from his own people of Hollywood.

**Robert F. Withers, 61**

_KANSAS CITY:_ Robert F. Withers, 61, president of Republic Midwest Film Distributors, died here May 28. For 30 years, Mr. Withers had been a partner of Elmer Rhoden, president of National Theatres, in the theatre holding as well as a ranch. He was also a member of the board of directors of Commonwealth Theatres, a chain operating houses in Missouri, Kansas, Arkansas and Nebraska. He had been with Republic Midwest since 1935.

**C. C. Burr**

_HOLLYWOOD:_ C. C. Burr, 66, one of the pioneers of the industry, died June 4 here following a long illness. He entered the business in 1913 with Famous Players-Lasky, forming his own company in 1918 to produce two-reels starring Johnny Hines. Later he produced features for Metro, Fox, Columbia, Monogram and others.

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**Box Office Champions For May**

The box office champions for the month of May, listed alphabetically below, are selected on the basis of reports from key city first run theatres throughout the country.

**The Birds and the Bees** *(Paramount)*

_VistaVision*


**Forbidden Planet** *(Metro-Goldwyn-Mayer)*

CinemaScope


**The Harder They Fall** *(Columbia)*

Produced by Philip Yordan. Directed by Mark Robson. Written by Philip Yordan (based on a novel by Budd Schulberg). Cast: Humphrey Bogart, Rod Steiger, Jan Sterling, Mike Lane, Max Baer, Jersey Joe Walcott, Edward Andrews, Harold J. Stone.

**The Man in the Gray Flannel Suit** *(20th Century-Fox)*

CinemaScope


**Serenade** *(Warner Bros.)*


**The Swan** *(Metro-Goldwyn-Mayer)*

CinemaScope


**John D. Jones**

_SAN ANGELO, TEXAS:_ John D. Jones, 67, local theatre executive who built most of San Angelo’s film houses, died here May 30. All of his 44-year career was spent in Texas, most of it involved in the growth of the Robb and Rowley circuit. Until his death Mr. Jones managed the holdings of the Rowley group, operating as Concho Theatres, Inc., and San Angelo Theatres, Inc.

**Lawrence Brueninger**

_TOPEKA, KANSAS:_ Lawrence H. Brueninger, who retired last March 21 as city manager of Fox-Midwest Theatres in Topeka, died here last week. For 33 years he had been a theatre owner and manager here. He entered the theatre business in St. Joseph, Mo., after World War I.

**Mabel Fay Clark**

PROVIDENCE: Mabel Fay Clark, 80, sister of the well known Rhode Island exhibitor, Edward M. Fay, and mother of Albert J. Clarke, former Providence Majestic manager and now manager of a Springfield, Mass., theatre, died here June 4. Mrs. Clark was a well known club woman and nationally prominent in music circles.

**Jack Langan**

_KANSAS CITY:_ Jack Langan, former branch manager of the Universal International exchange in Kansas City for 26 years, died here May 30. Mr. Langan retired from the manager’s post a year ago because of ill health. In addition to his Kansas City period, he spent 15 years in the picture business.
THE MARK HELLINGER ESTATE IS PROUD TO ANNOUNCE THAT D.C.A. WILL DISTRIBUTE -

2 OF Mark Hellinger's GREATEST!

MEN CAGED
ON THE INSIDE...
driven by the thought
of their women
on the loose!

BURT LANCASTER
IN

Brute Force

The Soul of a City
HER GLORY STRIPPED!
HER PASSIONS BARED!

starring
HOWARD DUFF
BARRY FITZGERALD
DOROTHY HART
DON TAYLOR

NOW READY FOR BOOKING: Contact your nearest D.C.A. exchange
Film Festival In Ireland A Success

by T. J. M. SHEEHY

CORK, IRELAND: The International Film Festival in this ancient Irish City came to a successful conclusion in late May with awards to international winners after showings of films from such countries as India, England, Italy, Egypt, Norway, France, Pakistan, the United States, New Zealand, Canada, Japan and Ireland.

Awards were presented by Sean T. O'Ceallaigh, President of Ireland, to such winners as: Sachiko Hidari, Japanese actress, for "I Am on Trial"; Yves Missard for his role in "The Missionary" and Pietro Gemi for his direction of the Italian film, "The Railwayman." Best documentary was "The Rival World," produced by an Englishman, Stuart Legg and directed by a Dutchman, Bert Haanstra. Best feature film was a French offering, "The Amateur Killers."

In addition to the St. Finbarr and the Silver Harp awards a number of Certificates of Merit for special qualities were awarded. Those honored: The Canadian short film, "The Shepherd"; the Italian film, "Woman of the River," and the American, "I'll Cry Tomorrow" with special reference to "the collective high quality of the acting" in the MGM production, including that of Susan Hayward, Jo Van Fleet and Richard Conte.

Chairman of the Cork Tostal Council, which sponsored the festival, is Patrick McGrath, Cork's lord mayor. Vice-chairman is Augustine A. Healy. Organiser was Dermot H. Breen.

Industry Golf Tourney To Have Big Turnout

A record turnout from all branches of the entertainment industry is expected at the Fifth Annual Film Industry golf tournament sponsored by Cinema Lodge of B'nai B'rith at the Vernon Hills Country Club, Tuckahoe, N. Y., June 14, it is announced by Martin Levine, tournament chairman and co-chairman Harold Rinzler and Marvin Kirsh, following a count of initial entries. Robert K. Shaprio, Cinema Lodge president, and past presidents Max Youngstein and Burton Robbins joined in urging participants to make early reservations. Among those who have already entered are: William J. Heineman, James Vehle, Hugh Owen, Len Graenberg, Edward L. Fabian, Solomon Straussberg, Morris Straussberg, Stanley Kobert, Emanuel Frisch, Joe Malemow, Charles Okum, Joseph Felder, Dr. Arthur Epstein, Harry Goldstone, George Hornstein, Philip Flaxnick, Joseph Wohl, Joe Ingher, Joseph Sugar, Martin Kornbluth, Saul Gottlich, Herman Ripp, Bernard Brooks, Norman and Alan Robbins, and Irving Dollinger.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key cities of the nation for the week ended June 2 were:

Albany: MAN WHO KNEW TOO MUCH (Par.); THE SEARCHERS (W.R.);

Atlanta: FOREIGN INTRIGUE (U.A.); THE HARDER THEY FALL (Col.); On THE THRIVAL SPACE (20th-Fox ); THE SEARCHERS (W.B.);

Baltimore: D-DAY THE SIXTH OF JUNE (20th-Fox); THE SEARCHERS (W.B.);

Boston: MAN WHO KNEW TOO MUCH (Par.); RETURN OF DON CAMILLO (I.F.E.);

Buffalo: BOLD AND THE BRAVE (RKO); D-DAY THE SIXTH OF JUNE (20th-Fox); FOREIGN INTRIGUE (U.A.); THE SEARCHERS (W.R.); 3rd week.

Cleveland: BHOWANI JUNCTION (MG M); MAN WHO KNEW TOO MUCH (Par.); RED SUNDOWN (U-I); TERROR AT MID-NIGHT (Rep.); THE SEARCHERS (W.B.); 2nd week.

Denver: DOCTOR AT SEA (Rep.); MAN WHO KNEW TOO MUCH (Par.); THE RACK (MG M); THE SEARCHERS (W.B.);

Des Moines: THE SEARCHERS (W.R.);

Detroit: FORBIDDEN PLANET (MG M); THE SEARCHERS (W.R.); 2nd week.

Hartford: COCKLESHELL HEROES (Col.); 2nd week; DIABOLIQUE (UMPO) 6th week; FOREIGN INTRIGUE (U.A.); MAN WHO KNEW TOO MUCH (Par.); THE REVOLT OF MAMIE STOVER (20th-Fox) 2nd week; THE SEARCHERS (W.B.); 2nd week; 23 PACES TO BAKER STREET (20th-Fox).

Indianapolis: ALEXANDER THE GREAT (U.A.); MAN WHO KNEW TOO MUCH (Par.); THE SEARCHERS (W.R.);

Jacksonville: D-DAY THE SIXTH OF JUNE (20th-Fox); GREAT DAY IN THE MORNING (RKO); PRICE OF FEAR (U-I); THE SEARCHERS (W.B.); 2nd week.

Kansas City: THE LADYKILLERS (Cont.) 3rd week; MAN WHO KNEW TOO MUCH (Par.); 2nd week.

Memphis: BIRDS AND THE BEES (Par.);

Miami: BHOWANI JUNCTION (MG M) 2nd week; OKLAHOMA (Magn a) 14th week; WHILE THE CITY SLEEPS (RKO).

Milwaukee: OKLAHOMA (Magn a) 6th week; THE REVOLT OF MAMIE STOVER (20th- Fox); THE SEARCHERS (W.B.);

Minneapolis: MAN WHO KNEW TOO MUCH (Par.);

Oklahoma City: MAN WHO KNEW TOO MUCH (Par.); 2nd week; THE SEARCHERS (W.R.); 2nd week; SONG OF THE SOUTH (B.V.); (Reuse); 23 PACES TO BAKER STREET (20th-Fox) 2nd week.

Philadelphia: JUBAL (Col.); 2nd week; THE MAN IN THE GRAY FLANNEL SUIT (20th- Fox) 6th week; MAN WHO KNEW TOO MUCH (Par.); 2nd week; THE SEARCHERS (W.B.);

Pittsburgh: ALEXANDER THE GREAT (U.A.); D-DAY THE SIXTH OF JUNE (20th-Fox); THE LADYKILLERS (Cont.) 5th week; MAN WHO KNEW TOO MUCH (Par.); 2nd week; TOUCH AND GO (U-I); TOY TIGER (U-I).

Portland: MAN WHO KNEW TOO MUCH (Par.); THE REVOLT OF MAMIE STOVER (20th-Fox) 3rd week; THE SEARCHERS (W.R.);

Providence: DIABOLIQUE (UMPO) 4th week.

Toronto: THE HARDER THEY FALL (Col.); 2nd week; THE MAN IN THE GRAY FLAN- NEL SUIT (20th-Fox) 3rd week; MEET ME IN LAS VEGAS (MG M).

Vancouver: THE HARDER THEY FALL (Col.);

Washington: BHOWANI JUNCTION (MG M); MAN WHO KNEW TOO MUCH (Par.); PICNIC (Col.); 16th week; THE SEARCHERS (W.R.).

Pennsylvania Drive-in Fighting Blue-Laws

READING, Pa.: Theatre operators around the country are focusing their attention on a small township in Berks County, South Heidelberg, where Pavilion Drive-in Corp.--with the whole-hearted support of the populace—is currently fighting the "Blue Laws" which prohibit Sunday films there. The residents, a spokesman says, feel they need the revenue from theatre amusement taxes plus the substantial real estate taxes that come from the $300,000 installation. If Pavilion, through its Sinking Spring Drive-in theatre, is successful in its current flight, the corporation feels, according to a representative, that it will be striking a blow for theatre operators across the nation.

Kingsley Asks Censor Reversal on "Lover"

Edward L. Kingsley has announced that papers were served recently on the Commissioner of Education in Albany petitioning the Board of Regents to reverse the decision of the New York censors denying a license for the exhibition of "Lady Chatterley's Lover." The French film version of the controversial D. H. Lawrence novel, starring Danielle Darrieux and Leo Genn, was recently acquired by Kingsley International Pictures from Orsay Films, S. A., of France, for distribution in the United States. Ephrain London, legal expert on film censorship and constitutional law, who drew up the petition, has been retained to conduct any future court action that may be taken.
The National Spotlight

ALBANY
Jules Perlmutter titled, re-ramped, gravedol and oiled, new-screened and loud-speakered, and repainted the Star-Lite drive-in, Water town, before opening it on lease. Continuing to expand, the Albanian is buying and book ing General Stark, Bennington. The Hart Estate... Variety Club's 15th annual golf tournament June 25 will also feature swimming, games, a dinner and a show for $10. Chief banker Harold Gabbi love is setting the entertainment; former chief banker Nate Winig serves as general chairman; Simon Baeker has charge of a drawing. . . Kirk Douglas, whom Tent 9 honored with a dinner in March, 1955, came here with Mrs. Douglas to visit his mother and sisters. . . Two promotions from door man to assistant manager: Neil Sorenson, at the Ritz, and George Hogan, at the Delaware. . . Penn advance from reviewer to assistant director, Motion Pic ture Division, State Education Dept., June 7.

ATLANTA
Al Rook, FBO Booking Service, checked back in his office after a trip to Jackson ville. . . President Ed Stevens, Stevens Pictures. is back after a business trip to Chicago. . . James R. Bramlett, 69, retired stage manager and head electrician at Loew's Grand for the past 40 years, died at his home here. He received his 50-year pin from the IATSE just one week before he died. . . H. L. Holbrook is the new owner of the Oxford theatre, Oxford, Ala. It had been closed for the past few months. . . E. R. Hood, 79, father of Elmo Finley of the accounting department of United Artists, died at his home here. . . Mrs. Evelyn Jarrett, formerly with Allied Artists, has returned to the row after several years. . . Bailey Theatres, with headquarters in Atlanta, has added two theatres to the circuit: the Roxy and the Twinlite Drive in, Lakeland, Fla. . . Alice Parks has resigned as secretary to Johnnie Harrell, buyer for Martin Theatres. Ann McNeely has replaced her. . . Mrs. Ray Collins, secretary to district manager Jimmy Frew of Universal, and her mother are back after a vacation spent in Florida.

BALTIMORE
Les Conter, former manager of the Hippodrome theatre, is now managing the 5 West for the Schawer Circuit. . . Stanley Stern, former manager of the Play house, has returned at manager of E. M. Loew's Governor Ritchie drive-in Glen Burnie. . . George Daramoss, Crit theatre manager, is in Sinai Hospital as the result of a heart attack. . . Otto Niquet, many years a projectionist, died at home recently after an illness. . . Bernice Seaman, former theatre manager in Baltimore, has been appointed manager of Bay Shore Park, an amusement and bathing park located on the Chesapeake Bay. . . The Park Theatre, Cresapton, Maryland, has closed for the summer. . . The Variety Club Tent 19 has set July 27-Aug. 2 for its second annual sponsorship of "Ice Capades" at Baltimore Memorial Stadium.

BOSTON
Clarence Greene, producer of UA's "UFO" was in town recently for press interviews and a luncheon at the Ritz Carlton. "UFO" is scheduled to open this month at the Metropitan. . . Jeffrey Hunter and Virginia Leith featured in UA's "Kiss Before Dying" had breakfast with the press June 4, and made live TV appearances to plug the film which has its world premiere at Loew's State and Orpheum theatres, June 6. . . The Rook, bought in charge of both affairs. . . A unique last minute switch in plans sent "The Searchers" originally advertised for the Paramount and Fenway theatres into the Met on Memorial Day, and "The Bold and the Brave" scheduled for the Met into the twin theatres. . . The Oxford drive-in theatre, Oxford, Mass., has added a miniature 18-hole golf course, the first time this has been done in New England. A new "Kiddiekab" section was completed in time for the Memorial Day trade. Larry Capello is manager of the theatre. . . R. E. Said, producer of the Jamestown, R. I. theatre has been re opened by William E. Dailey. . . Mr. and Mrs. William Sullivan have closed their Esplanade, N. H., theatre. . . Ralph Iannuzzi, northeast manager of Warner's, is recovering from successful surgery at the New England Deaconess Hospital. . . Mrs. Edna Hall has reopened her Brooks theatre, Brooks, Me., with the support of the local Lions Club and twelve merchants who helped raise $1,000 to open the theatre.

BUFFALO
Arthur A. Rose, manager of the local branch of Buena Vista Film Distribution Co., Inc, just back from a vacation in New Orleans and Miami Beach, put on a special invitational screening of "The Great Locomotive Chase" Tuesday evening in the Motion Picture Pictures screening room in Pearl Street and received a lot of laudatory comments on the picture. . . Much attention was attracted to the front of the Paramount theatre last weekend by a big U. S. Army tank placed there as a balletooh stunt in behalf of "The Bold and the Brave" with uniformed soldiers manning it. The local U. S. Army recruiting service also put out several hundred posters tieing in the picture with the recruiting campaign. . . June Jorgensen, secretary of office manager Marion M. Ryan at the MGM exchange, is vacationing in Virginia Beach and Barbara Thomas is a new biller in the same office. . . Dolores Del Rio in "Revenge," a real oldie, was shown last weekend in the Dryden theatre of the George Eastman House in Rochester. . . Melody Fair opens June 15 at Winfield Park in North Tonawanda. When the musicals-in-the-round tent will present "Plain and Fancy." This will be followed by "The King and I," which will be presented about the same time as the film version is being released around the country. Robert T. Murphy, manager, Century, invited former members of the First and Fourth Infantry Divisions and the 101st and 82nd Airborne Divisions to see "D-Day," at a special show of the Buffalo Evening News, which sheet gave the stunt some fine publicity and art.

CHARLOTTE
Bob Ingraham, southern district manager of Columbia Pictures, came here from his Atlanta headquarters. . . Robby Robinson, Charlotte manager of Buena Vista Distribution, and Charlotte Theatre movie editor Emery Wister will attend the world premiere of Walt Disney's "Great Locomotive Chase" in Atlanta June 8. Wister will leave next day for his byroad for his annual trip to the film studios. . . Ben Hill, Universal-International publicist, is here from Atlanta arranging campaigns for "Toy Tiger." . . A preview of Bob Hope's "That Certain Feeling" was held at the Carolina theatre Monday. . . In the midst of talk of closing some exchange centers, at least one company is planning a bigger and more modern office here. . . "The Man Who Knew Too Much" was given a good sendoff at the Carolina theatre here.

CHICAGO
Business is going as usual despite the fact that a $75,000 remodeling job is in progress at the Pickwick theatre. New carpeting has already been laid, and a Brunner air conditioner has been installed. Bob Kase, manager, will have an office of his own, adjacent to the theatre's art gallery. . . Bob Bal, of B&K's managerial staff and John Rector, manager of the Howard theatre, are happy about arrangements just finalized with the Parent Teachers Association Council for a series of children's movies to be presented during the summer vacation period. The series was to start June 9. . . Harry Schoenstadt, 67, manager of H. Schoenstadt & Sons Theatre Circuit, died June 1 at St. Luke's Hospital. He is survived by the widow, Goldie; three sisters, Ahna, Mae and Sarah; and a brother, Ruben. . . On Sunday mornings, people driving into the Halsted Outdoor theatre will be there to worship during Presbyterian church services. The services, to be conducted throughout the summer, started June 10. The Roseland Men's Council are sponsors of the religious services. . . Edwin Silverman, head of the Essaness Theatre Circuit, flew in from Palm Springs for a short visit here.

CLEVELAND
Memorial Day business, according to ex perts, will report ranges from 30 to about average. The downtown houses playing top product, including "Bhowani Junction." (Continued on following page)

MOTION PICTURE JOURNAL, JUNE 9, 1956
(Continued from preceding page)

"The Man Who Knew Too Much," "D-Day, the 6th of June," and the second week of "The Searchers" drew heavy patronage. One poll of hoofers indicated that the Saturday evening matinee was sold out, and the Saturday evening Nextel and Sunday afternoon Nextel were held for Alexander Weiss, 68, member of Local 160, I.A.T.S.E. and longtime projectionist at Loew's State theatre, who died after an illness of several years. Weiss is survived by his wife, a daughter and two sons one of whom, Arnold, is projectionist at the Cedar-Lee theatre. . . . Local Loew theatre division office confirms the report that looking for "Uninvited," played June 3 for the summer, marking it's first closing since it was acquired by Loew's in 1941. A son named Stephen Schoen was born to the wife of Joe Shagrin, Jr., manager of the Foster theatre, Youngstown, which makes the theatre owner, Joe Shagrin, Sr., a first-time grandfather. . . . Nat Levy held an RKO district sales meeting here this week attended by managers Ross Brettlinger, Indianapolis; Lee J. Heidingsfeld, Cincinnati; Lloyd Kraus, Detroit; Frank Belles, Cleveland and Hatton Taylor, newly appointed central district manager succeeding Nat Levy. The next theatre "Sly" Pierce, manager of the Bena theatre, a Modern Theatre circuit unit, was elected to serve a 2-year term as a member of the board of directors of the Bena Chamber of Commerce.

COLUMBUS

Wally Jones, 26-year-old white hunter who served as guide and technical advisor for Columbus' "Safari in Kenya," and Sheldon Reynolds, 32-year-old writer, producer and director of United Artists' "Foreign Intrigue," were local visitors. . . . City officials of Jackson, Ohio, are in process of casing a hardship on the Markey theatre, principal source of income from the city's 10-year-old three per cent admission tax. After hearing a report that the Markey might curtail its operation to three days a week because of the tax burden, city officials are preparing to present repeal legislation. During 1955 the tax provided Jackson with $2,700. Most of that amount came from admissions at the Markey, the city's only Identified "Youth Hangout." At Loew's Broad was cancelled. . . . "The Searchers" at RKO Palace was hailed as one of the year's top Westerns by critics. By coincidence, these two similarly-titled features were playing simultaneously here: "The Man Who Knew Too Much" at Loew's Ohio and "The Man Who Never Was" at Loew's Broad.

DENVER

Closings in the recent months in the Denver territory, in six previously announced, are the Zala, Calgary, N.B.; Otis, Otis, Colo., and the Gem, Calendar, Colo., several houses, also in the smaller local circuits. Of the week's highlights, C. U. Vaeger, Atlas Theatres president, went to Las Vegas, Nev., for a few days. . . . Robbie Jefferson, inspectress at Allied Artists, on a three-month leave so that his husband, Ralph, can move to Los Angeles and be with the studio and his new son.

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DETAILED

Opening of "D-Day, The Sixth of June" at the Fox brought invitations from managing director Robert Rotherfall to all vets of the Omaha Beach landing to attend as guests of the house. . . . Milto London, president of Allied Theatres of Michigan, attended the Senate Small Business Committee hearings in Washington. He was accompanied by Allied vice-president Alden Smith. . . . A new Softie marquee has been installed in the Studio art house. . . . The Atlas has been taken over by the Odell family, Anne Bielawski, Frances Urbanek and Sophia Ciuffetelli, . . . Sid Bowman, United Artists manager, is recovering from a heart attack. . . . Ben Robins, former manager of the General Custer in Monroe, is now doing television work. . . . Herbert Pulfer, W. Horstman is convalescing from coronary thrombosis. . . . The Jantzen in Saginaw will continue operation on a weekend basis. . . . Jack Sturm was injured when he accidentally put his hand through his office window. . . . Maxwell Chetkin, who built the Joy theatre, and Frank Weisman, senior partner in Wispier-Vetsman Theatres, died recently. . . . Saul Korman's Elliot theatre has been renamed the York. . . . Del Ritter, of the Rialto and Rivola theatres, has been named head of Cooperative Theatres in Michigan. He will replace Fred DeLodder who moves to Florida to go into the motel business.

HARTFORD

Henry L. Nettle, formerly Hartford district manager, Warner Bros. Theatres, has returned to his home, 13 Cedar St., Weathersfield, Conn., following surgery at the Hartford Hospital. . . . Leon Moore has been named resident manager of Lockwood & Gordon's East Hartford drive-in, South, Windsor, Conn. . . . Mel Siegel, resident manager of Hopkins Theatre Associates' Southport drive-in, Southport, Conn., has resigned to go into private industry. His replacement has not been determined. . . . Joe Maroney, manager of the circuit's Plainville drive-in, Plainville, Conn., adding promotional activity for both the Southport and Plainville theatres to his duties. Harold Temple has been named assistant manager at the Plainville drive-in. . . . Lou Brown, advertising and publicity manager, Loew's Poli-New England Theatres, has been elected vice-president of the New Haven Advertising Club.

INDIANAPOLIS

The Zaring-Egyptian theatre, the city's first drive-in theatre since the neighborhood house was bought from the estate of the late A. C. Zaring by David and Kelly Levitt, . . . Roy Kalver, president of the Allied Theatre Owners of Indiana, has invited the 1955 national drive-in convention to meet at the Hoosier state. . . . Ted Mendelsohn will buy and look for the new Starlight drive-in, scheduled to open at Clinton about July 1. . . . Marc Wolf won the $500 annual "500" race eve party May 26. . . . Vernon Powell will open a new 275-car drive-in, the Sky-Air, at Corydon this month. . . . Robert Ficopulos has reopened the Palace at Fairmont. . . . The concession building and projection booth of Alliance's North drive-in near Anderson were destroyed by fire May 24. . . . Nathan Blank, district manager of the Indiana-Louisiana Theatre Corp., died at Michigan City, Ind., May 24 after suffering a heart attack several days earlier.

JACKSONVILLE

Mark DuPree, FST executive, Mrs. DuPree and their son Ralph have moved into a new Southside home. . . . New CinemaScope installations were made at the Grand, Winterhaven; Ritz, Arcadia; Trail drive-in, Naples; and Skydrive drive-in, Chipley. . . . Wayne Spiering, Roy Smith Co. manager, and Mrs. Spiering announced the birth of a son, Gordon Wayne, at St. Luke's Hospital. . . . Two Warner film inspectresses, Josephine Johnson and Ollie Paeglow, were hospitalized. . . . Robert R. Harris of this city, FST connection sales manager, gave the main address at the annual convention of the Georgia and Alabama theatre owners and operators in Atlanta May 29. . . . Patricia Piper is the new P.B. operator at U-1. . . . Exhibitors calling distributors are: Palm Beach; Harold Popel, Gainesville; C. W. Mullen, Hernando; Harry Dale, Lake Butler; R. C. Mullins, High Springs; and Gene Jenkins, Brunswick, Ga. . . . Taking their annual vacations were Alice Mayberry, Columbia; Jane Poppleswell, Warner office, who left for Miami; and Walter Mock, Paramount office manager.

(Continued on opposite page)
KANSAS CITY

The Missouri theatre is closed for installation of equipment for the premiere of Cinerama, June 14. To make room for new booths the seating capacity will be reduced from 2,600 to 1,500. The theatre is following a policy of offering mail-order service on tickets. Robert F. Withers, president of Republic Pictures Midwest Film Distributors, died a short time after becoming ill at a baseball game in Municipal Stadium. He was a member of the Board of Directors of Commonwealth Theatres, Inc. and a charter member of the Missouri Motion Picture Association of Greater Kansas City. Beverly Miller, president of Kansas-Missouri Theatre Owners Association, is serving on an 11-man panel to plan an international trade fair for Kansas City in April. Warren V. Snider, owner of Dixon theatre, Dixon, Mo., is conducting a tour of Mexico for five girls who won popularity contests in small-town theatres in Missouri. Snider started the project as a business builder.

LOS ANGELES

After being dark for many months, the Monterey Park has been reopened by the Edwards Theatre circuit. Sero Enterprises has opened its newest drive-in known as the Drive-In Pomona, La Puente. Will Cooperman has opened an independent film distribution office under the banner of Coronet Films. Stan Livingston, formerly with the Pacific Drive-In Theatres, has joined the Metzger-Srere chain as a manager. Off for a swing through the territory was George A. Hickey, MGM Pacific division sales manager. Edgar Lynch, Cameo theatre manager, was kidnapped by two armed bandits and a woman, who took him on a two-hour ride before they looted the theatre safe of $250. Lynch informed the police that the thugs returned with him to the theatre just as the general manager, Tom Greene, walked in and, forced the latter to open the safe. The Cabrill Theatres in Long Beach was granted a new trial in its suit charging a bank with losing the record of a deposit bag containing more than $3,500 in receipts. Both plaintiffs and defendants charge negligence in handling of the bag, which turned up when Harry Goldfarb, National City exhibitor, his wife Helen and daughter Gloria returned from a two-week vacation in New York.

MEMPHIS

W. T. Wright bought the Dell theatre at Dell, Ark., from S. F. Freeman and reopened it for full-time operation. The Dell had been closed for about a year. Mr. and Mrs. W. T. Ellis, new owners of the Strand theatre in Philadelphia, Miss., have remodeled the theatre, installed a wide screen and renamed it the Ellis theatre. Mr. and Mrs. Ellis bought the Strand a while ago from Strand Enterprises, Inc., and closed it temporarily for remodeling. It is now in full-time operation. Mr. and Mrs. Arthur Groom and family are on an automobile vacation trip. Groom is manager of Loew's State theatre in Toledo. The Jaxon drive-in, a new 650-car outdoor movie with one of the city's newest and most complete playgrounds for children, was opened by Joe Enters, La Porte, Ind., headed by M. A. Lightman, Jr., Malco Theatres, Inc., five. The new Jaxon gave a free show opening night and had to turn people away. Paul Shafer, formerly of New Orleans, has been named manager of Jaxon.

MIAMI

Fusao Kobayashi, one of Japan's foremost motion picture producers and theatre chain owner, was a guest, with his wife, of Wometco's Sonny Shepherd who squirred them about town. Howard Pettingill, public relations man for Florida State Theatres, reported the visitor was very impressed with the Todd-AO processed "Cinerama." which he enjoyed at the Sheridan. The Kobayashis are on a two-month tour of the U. S. In his company are sons John and H. Rowley of Variety Clubs International, was a guest at the testimonial dinner tendered his predecessor George C. Hoover recently. The dinner was co-chaired by Hal Pelton and Wallace MacCory of the local tent. The AL (FST executive) Weiss's were headed for a short holiday up New York and New Jersey way... The Mitchell Wolfsons, who have just returned from a lengthy world tour, announced the engagement of their daughter Franke. Wedding will be July 4 at the Wolfson home in Ashevile, N. C. Carl, his co-owner of the Wometco Theatres in Nassau, B.W.I., was reelected to the House in that area. Harry Margolesky, manager of the Beach, made a hurried flight to New York due to an emergency operation on his daughter.

MILWAUKEE

The Warner theatre is celebrating its 25th anniversary. Al Meski, manager, has set plans which he will carry out throughout the year. Starting this week, he ran a series of ads among the patrons living in the theatre's 25th anniversary and the current presentation, "The Searchers," with some merchants presenting a free ticket with purchase. Incidentally, June 4, Mr. Meski was to receive an award from the Better Film Council of Milwaukee County, for the Warner theatre because it showed more pictures during the year. The Better Film Council is also celebrating its 25th anniversary. The Alamo theatre, operated by Carl Fischer, closed June 4. Mr. Fischer closed the theatre because of his ill health. The theatre house will be opened weekends only. The Colonial theatre June 1 again had a stage show—"Rock Away with Dunaway."

MINNEAPOLIS

A hearing will be held June 14 in St. Paul on the proposed $1 minimum wage recommended for women and minors in the amusement industry by an advisory board of the state industrial commission. In spite of protests from theatre owners and others in the industry expected at the commissioner's hearing, it is predicted that the new minimum will be adopted. Joe Hawk, formerly a salesman at Republic, is a new salesman at RKO, replacing Dick Powers, resigned. Mrs. LeRoy Wamser, manager at Warners, vacationed in northern Minnesota fishing... George Deutz, box office clerk at MGM, retired. He had been with the company for many years and formerly with the home office in New York... Reid H. Ray Film Industries of St. Paul has produced a nine-minute CinemaScope short about "Sunday in the City" entitled "The Boardwalk." It is being released by Universal... Marge Jenson is the new branch manager's secretary at Independent Film Distributors, replacing Marlene Gibson, resigned, and Barbara Radcliff is the new assistant cashier at UA, replacing Lois Lindberg, resigned.

OKLAHOMA CITY

Mrs. Edna Fay Still has been named new manager of the Knob Hill theatre. Mrs. Still assumed her new position last week.

Mr. and Mrs. Bob Barton spent the last week in Kansas. Mr. Barton is booker for the Barton Theatres. This is Cinerama" is doing well in its second week at the Barton theatre. The Barton theatre, Oklahoma City, had a "Magoos School's Out Party," June 1.

PHILADELPHIA

Pat Brady, chief harker of the Varietv Club of Ireland and who is associated with Operetta Ltd., in Ireland, joined the local Variety Club tent... The 900-car Heiseon drive-in near Atlantic City, N. J., opened for the new season with Ted Charak as local manager for the Walter Reade enterprise... Jack Jaslow has located his independent exchange operation at 1329 Vine Street. Abe Sunberg has purchased the Strand, and with the installation of air conditioning, it will become the first neighborhood house to run 24 hours daily... The first week in July has been designated as United Artists Week at the local exchange... Unless it is decided to hold a township election in the near future to legalize Sunday movies in South Heidelberg near Reading, Pa., the owners and manager of Sinking Springs drive-in there face arrest every Sunday they operate. Carl Degenhart is the new manager of the drive-in... The Harry Cechto Theatres in the Harrisburg, Pa., territory are the first in the upstate area to offer trading stamps. Merchants' green stamps are given to the patrons of the independent chain's Elks, Middletown, Pa.; Elton, Steelton, Pa.; Hill, Carlisle, Pa., and the local, Bloomsburg, Pa. A stamp is given with each adult admission, and for the first three days, 20 extra stamps were given with each newspaper coupon.

PITTSBURGH

Local theatre operators are happier now that the Pirates have left town for a long western trek, for the amazing showing of the resurgent baseball Bucs hurt movie business all along the line... The Penn theatre ran its second "sneak" on Bob Hope's "That Certain Feeling." The first showing was a 2 P.M. screening about three weeks ago, and the second a Monday night screening this week... Local showmen amazed by the staying power of "Little Ladykillers" in the Guild theatre as it went into its fifth week... Sheldon Reynolds copied some nice publicity breaks for his impending "Foreign Intrigue" movie, heading for the Penn theatre... "Safari," and "Edith Druin Story" both set for June dates in the Harris... The Henry Burgers (he's the Stanley Warner city manager) picked up their son Tom in the St. Louis Academy in Virginia, and then took off for

(Continued on following page)
a Dixie vacation. . . Harold Cohen, Post-
Gazette film critic, and his wife, Stephanie, vacationing for a week in Bermuda. . . . "A
tical World" and "Goodbye, My Lady,"
penciled to Stanley as a twin bill to follow
the current "The Searchers."

PORTLAND

Harry Lewis has resigned as sales rep-
resentative for the National Screen Service
here and formed the Harry Lewis Co. Herb
Cass returns to N.S.S. post here. . . . Marty
Foster, managing director of the Guild thea-
tre was in town from San Francisco for
the reopening of the new Guild art house.
. . . Foster plans to do the same soon
for his Manor theatre in Sacramento. The Guild
now has CinemaScope equipment. . . .
The town is loaded with visitors for the annual
Rose Festival. Walt Disney is set as Grand
Marshal of the parade. Theme will be
Disneyland with Jimmy Dodd and the
Mouseketeers set to appear at the Stadium
night show. . . . The Republic office closes
here. Jack C. Partin and a secretary will
have charge here. All future activity to
come from Seattle office.

PROVIDENCE

The Gish sisters, Lillian and Dorothy,
and Richard Arlen have been signed by
producers Michael Howard and Spofford
Beadle for starring roles at the Casino
in New York. The producers recently announced.
The Gish sisters will appear in "The Chalk
Circle" and Mr. Arlen will star in "An
iversary Waltz." . . . E. M. Loew's Prov-
dence drive-in received a good publicity
break when Jim Anderson, pitcher of the
theatre's entry in the Providence Amateur
Baseball League, twirled a one-hit shut-out
over the 12th District Civic Club. . . Guy
Lombardo has been signed for a one-night
personal appearance at Rhode's-On-The-
Pawtuxet, operated by Meyer Stanzler. . .
A pelting rainstorm all but washed-out the
official openings of several nearby amuse-
ment parks, last Sunday. It all added up
to the 17th stormy Sunday during the past
21 weeks.

ST. LOUIS

The Skyview theatre, located on High-
way Xo. 46, near Belleville, Ill., has in-
stalled a lot of rides for children, the equip-
ment including fire trucks, live ponies,
trains, ferris wheel, miracle whirl, merry-
go-round, swings and slides. . . . Young
kids are enjoying themselves daily at the
Starlite drive-in theatre, located between
Peoria and Pekin in Illinois where swings,
a merry-go-round, slides and other equip-
ment have been provided for their pleasure.
. . . A group of merchants of Centralia, Ill.,
have banded together to give free movies
at the Illinois theatre in that city every
Tuesday in June, beginning at 1 o'clock in
the afternoon. . . . The management of the
Roxy theatre at Shelbyville, Ill., closed the
house for an indefinite period after the
final showing June 2, "due to the economic
conditions prevailing in that city at the
present time." . . . Another theatre that has
closed for a period of time is the Webster
in Steeleville, Ill., which has been owned
and operated by H. E. Webster, publisher of
the Steeleville Ledger.

TORONTO

Last province in Canada to get TV, Prince Edward Island, will receive its first
signals from a station in Charlottetown in
July. . . . Newest members of the Motion
Picture Theatres Association of Ontario are
Michael Herman, Regent, Caledonia, and
C. E. Rohn, Island Theatre, McKenzies Is-
land, Ont. . . . Discussion is rife among
members of the Toronto Variety Club about
the possibility of Toronto being host to the
1959 or 1960 convention of the Variety
Clubs International. . . . Jack Chisholm,
with Associated Screen News for 20 years,
resigned. He has been assistant to the
president of Associated Broadcasting Com-
pany, Muzak franchise holder in Canada.
Chisholm will form a TV production and
sales division in Toronto with Lionel Slavin,
the Calgary branch manager of Astral Films,
has taken over the Winnipeg office. Slavin has
been succeeded by Jackie Marks, formerly
salesman in Calgary for Warner Bros. . . . Na-
tional Film Board is in the process of
moving its production section into its new
Montreal building, built at a cost of $6,-
000,000. Opening ceremonies of the new
operation will be held when all moving has
been completed, with no date set yet. Dr.
A. W. Trueman, Government Film Com-
missioner, and his aides remain in Ottawa.

VANCOUVER

A colorful pioneer Vancouver theatre
operator died suddenly at his theatre.
He was Hector Quaglotti-Romano, owner
of the downtown Colonial. He was 81 and
Canada's oldest active exhibitor. He was
one of the last independent film operators,
known to the trade as "Quag" since he
bought the Colonial in 1914. He was unique
as he did not approve of selling candy and
soft drinks in his theatre. . . . Fair weather
meant a poor weekend with first run busi-
ness continuing at a low level after hitting
the skids several weeks ago. Midsummer
heat also has cut into grosses. . . . Marie
Scholz, a new arrival from Europe, joined
the staff of the Rank Organization, replacing
Kayle Krival, who resigned to live in To-
ronto. . . Sgt. Major Frank Goddard, a
First World War veteran who retired from
the Vague theatre staff, was presented with
meritorious service medal at the Court
House recently. . . Mike Hall, former pro-
jectionist at the now closed Metro, New
Westminster, joined Dominion Sound in the
service department.

WASHINGTON

Pat Notaro, former vice-president and
general manager of Roth Theatres, locally,
has been appointed west coast zone manager
of Stanley Warner Theatres. . . . Sam
Galanty, Columbia Pictures midwest division
manager, attended meetings in Cleveland
and Pittsburgh. . . . George Flax, Variety
Club member, has been appointed account
executive at Station WWDC. . . . Ann
Griffin, former booker at 20th Century-
Fox, and now with the company in Min-
neapolis, spent vacation in Washington. Her
hostesses was Hazel McCarthy of Metro-
Goldwyn-Mayor. . . . Frank Boucher, gen-
eral manager of TV Guide, and Mrs.
Boucher are vacationing in Bermuda. . .
Ben Brown has been appointed to president
of Station WWDC. Herman Paris has been
promoted to vice-president in charge of
sales. Both are Variety Club members.

Theatres Get Behind
Will Rogers Fund

More than 1,000 theatres already have
signed pledges to make the Will Rogers
Hospital audience collection, planned for
the week of July 16. Included is strong rep-
resentation from major circuits throughout
the country who pledged participation. In-
cluded are Loew's, Stanley Warner, RKO,
Fabian, Wometco, Alger, Selected Theatres,
Mid-States, Iowa-United, Chakers, Strand
Enterprises, Rodgers, Trincher, Brandt,
Basil, Liggett-Florin, Carolina Amusement,
General Theatres, Brock, Alperin, Eastern,
Delft, Associated Theatres, Midway and
Waxman. These circuits will make the col-
clections in their theatres throughout the
campaign period. Most of the pledged thea-
tres have indicated that they will run the
trainer, and will conduct the audience col-
cctions for a full program change.

"Locomotive Chase"
Opens in Atlanta

ATLANTA: The world premiere of Walt
Disney's latest feature, "The Great Locomo-
tive Chase" took place here June 8. Features
included a parade, headed by Mr. Disney
and the stars of the picture, a costume ball
based on "Disneyland" and numerous other
festivities, followed by the showing at
Loew's Grand theatre on Peachtree Street.
The program was under the joint sponsor-
ship of the Georgia Federation of Women's
Clubs and the Young Men's Christian
Order of Tallahah Falls School. All the proceeds of
the various functions will go toward main-
tenance of the school. On hand for the
festivities were Mr. and Mrs. Walt Disney,
Fess Parker, Jeffrey Hunter and Jeff York.
Do We Have To Give the People What They Want?

Martin G. Smith, past president of National Allied, and of Independent Theatre Owners of Ohio and good friend of the Round Table, often sends us things of interests in these meetings. Now, he encloses a clipping of "Strictly Personal!"—a by-line column in the Toledo Times, by Sydney J. Harris, who says, "That popular selling phrase, 'You have to give the people what they want' has always struck me as a piece of dangerous nonsense."

"If Hollywood makes a successful film about alcoholism, then all the other studios rush in with their own sagas about the battle with the bottle. If one publisher climbs to the top of the best-seller list with the story of the sinking of the Titanic, then others announce their versions of the sinking of the Lusitania, or the Morro Castle or the Eastland. But if 'the public' refuse to accept the runners-up, this is known in selling circles as 'fickleness'—and their buying habits are 'unpredictable'"

Mr. Harris continues, "It is my stubborn contention that nobody knows what the people want—including the people. If anybody did, there would be no flop shows, no remaindered books, no warped records on warehouse shelves. The men who tell you they have their finger on the public pulse are generally taking their own temperature." His theory is that people do not know what they want—until it is given to them. We are all bundles of vague and conflicting appetites, and the only thing certain is that there can be no certainty in predicting the popularity of anything.

Samuel Lionel Raphael, the great "Roxy"—who provided more "firsts" in showmanship than any other person in the exhibition of motion pictures, had a personal belief, that the public didn't know what it wanted—but that he did! And he proved it by setting the formula for key theatre presentations, which has obtained through every major house on Broadway, over all the years since 1913, when he first offered a diversified program at the old Knickerbocker theatre on Broadway, complete with 'travelogue'—the Cinerama of those days—short subjects, music and dance. We are glad that Martin Quigley, Jr., is to do an article on "Roxy" as an assignment for the new supplement of the Dictionary of American Biography, devoted to those prominent Americans who died during the period from 1936 to 1940. It is time that greatness was appreciated—in all branches of motion picture industry, production, distribution and exhibition—for Roxy contributed more to the theatre end of this business than any other person because he understood 'what the public wants.'

There should be some talk about the Audience Awards in the near future, for it is approaching a time when nominations will be in order for the first half of 1956. And, in this connection, we want to comment again on the splendid manner in which the popularity awards were handled in Canada last year, for both the Audience plan, and as "Oscar" contests keyed to the Academy selections. Archie Laurie, and others, sent us reports of better than usual results, obtained across Canada through observation of our own methods and their improvements, based on what are obviously "hugs" in our own system.

For instance, in Toronto, they used a simplified ballot which was printed freely in the Toronto Telegram, and in a style that permitted the customer to study the form at home, talk it over with the family, discuss movies and appreciate them—in far better style than standing in a theatre lobby, trying to recall a hundred pictures and players in their performances. Just as important, the problem of "getting them out to the movies" is the comparable problem of getting them to think and act about the movies while they are still sitting within reach of their television sets, and may be both willing and able to turn it off, for a visit to their neighborhood theatre, to deposit their ballots.

Irving Mack sends us a letter from one of his customers, Vince Helling, of Taylorville Theatres Co., Taylorville, Illinois, with a story of his Leap Year Show, which is made doubly attractive now that it is June, and the month for weddings. He staged a real "Cinderella" wedding and promoted thirty gifts from merchants for the lucky couple. The little bride was but a "soda jerk" before her marriage, and they planned a very quiet wedding, but the town got interested in having these young folks honored in a special way, as winners all 'round in a game of good fortune. It was unusually well timed, for there had been tragedy in the family within a year, and now the newlyweds are well-started for a happy married life.

—Walter Brooks
The Projection Lens with greatest gain in over-all light transmission.

Available for ALL lens mounts. Designed to cover ALL new wide screen techniques!
3 YEARS RESEARCH, 12 MONTH TESTS PROVE
SUPER-HILUX® VASTLY SUPERIOR

Under test in theatres for more than a year, Super-Hilux has proved vastly superior to any other projection lens in: (1) Increase in over-all light transmission (as much as 30%!); (2) Over-all image quality; (3) Flatness of field; (4) Ease of Focusing.

Super-Hilux lenses are designed to project tomorrow’s wider release prints including:

- Paramount Double Frame “Vista Vision”
- 20th Century-Fox “Cinemascope 55”
- “Todd-AO” 70 mm.
- “MGM” 65 mm.

ONE EXAMPLE — AND WE’VE GOT DOZENS!

In a theatre having a 60-foot screen, using a 4” diameter lens, there was a gain on the sides of more than 25% with our 5.50” Super-Hilux Projection Lens as compared with other “deluxe” models.

If you’d like more proof of Super-Hilux superiority . . . let us arrange a comparison test in your own theatre. Write, wire, phone us or contact your supply dealer. Address Dept. 76.

ASK FOR A
DEMONSTRATION OF THE SUPER-HILUX
—World’s finest!

PROJECTION OPTICS CO., INC.
Rochester, N. Y. • London, England

Makers of the world famous Hilux Val, Hilux 152, Hilux 264 Anamorphic Lenses.
John Wayne is "roped" by a delegation of Wayne University co-eds, at the opening in Detroit.

He receives a plaque from Governor William Stratton, of Illinois, in the lobby of the Chicago theatre.

"The Searchers"—a Find!

John Wayne, with Harold Brown, president of United Detroit Theatres with Ward Bond. All the pictures opposite are from the Detroit premiere at the Palms theatre.

At a western style breakfast in Detroit, John Wayne is given this "Wheel of Fortune" by Don Considine, of the Department of Recreation, sponsored by the Junior Citizens.

John Belaban, of Belaban and Katz Theatres, Chicago, greets John Wayne in a lobby broadcast at the Chicago theatre.

John Wayne endeared himself to Wayne University students in Detroit, by donating $1,000 to the student Loan Fund, in his son Patrick's name.

Maj. Ben Dargush, manager of the Center theatre, Buffalo, with John Wayne and Ward Bond.

"Hitch and carriage" transportation in Detroit, with palomino ponies and a police escort.

Sol Sorkin, manager of the RKO Keith's theatre, Syracuse, with the stars of "The Searchers"—and the drama editor of the leading Polish language newspaper.
Showmen in Action

 Hector Frascadore, manager of E. M. Loew's Farmington Drive-In theatre, Forestville, Conn., distributed miniature sailboats—similar to Capt. Snow's in "Carousel"—to holder of lucky number nightly during the run of the musical.

 "The Man in the Gray Flannel Suit" is of course a natural for men's wear tieup, and Tony Masella, manager of Loew's Palace, Meriden, Conn., was one of those to run a sizable campaign. For "Alexander the Great" he tied in with a super market for a cooperative newspaper full page.

 John D'Amato, manager of the Palace theatre, New Britain, Conn., invited members of the New Britain Civil Air Patrol to an opening night showing of "On the Threshold of Space," and arranged a recruiting desk in the lobby during the run of the picture.

 Bob Harvey handed out handies (paper ones) as crying towels, for the run of "I'll Cry Tomorrow" at the Capitol theatre, North Bay, Ontario, Bob was always one to connect an idea with the point of sale to make the ticket machine sing.

 Art Cauley, manager of the Paramount theatre, Peterboro, Ont., fast-talked his Pepsi-Cola dealer into a double rental proposition, two shows in one day, with capacity for each, and bottle caps for admission price. Two shows in one morning is real money in the bank—Dan Krendel says—and your local supplier of Pepsi-Cola will be just as happy to work with you.

 We reviewed "The Naked Sea" for the HERALD, and we thought this RKO color picture was made to order for exploitation. Al Harshorn, manager of the Regent theatre, Oshawa, Ontario, see his local paper on the idea of a tieup, and had great support from sportsmen as well as the public at large.

 Murray Spector is running a coloring contest which is different from most of those submitted for the children to win prizes. It involves coloring the wrappers of candy found on the concession counter at the Central theatre, Jersey City—and gives the youngsters something to shoot at for sure.

 Russ Schmidt, city manager for John Hamrick's Tacoma theatres, always has ingenious street ballyhoos—executed inexpensively with staff people acting their parts. Currently, he has two youngs folk, en route to "Picnic" and dressed for it, carrying a basket.

 Showing seven of them plus cartoons at special Saturday kiddie shows with free gifts distributed to all.

 Sid Klepper, manager of Loew's College theatre, New Haven, Conn., offering guest tickets to anyone writing "a comprehensive letter" describing sighting of unidentified flying objects, in exploitation of "Unidentified Flying Objects."

 Chet Philbrook, manager of the Meadows Drive-In theatre, Hartford, Conn., held over "The Revolt of Mamie Stover" and his eye-catching ad read "Mamie was forced out of 'Frisco... but Hartford loves her and is demanding that she stay for a second week."

 Burt Lancaster, Tony Curtis and Gina Lollobrigida climaxd a whirlwind promotion for "Trapeze" over the weekend, and made personal appearances at the Capitol theatre, where 3,000 autographed photos of the stars were distributed.

 Very cute trick from Warner—an authentic and very impressive looking strip ticket, good for one round trip to "The Animal World"—not however, planned as a ticket, but as a piece of throwaway advertising. The first coupon takes you from your city to outer space, then ten miles beneath the sea, and to the world of yesterday. Good for opinion makers, newspaper by-line writers, school authorities, as promotion for the picture.

 Seventy-seven TV stations and 572 radio coverage of the gala premiere of "Trapeze" at the Capitol theatre on Broadway, which cannot help but create "awareness" of this great attraction, coming up.

 George R. Norton, assistant manager of the Lee theatre, Lee, Mass., sends a sample of the key-chain giveaway used to advertise "The Harder They Fall"—with miniature boxing gloves attached, and encloses other examples of his showmanship in newspaper ads and lobby display.

 W. S. "Buster" Samuels, manager of the Texas theatre, Dallas, promoted gift hats for Father's Day—and will honor the oldest father, the youngest, the one with the largest family, at the Monday night show, June 18th. His typical offset advertising, originating with Buster, is on the beam to sell this approach.

 Norm Levinson is finding out there's a big difference in climate between Minneapolis and Jacksonville. By this time, the thermometer is hitting the early 90's in his new Florida location—and he's remembering how far below zero it used to get in Minnesota. However, his showmanship always was in the top brackets.

 Adam G. Goelz, an old member at these meetings, is down in Texas, as advertising manager of Long's Showboat and Ora theatres, in Freeport. He's been doing a general public relations campaign in an effort to stop the downtrend in movie attendance.
**“Davy Crockett” Captures Ireland—Single Handed!**

Fess Parker, the original “Davy Crockett”, crossing the Atlantic for the first time, begins his invasion of the little islands with the complete capture of Dublin, as shown in these press pictures. We think they are admirable proof of the popularity of our pioneer hero, who got himself a bar, at the age of three! And grew up to become a popular hero with millions of youngsters, all over the world.

At left above, he visits the Orthopedic Hospital in Dublin, and you need no more convincing evidence of how they liked him: at right, he visits the St. John of God’s Hospital, also in Dublin, for a further demonstration of their affection and regard.

At lower left, he stops at a Tara Street music shop, where his records are on sale, and is mobbed by crowd of well-wishers, and at lower right, he visits with John Ford, multiple Academy Award director of great motion pictures, and friends, at the Abbey theatre, Dublin, famous for its theatrical traditions. Fess Parker was there in time to see John Ford shooting scenes on location at the historic playhouse.

**$90,000 Promotion For One Premiere**

The most intensive and costliest advance promotion ever undertaken for a single opening is United Artists’ spotlighting of the New York premiere of “Trapeze” at the Capitol theatre in New York. The company says they are spending $90,000 in the record-setting, all-media campaign, which entails 37,000 lines of big space newspaper ads, round-the-town billboard advertising, and round-the-clock radio and TV tieups. There is spectacular use of street and sky ballyhoo, and 2,200 examples of cooperative deals to benefit the picture’s opening. In addition, $330,000 in national magazine advertising has been timed to break with the premiere as a springboard. Unique lobby stunts with a fine circus atmosphere will give the flavor of tabbark to Broadway and the big Exquisite Form contest for beauty queens will get under way with the first local eliminations in the national entries.

**“Touch and Go” Contest For British Picture**

Farris Shanbour, manager of the Cooper Foundation’s Plaza theatre, Oklahoma City, ran a “Touch and Go” contest as an advertising idea for the British picture of that title. The plan was underwritten by sponsors and supported by radio tieups and good street ballyhoo and window displays. First prize was $100 worth of clothing from a good store; second prize, a month’s pass good at any Cooper Foundation theatre.

He promoted a 1936 Chrysler for street ballyhoo, with nice looking passengers to hand out publicity. The Chrysler has “push button transmission” and that’s “Touch and Go” in the cooperative advertising. British members of the Round Table have always been ingenious in finding good exploitation angles, and we think they will like this example from the American midwest, which demonstrates appreciation for good British product.

**Crystal City, Texas.—And Father’s Day**

Fred Ross, manager of the Guild theatre, Crystal City, Texas, reports what he is doing for Father’s Day—and it is good news, too. He says everybody talks about it, but they seldom do anything about it. So, he leads the procession, with a present for every dad—a surprise gift they won’t have to pay for, afterwards. He has promoted 1,000 gift cigars from a friendly sponsor, and every father will receive one, on his way in, with no worry about getting a bill. Business is somewhat off in Crystal City, because the Latin American population “have gone North for the summer”—to show you that seasonal declines can happen for a variety of causes. But Fred has stirred up a series of twelve “Kiddie’s Vacation Shows” and sold 12 participating merchants the idea of going along for $72 each. That’s a total of $864 for the twelve matinees, underwritten in advance, and the children who get the merchant tickets will buy plenty of popcorn, besides. Everybody’s happy about the prospects, with cooperative advertising benefits for all concerned.

**Maude and Jeff’s Movie Chatter Is Always Okay**

That’s mild comment, but it fits as a headline, and we’ve said it before in various ways. But Jeff Jefferis, and his helsmate, Maude, put more human relations into their program copy than you find in bound volumes of other stuff. We have never yet visited the Pine Hill Drive-In at Piedmont, Mrs., but we feel like an old friend at this distance, so folks who really live there must all be members of a big, happy family. One thing for sure—and that is that Maude and Jeff are always looking out for the family trade, and making them feel at home, which is the best way to get them out to the movies. He says, it seems as if he spends the best part of his life either writing this monthly chatter or addressing movie calendars by the bushel. And he says further—he doesn’t have to apologize for a single one of the attractions for June—there isn’t a single “dawg” on the entire list! Organ concerts are a regular feature, and he believes the Pine Hill is the only drive-in theatre in Missouri with a Hammond organ.
Selling Approach

THE SWAN—MGM. The Love Story of a Princess, presented in CinemaScope and Eastman Color, is a wonderful entertainment, magnificently produced, and unquestionably Grace Kelly's most appealing performance. Based on the play by Ferenc Molnar, with Alec Guinness, Louis Jourdan, Brian Aherne, Leo Carroll, Agnes Moorehead, Estelle Winwood, Jessie Royce Landis and VanDyke Parks, the delightfully romantic story of a beautiful, but shy, beauty, who had to fall in love before she could become a woman! 24-sheet and all posters have the regal pose of Her Serene Highness, in her last picture from the Hollywood studios. Two color heralds from Cato Show Print. One in harmony with the occasion. Posters and accessories can be used in variety of ways to obtain something new and different in your advertising approach. Newspaper ad mats are fine, ranging from the full-page which appeared in key cities, down to smaller sizes for all situations. The complete campaign mat is mostly ad mats and slugs, not too well selected unless augmented with other mats—perhaps a smash, if you are able.

THE REVOLT OF MAMIE STOVER—20th Century-Fox. CinemaScope, in color by DeLuxe. Why did Mamie Stover have to leave San Francisco? With Jane Russell, Richard Egan and all star cast, to answer this leading question. 24-sheet and all posters and accessories have the trademark pose of "Mamie" which identifies her profession. Newspaper ad mats, including teasers and the complete campaign mat, continue the theme, in variations of size and style, but featuring that shape. Four-page, two-color herald from Cato Show Print keys the selling approach for a majority of theatres. A million copies of the 25c Signet book have been put on the market to pre-sell the story. Over 100,000 book dealers have been contacted in advance of your playdates.

THE PROUD ONES — 20th Century-Fox, CinemaScope, in color by DeLuxe. Out of the land of Wyatt Earp, Wild Bill Hickok, Bat Masterson, Billy the Kid and Jesse James, comes this story of the gun-fighting marshals of frontier America — the men who were too proud to take one step back! Robert Ryan, Jeffrey Hunter and Virginia Mayo, in a deluxe western. 24-sheet and all posters have the business end of the marshal's game, as it was played, from the hip, and will provide art materials for lobby and marquee cut-outs. An excellent sample from National Screen, and action herald from Cato Show Print will put the punch of the picture in your selling approach. Newspaper ad mats have variations of the same strong theme.

RULES OF THE QUIGLEY AWARDS

Two Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own" — the other in larger cities, where there may be circuit cooperation.

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities, and assistance from distributing companies.

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.
Why try to sell things the hard way?

When one drink sells itself the easy way!

Haven't you got enough problems without taking on the job of selling a less preferred product? Make life easy! Make money easy! That's why over 80% of all theatres serving beverages feature Coca-Cola! You sell more people faster... get bigger volume... make more profit. There's no question about it!

PROVED THREE WAYS: PROVEN PRESTIGE • PROVEN PREFERENCE • PROVEN PROFIT
Going After “Extra” Soft Drink Sales

Theatre refreshment managers have been seeking additional soft drink sales recently with a number of devices—including increasing non-carbonated types; introducing new flavors; and, in one instance, selling “sugar-free” beverages in vending machines. Their efforts are described herewith.

Whenever a new product is introduced at the theatre snack stand for a trial run, one of the primary tests it must face is whether or not it detracts from sales of other items already there. This is particularly important, of course, if one of the latter should happen to bring a larger profit than the new one does.

What the theatre operator asks of a new commodity is that—if possible—it bring an additional sale—for that is one of the best means of increasing the refreshment gross and the profits.

In the soft drink department, theatre managers have been going after that “extra” drink sale recently with a number of innovations—some of which have already conclusively proved themselves while others are still in the testing stage.

There is nothing new, of course, about non-carbonated beverages at theatre stands. They have been sold in a large number of theatres for many years as well as in automatic cup vending machines placed adjacent to the stand or elsewhere in the theatre.

What is significant about non-carbonated drinks is that the recent survey by Motion Picture Herald of theatre vending practices revealed that more and more operators are selling them and that the number of flavors available to the theatre patron is larger than it has ever been before.

It is rare indeed, for instance, to find an automatic vending machine that does not offer at least one “still” flavor and (if capacity permits) two or even more. However, sales of these beverages have been proved to be even greater when they are sold directly at the stand from manual dispensers.

The reasons for this are not hard to find; they were outlined only recently by Philip Briggs of the Orange Crush Com-
People who go places like a light refreshment...

That's why Pepsi-Cola is America's
fastest growing soft drink!

And Pepsi means more drinks per gallon—more profit per drink, too!
Soft Drink and Popcorn Tie-In Displays

SINCE POPCORN acts as a thirst stimulant for most people, it has been proved to be sound merchandising at theatre refreshment stands to tie-in the sale of one with the other. Acting on that theory, the Coca-Cola Company has come up with some new promotional material which it is now offering to theatre exhibitors. One of these point-of-sale pieces is the No. 24 Popcorn Wall Banner, featuring popcorn and “coke” as co-stars, shown above as it was demonstrated at a recent regional meeting by Charles Okun (left) special theatre representative for Coca-Cola and Harold Sharpe, vice-president in charge of fountain sales. Another new device is the “airmobile” or “dangler” shown at left below. When hung on a hook from the ceiling it is kept in constant motion by natural air currents and has been found to attract the attention of patrons who wonder what makes it move. The company has also recently devised a new sign of translucent plastic, which can be illuminated by a light from behind. It is shown below as installed at the Golden Glades drive-in theatre in Miami, Fla. In the photo Tom Connors, a co-owner of the drive-in, offers a drink to George Hoover, one of his partners.

pany at a regional meeting of the Popcorn and Concessions Association. As he pointed out: “A non-carbonated drink most readily lends itself to the showmanship necessary to sell the greatest possible number of drinks. Non-carbonated orange properly displayed embodies three extremely important features of refreshment merchandising.

“You can attractively display the drink itself—a beverage which has lots of color. You can animate the drink, make it move, bubble, gurgle, thus attracting the eyes of your customers. You can put light on it, which, of course, will really make the color stand out.”

Mr. Briggs went on to explain that by “proper display” he meant animated beverage dispensers. “The cascading type of dispenser has been the standard for non-carbonated orange units since we first introduced them,” he said. “To this some units have added a wash down bowl effect, which, besides adding another animating feature, keeps your bowl sparkling clean all the time. Beverage displayed thusly just begs to be bought.”

REASONS FOR SALES

In agreement with the idea that the non-carbonated beverage means an “extra” sale is Lee Koken, head of concessions for RKO Industries Corporation.

He points out that some patrons prefer them as a matter of taste while others “must choose it because of various stomach ailments or for other reasons.”

In RKO theatres non-carbonated flavors are installed in all automatic vending machines. If the capacity of the machine is eight drinks, for instance, two are “still” ones. The flavors sold are orange, grape, lemon-lime and cherry.

In addition this circuit sells non-carbonated drinks through manual dispensers at the stand in 25% of its operations. The dispensers are all animated types, according to Mr. Koken, and the drink sold is a 9-ounce one, usually for 15c.

Frankfurters are an extremely profitable product for RKO, Mr. Koken said, and it has been found that “combination” sales result when drinks are sold right at the stand at the same time.

SELLING NEW FLAVORS

Introducing a new flavor is an excellent means of boosting drink sales—particularly if it brings in “extra” sales and does not cause a drop in the volume of others. This test was passed with flying colors by Old Colony Pink Lemonade, last year when the Orange Crush Company devised a special promotional campaign with which to introduce it in theatres.

The experience of that company with pink lemonade in theatres has been recounted by Mr. Briggs as follows:

“I believe the movie industry’s first introduction to Pink Lemonade was when the Gibraltar Theatre organization out of Denver and the Interstate Company of Texas wrote us wanting to know if we could make such a product for them in conjunction with the movie “The Greatest Show on Earth.” We told them we would be happy to add pink coloring to our lemonade drink, which we did, and they presented it to the public, complete with animation and merchandising in the form of papiermache clowns, balloons and

MOTION PICTURE HERALD, JUNE 9, 1956
QUALITY BRANDS BUILD TURNOVER!

The brand in demand sells faster and oftener! When you feature known quality merchandise like Nestlé's Chocolate Bars you're making old customers happy — and you're making new customers all the time. Nestlé's Bars are nationally advertised and have national acceptance. And now Nestlé's new pricing structure means more profits to you with no compromise in quality. The Nestlé Company, Inc., 2 William Street, White Plains, N.Y.

NOW AVAILABLE AT NEW LOW PRICES

See your Nestlé Representative
Beverage Display Piece Made For Two Holidays

This handsome new display to promote beverage sales at theatre refreshment stands was designed by the Pepsi-Cola Company so that it would be appropriate for two holidays—Decoration Day and the Fourth of July. The display is part of a “package” of such promotional material recently developed by Pepsi-Cola for theatre use on various holidays. The plan was inaugurated last Easter with a special piece for that season, and the company now has in work material for Halloween and Thanksgiving. The displays are shipped—well in advance of each holiday—at no charge to customers of Pepsi-Cola. The company reports that the scheme has met with exceptional success and is now employed at over 2,000 theatres on a regular schedule basis.

Hot Dogs and Cold Drinks
SELL THEMSELVES!

WITH A MANLEY
REFRESHERETTE®

That’s right! The all new Manley Refresh-erette has solid merchandising features built right in to the machine itself. Take the exclusive Spin-A-Rama rotary hot dog grill, for example—customers see the mouth watering hot dogs slowly cooking on the rotary grill right before their eyes. What do they do, naturally—they buy! The illuminated display sign and Coke sign call attention to the dogs’ companion item—cold drinks. Result: Two sales instead of one. This double duty, hot dog and cold drink machine, with built-in merchandising features, can mean bigger profits for your concession! Why wait?

GET THE FACTS—MAIL THE COUPON TODAY!

MANLEY, Inc. 1920 Wyandotte Street, Dept. MPH-656 Kansas City 8, Missouri
☐ I want to know more about the profit opportunities that are mine with a Manley REFRESHERETTE.
☐ I want to talk to a Manley representative.
No obligation.
Name: ____________________________
Address: __________________________
City: __________________ Zone: ______ State: ______

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. Moreover, The Inquiry Coupon Card supplied on page 57 provides a form card for this purpose. . . Or, if you do not see what you want advertised in this particular issue, you may write the REFRESHERETTE MERCHANDISING DEPARTMENT, Motion Picture Herald, New York 20.

a generally created circus atmosphere. They reported that their sales were phenomenal.

“Pink Lemonade did not rear its beautiful, profit-packed head again until we had requests from several theatres for a Pink Lemonade drink to be used in conjunction with two movies, namely ‘Three Ring Circus’ and ‘There’s No Business Like Show Business.’ The sales of the theatres that promoted it in conjunction with these pictures were again almost unbelievable. . . Taking all of the facts as we knew them about Pink Lemonade, it became clear that it was not just an item to be run in conjunction with a special picture, but a product that would increase overall beverage sales at any time as much as 50 per cent.

“We then went to a major cup manufacturer and negotiated with them for a special cup to help dramatize and glorify this new star of the beverage field. Pink elephants scampering around its surface make it an ideal design for promoting a product such as this. Pink Lemonade with pink elephants is a natural.

SPECIAL DISPLAY PIECES

“We, of course, recognize that we could not leave the manufacture of display pieces up to the individual theatres. We produced special banners, posters and balloon-shaped displays to dramatically bring to the customers’ attention that Pink Lemonade was available at the concession stand. Going still further, we ran across a pink elephant swizzle stick and hunted up a multi-colored plastic parasol. To this, we added a candy-striped straw.

“Last summer, a complete Big Pinky Pink Lemonade package was introduced in many markets throughout the United States with results that are almost unbelievable. A portion of a letter received from Sam Lowe, Jr., of Theatre Candy Company in Boston, Massachusetts follows: ‘We have been promoting Pink Lemonade in our Meadow Glen Drive-In Theatre in Bedford, Massachusetts was not hot. However, with the addition of 20 cent and 30 cent servings of Big Pinky, we have the biggest per person drink sales in our history, an increase of from a seven and one-half cents per person average to over eleven cents per person and topped our biggest previous week in the history of the theatre by more than two cents per person.’

New, also—at least in the east—is the introduction in vending machines of Cott’s beverages, which are promoted by the Cott-Mission Dry Company as ‘sugar-free, non-fattening’ drinks for the ‘calorie-conscious’ patron.

At the present time the Walter Reade Theatre circuit is experimenting with these beverages at its Mayfair theatre in Asbury Park. To put them over an elaborate promotional scheme was worked out by John Balmer, city manager for Walter Reade in Asbury Park, with the assistance of Ralph Langston of the Walter Reade Catering Department and Paul Sportell of Cott-Mission Dry.

The promotion included the passing out of free samples by an attractive female attendant in the theatre lobby; using an animated dispenser; screen trailers; signs in the lobby and on top of the vending machine; and art work at the stand itself. (See accompanying photos.)

The circuit is experimenting with Cott’s in the belief that “the low calorie syrup may open up a new market for drinks among diet conscious patrons.”
Ice Cream sales are way up for theatre operators who have moved the frozen novelties to the front of the refreshment stand. A transparent case, massive displays and lighting all combine to bring it sharply to the attention of entering patrons.

Ice Cream in "Plain View" of the Entering Customer

Prominently placed in a large freezer to the right of the stand at RKO's Hamilton theatre in New York City, ice cream is visible to youngsters through a panel in front (see above) while adults can look down into the case and see the products on display in four sections as shown below (In photo taken from behind the counter).

"Ice Cream" in front and, of course, the four types of ice cream that are stacked in separate sections. The dispenser is positioned so that adults can look down into it from counter level, while children can see in from the front, which is also of glass. There are sliding doors, also of glass, on the top, which the attendant pushes easily aside to take out the type that the customer asks for. (This freezer, which is constructed of glass and stainless steel, is a Kelvinator.)

SUPPLEMENTARY STUNTS

The importance of an ice cream display that "puts it in front of the public and reminds them that you have it for sale" was also recently cited by Burton Olin of the Goldenrod Ice Cream Company, Chicago, who pointed out in addition a number of supplementary ideas that can be adapted to increase sales.

These include the use of a small public address system in the lobby, "which the girl attendants can use. Or the doorman could suggest a special item that is being featured. Other eye-catching items are badges or hats that can be worn by em-

TODAY ICE CREAM is bringing bigger and more profitable sales at theatre snack stands than ever before—thanks, in large part, to the adoption by operators of display cases in front of the stand. Placing ice cream where the customer can see the actual product in neat and inviting array has been proved time and again to stimulate that necessary "impulse" to buy that can make for new sales records.

In some instances operators have also employed self-service by installing units into which the customer can reach and take out the type of ice cream he wants. While a few operators have found this to be impractical (pilfering and excessive handling of the product by children, being their objections) many others report it to be an additional and effective means of increasing sales.

The important factor that all operators emphasize is that ice cream itself be in plain view. And this goal has been achieved with conspicuous success in a recent installation at the RKO Hamilton theatre in New York City, the advantages of which are illustrated in the accompanying photos.

As explained by Lee Koken, head of the concession department for RKO Industries Corporation, this unit, first of all, has "eye-appeal." As the patron approaches the stand his eye is attracted by the lighting in the unit, the large letters spelling out employees in the theatre. Floor displays will add color and variety to your lobby, and wall shadow boxes are also attractive."
The fame of the bottle...

Serve Canada Dry Quality...
sells the name on the cup!

THE FLAVORS THEY LIKE—
THE NAME THEY KNOW
Popcorn Starts out Slowly, but Showmanship Puts It Over

Popcorn was really a late arrival to the refreshment stand of Famous Players' Paramount theatre in Edmonton, Alberta: It made its debut only four months ago! Its appearance then was in response to the "popular demand" of patrons, according to manager W. H. Wilson, who announced the installation of a popcorn warmer with appropriate fanfare at the stand. The signs (see photograph above) read: "You asked for it! Here it is! Hot Popcorn!"

Results in terms of sales weren't too pleasing at first, Mr. Wilson found, so he decided to work out some special promotional stunts to get it off the ground. The biggest of these was conducted at a children's matinee on Saturday. And it served a double purpose; it also helped in saving money on the theatre's cleaning bill! The other result, of course, was a big boost in sales.

As Mr. Wilson tells it: "We informed the kiddies that if they brought their empty popcorn boxes back to the front of the theatre (where a special box was installed) they might be the winner of a double guest pass for their parents. It worked like a charm. Our container wasn't half big enough, so the next time we will be governed accordingly. After the show there wasn't one empty box left in the theatre. It was a simple matter then to take them downstairs and burn them in our incinerator."

Mr. Wilson adds: "We've now decided we'll keep the banners up indefinitely and tuck the odd pass in a box of popcorn. We built the special box (to contain the empties) ourselves (see photo top, right) and crayoned in the winning numbers just before the kids came out. The total cost ran only about $8.50 as we utilized previous signs."

As for the results in terms of sales: At the Saturday morning show alone the theatre sold 700 boxes of popcorn. It would seem that it's there to stay!
NEW OFFICERS...

FOR CANADA DRY: Roy W. Moore, Jr., has been elected executive vice-president and general manager of Canada Dry Ginger Ale, Inc., and voted as well to the board of directors' executive committee. Mr. Moore joined Canada Dry in 1940, after being graduated from Harvard. He started with the company as a clerk in the purchasing department and moved up through the ranks to vice-president in charge of manufacturing. And now, to his new post. Mr. Moore is also a member of the advisory board of the 100 Park Avenue branch of the Chemical Corn Exchange Bank.

FOR PEPSI-INTERNATIONAL: Directors of Pepsi-Cola International have elected Henry M. Winter, previously executive vice-president to the presidency of the company. Mr. Winter succeeds William B. Forsythe, who will continue in an advisory capacity with the Pepsi-Cola Company, parent concern. Mr. Winter joined Pepsi in 1941.

PHILADELPHIA CALLING . . . Maury Levin of Dutch Treete (the serve-hot-or-cold chocolate drink) phoned to say that the response to their announcement placing Dutch Treete on the drive-in market has been exceptionally strong. He was quoting Larry Blumenthal of Fabco, who are the distributors of the product. Larry has been following up requests for more info about Dutch Treete that have come in from all sections of the country. Here's lifting a glass of Dutch Treete to more of the same.

SWEET SHOW PROSPECTS

The Popcorn & Concession Association—new name of the International Popcorn Association, which more accurately describes its interests—is heading toward a mighty representation at the TOA-Tesma-Teda-PCA trade shown in New York next September. At last count, before putting this column to press, 75 firms had taken exhibit space, with quite a few of them putting from two to ten booths together to accommodate their displays. PCA's president, Bert Nathan, is confident that all of the available space, nearly 200 booths, will be occupied.

None Better

An exceptionally fine chocolate flavored drink, specially prepared for drive-in theatres—will not be sold retail. Gives you an excellent profit mark-up without competition from local stores. A high quality beverage, in an 8 oz. can, that tastes good and is good for you and your customers.

Dutch Treete
Chocolate Drink
delicious hot or cold

FABCO ASSOCIATES
643 Brook Avenue, New York 55, N. Y. • MO. 5-3823
Distributed by
DUTCH HOUSE, INC., 1411 North Sydenham Street, Philadelphia, Penna.

To Theatre and Concession Managers—

Gain deserved recognition for your better refreshment merchandising ideas. Make yourself eligible for Motion Picture Herald's Special Merit Awards by sending in reports on how you have applied showmanship and built business at your refreshment stand. Make the reports detailed.

Include photos of your stand and samples of any printed matter.

Reports considered by the editors to be of interest to readers will be published with due credit. From the published reports, selections will be made for citations.

Send your entries to: The Editor, Better Refreshment Merchandising Department, Motion Picture Herald, 1270 Sixth Avenue, New York City, 20.
Panel on Merchandising Problems
Slated for PCA Convention in September

THEATRE EXHIBITORS will be asked to state any problem they have in regard to merchandising refreshment products, and a panel of experts will offer answers at the annual convention of the Popcorn and Concessions Association scheduled for September 20th to 24th in New York City. The PCA convention and trade show are being held in conjunction with the combined conventions and trade show of the Theatre Owners of America, Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Association at the Hotel Statler, according to Bert Nathan, PCA president.

"Thousands of theatre owners, popcorn manufacturers and packers and concessionaires will attend to explore ideas," Mr. Nathan explained, "by which the processes of distribution, selling, promotion and advertising can keep up with the challenges and opportunities offered by the great increase in America's spendable income and the changing pattern with which this income is distributed. The purpose of these meetings, this year as in the past, is to bring together outstanding experience and talent so that we may share and benefit from it."

KOKEN PLANS PROGRAM

Lee Koken of RKO Industries Corporation, New York, acting as general convention chairman, will direct six separate segment programs representing as many business interests of the popcorn and concession industries. Assisting him in the theatre-concession field will be Nat Buchman of Theatre Merchandising Corporation.


Affairs already scheduled are a "house of friendship" cocktail party on Thursday evening, September 20th, at the Hotel Statler, sponsored by all allied supply firms to the popcorn and concession industries; the Pepsi-Cola party in the grand ballroom of the hotel on Sunday, September 23rd and the combined PCA-Toa-Tesma-Teda president's banquet and champagne supper on Monday evening, September 24th in the grand ballroom of the Waldorf-Astoria.

Working closely with the general entertainment committee is a special ladies' program committee headed by Mrs. Charles Okun and Mrs. Harold Newman, both of New York. Serving on the committee are Mrs. Arthur Segal; Mrs. Irving Singer; Mrs. David Adelman; Mrs. Bert Nathan; and Mrs. Ben Newman. The ladies' program will include a tour of New York City, a visit to and luncheon at the United Nations, brunch and style show at B. Altman and Company, and a luncheon-bingo party at the Statler.

The PCA trade show will be on the third floor of the new Coliseum adjacent to that of the motion picture industry. In the "Popcorn-Candy and Concession Hall" section, consisting of 180 booths, equipment for all types of refreshments will be exhibited, according to Lester Grand of the Confection Cabinet Corporation, Chicago, and PCA exhibit chairman.

FIRMS WITH SPACE

He reported recently that 60% of the booths have already been purchased. Among the firms which have already reserved space are:


Plans for the 1956 convention and trade show of the Popcorn and Concessions Association, scheduled for September 20th to 24th in New York, were formulated at a meeting in that city recently at which Bert Nathan, PCA president, appointed convention committees. The PCA events will again be held this year in conjunction with the conventions and trade show of the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association. Shown above at a dinner following the PCA pre-convention meeting are (standing, left to right) Harold Newman, of Century Theatres, New York; Melvin Lewis, executive secretary of TESMA; Charles Okun, special theatre representative for the Coca-Cola Company; Mr. Nathan; Lee Koken of RKO Industries Corp.; Larry Blumenthal of Flavo-Rite Foods, Bronx, N. Y.; and Ben Newman of Ben Newman Associates. Seated are Mrs. Nathan; Mrs. Segal; Mrs. David Adelman; Mrs. Okun; Mrs. Harold Newman; Mrs. Irving Singer; and Mrs. Ben Newman.
Inches high. The two decks can be operated separately, with individual timers controlling each deck. It operates on 100 volts, either a.c. or d.c.

A five-color flasher sign reading "delicious infra-red hot toasted sandwiches served in sanitary heat sealed bags" rests on top of the oven. Operating plans and point-of-purchase promotion kits are supplied by the company.

The oven is being distributed in the theatre field by the American Motion Picture Supply Company, Brooklyn, N. Y.

**Ingredients for Making Fresh Pizza at Drive-Ins**

PRE-MIXED ingredients for making fresh pizza at drive-in theatres have been placed on the drive-in theatre market by Tolona Pizza Products, Inc., Chicago. According to Nick Ponticelli, president, the pizza "takes only four minutes to serve."

The new product, called "Tolona Pizza," is described as an "original, true-flavor" recipe with ingredients as follows: "Orig-

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**WORLD'S FINEST Over-the-Counter POPCORN MACHINE**

The New CRETORS "Olympic"

TWIN ELEVATOR WELLS and AUTOMATIC PUSH-BUTTON SEASONING PUMP

- Greater Warming Capacity—holds equivalent of 200 boxes popped corn.
- New Forced Air Warming—Thermo-stat controlled; keeps corn crisp, fresh.
- Automatic Electric Seasoning Pump.
- Ample Space for 2 busy attendants.

CRETORS all-steel gas or electric kettle teamed with dual elevator wells in an over-the-counter popcorn machine with enough popping and storage capacity to handle the heaviest traffic. Gives a concession stand the glamour and sales appeal so necessary for king-size profits. Earning capacity up to $75.00 per hour. Handy, over-the-counter service. See your nearest CRETORS distributor about early delivery of an "Olympic" or any other CRETORS model.

---

**THE SAVON COMPANY**

**CREATORS OF**

**FAMILY STYLE PIZZA FOR DRIVE-IN THEATRES**

EXCLUSIVELY

Sold at 60¢ to 65¢
Complete equipment and ingredients available

WRITE FOR INFORMATION

286 Pennsylvania Ave., Paterson, N. J.

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**Advertised**

HENRY HEIDE, INC. • NEW YORK, N.Y.
inal Crispy Pizza Crust”; fresh mozzarella cheese; oregano and pre-mixed ingredients supplied by Tolona. Since the ingredients are kept separate, it is pointed out, “there is no waste or spoilage.”

The fresh pizza has already been introduced by several drive-in circuits in Illinois, Indiana and Wisconsin, it is stated, with “excellent results.” The company has made available a trailer in color to promote the product at intermission periods. This trailer, which shows the preparation of the pizza, has been credited by operators with helping sales considerably.

Counter Dispenser with Capacity of 3 Gallons

A COUNTER dispenser for non-carbonated beverages has been announced by the Jet Spray Corporation, Boston. The manufacturer states that it recovers and remixes three gallons of beverage every minute, thereby providing “automatic temperature control without hoses, arms, shafts, or loose parts.”

The “Jet Rocket Model,” as it is trade-named, has a recently developed, totally enclosed motor with built-in oiling lines to provide spray power. A new type replaceable bowl seal of pure gum rubber is said to “easily snap on vertically and hold horizontally.” There is also a “steri-lizer” lamp which purifies 1000 cubic feet with ozone and protects the chassis and area around the dispenser, in addition to repelling insects and destroying bacteria.

The drip shelf is of stainless steel and the manufacturer states it is much larger than in previous models, thus enabling multiple one-hand filling for V-cups, glasses, etc. The unit holds four “plus” gallons and takes up one square foot of counter space with shelf overhang. It is 22 inches high.

New Equipment for Soft Serve Products

THE SWEDEN FREEZER Manufacturing Company, Seattle, has announced the “212 Softerver,” a machine for preparing and serving soft ice cream products as the newest addition to its line of such equipment. The unit is described as a completely self-contained back bar companion to the company’s “ShakeMaker,” introduced last year.

The new equipment is 19 inches high 29 ½ inches wide and 16 inches deep. It has a 5-gallon mix tank and the “Air-O-Metric” mix feed system.

Production capacity is 10 gallons of soft serve product an hour, or nine 2-ounce (by weight) servings a minute. A 1/2 h.p. hermetically sealed water cooled condensing unit furnishes refrigeration, while a 1 h.p. General Electric motor powers the dasher. The finish is stainless steel and baked white enamel.

The company has also announced that detachable syrup pumps and jars are now available as accessory equipment to the new model “211 ShakeMaker.” An easily in-

installed stainless steel bracket holds the two standard size jars and pumps. The jars can be removed easily for cleaning, sterilizing and refrigerating.

Premium Coupons Help Build Popcorn Sales

PREMIUM coupons placed in boxes of popcorn have proved themselves powerful stimulants to repeat sales at the box-office and at the theatre refreshment stand, according to a report by William E. Smith of The Popcorn Institute. When these coupons total a specified number, they entitle the holder to a free box of popcorn or to a free pass to the theatre.

Exhibitors have used a coupon device to boost attendance and popcorn sales in different ways, each of them successful. One exhibitor placed in each box of popcorn a coupon good for five cents in trade toward a carton of popcorn. The coupon read, “Good for five cents! This coupon and five cents entitle you to buy a ten-cent carton of popcorn, during week ending ………

Another exhibitor placed in each box a coupon reading: “Save this coupon! You will find one like it in each box of popcorn you buy. When you have saved ten coupons, you can exchange them for a complimentary ticket to the ……… theatre.”

Children and teenagers — with their limited allowances — like to save coupons particularly, it was stated. And while the number of coupons grows, the holder is establishing loyalty to the particular theatre where he receives them. Now, with the summer months here, children will have more time to attend movies.

To build up full interest, the coupon idea should be promoted in local newspaper advertising and in posters and wire-hangers placed throughout the lobby and at the refreshment stand. The exhibitor can have this point-of-sale material, the newspaper mat, and the coupons prepared locally at small cost and with all the individuality he wants.

Pizza Oven with Capacity Of Six 12-Inch Pies

A NEW pizza oven with a capacity of six 12-inch pies designed to “cut baking time to five minutes per pizza,” has been announced by the Hotpoint Company, Chicago. The manufacturer states this baking period is possible “because of the oven’s high temperature range (300° to 600°) and its very fast heat recovery after refrigerated dough is placed in it.”

The temperature range allows the new oven to be used for other baked goods, it is stated, as well as for most roasting operations. The sealed-heat chamber of the oven has insulation on all six sides, designed to minimize heat loss and give cooler, economical operation, “whatever temperature range is used.”

The oven is manufactured in Hotpoint’s Glamourline finish with stainless-steel veneer and can be banked or stacked with other Hotpoint oven sections to save space. The oven is also available in a finish of all stainless steel.

New Popcorn Seasoning With “Butter” Flavor

A NEW seasoning designed for use with popcorn and described as having a “butter-like” flavor has been announced by the Dell Food Specialties Company, Beloit, Wis. It is called “Richbo.”

The manufacturer states that the product, in addition to “giving a ‘butter’ flavor, colors product such as popcorn with a rich golden yellow.” The seasoning can be applied in either the wet or dry popcorn method. Samples and prices will be supplied upon request.
Infra-Red Food Warmers
With Portable Feature

Infra-red food warmers that can be moved from place to place in the serving area have been marketed by the Charles L. Dick Company, Kent, Wisc. The units can be mounted under existing shelves of any simple support, or, if portability is desired, can be obtained with steel stands.

The heating units are 6 inches wide and 2½ inches high, permitting them to be built into a confined space. Multiple units can be placed end to end for any length of installation.

Back Bar Refrigerators

A new line of back bar refrigeration equipment has been marketed by the LaCrosse Cooler Company, LaCrosse, Wisc. Models with either three or four doors are available. They have stainless steel fronts and ends but no top panel, which is designed to make it easy to work the equipment into the back bar arrangement. In those cases where it will not be used as a part of the back bar setup, a stainless steel top can be secured.

Inquiry Service

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Inquiry Coupon

To Better Refreshment Merchandising Department:
Motion Picture Herald, 1270 Sixth Avenue, New York 20, N. Y.

I am interested in products as indicated by the reference numbers written in below, and would like to receive literature concerning them.

Name ___________________________ Theatre ___________________________
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For General Inquiry:

• Classes of products on which information is desired may also be indicated in the coupon by the number preceding the item in the following list:

100—Beverage dispensers, coin
101—Beverage dispensers, counter
102—Candy bars
103—Candy specialties
104—Candy machines
105—Cash drawers
106—Cigarette machines
107—Coffee-makers
108—Cups & containers, paper
109—Custard freezers
110—Films, snack bar adv
111—Food specialties
112—French fryers
113—Grillers, franks, etc.
114—Gum, chewing
115—Gum machines
116—Ice cream cabinets
117—Mixers, malts, etc.
118—Popcorn machines
119—Popcorn warmers
120—Popping olls
121—Scales, coin operated
122—Soda fountains
123—Soft drinks, syrup
124—Showcases
125—Vending carts
126—Warmers, buns, etc.
A "COMBINATION" TREAT

Coca-Cola and Flavos Shrimp Rolls are being promoted as a "combination" treat in this new point-of-purchase display sign, demonstrated by George DeRisi, general manager for Theatre Popcorn Vending Corporation, Brooklyn, N. Y., which has placed it in all drive-in theatres serviced by that company in New York, Connecticut, Massachusetts and New Jersey.

HERSHEY PROFITS UP

Net profits for the Hershey Chocolate Corporation, Hershey, Pa., have jumped to $2,569,120 for the first quarter of the year, compared with $2,269,286 for the same period of 1955. Earnings per share are up from 90c for the first quarter of last year to $1.02 for 1956.

New equipment


INTERMITTENT MOVEMENTS—NEW SURPLUS for Simplex $65.95; Devry $59.95; Holens $34.35. Automatic enclosed rewind $50.00. S.O.S. CINEMA SUPPLY CORP., 602 W. 32nd St., New York 19.

New—FOR THEATRE MANAGERS—"THE Master Guide on Theatre Maintenance," compiled from authorities, handy for reference with hard covers and cloth binding. Published by MADI. Price $5. postpaid. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 30, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction, invaluable to beginner and expert. Best seller since 1931. 662 pages, cloth bound. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 30, N. Y.

Books

Used equipment


Studio equipment

NEUMADE RK-100 FILM BACKS, HOLD 120-1000' rolls, $63 originally, now $47.50; Moviola II 35mm camera complete, $2,000, Manda SoundTalks, $100 Musical lipstik, $35.95 box, $6.95. Amer. Cinematographers Handbook, $5.95; price, $2.60; Bridgman's Jr. Home Automatic Processor, $1,850 value, $275. Master 16 Camera, lens, 2 magazines, insulators, a complete motor, battery, all every, complete, $2,975; 500W. Background, Painted, $995. Moviola III 35mm composite sound/picture, $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 32nd St., New York 19.

Popcorn

WORLD-WIDE HEADQUARTERS FOR POP- corn, popcorn equipment and supplies. POPCORN VILLAGE, Nashville, Tenn., U.S.A.
Drive-in Playgrounds

... their arrangement, operation and equipment
The RCA In-Car Speaker is priced surprisingly low, but its big plus value is its dependability. RCA engineering skill and manufacturing methods assure year-in and year-out operating savings. Look ahead and figure how many repair dollars this RCA Speaker quality can save you . . . how many satisfied patrons will keep turning into your admission lanes because they hear every word perfectly every time.

Pick and choose, from RCA’s complete speaker line, the model that best suits your equipment budget. Deluxe Starlite finished speakers, or die-cast aluminum economy units . . . they all deliver sound that’s rich and clear and lifelike. And they’re all built to perform superbly over a long life with minimum maintenance. RCA’s drive-in line also offers the unique Circlite Junction Box—precise electrical connections in an amazingly small space, plus functional post lighting through beautifully colored plexiglas strips . . . available in red, green, and white.

Budgetwise, there’s another RCA attraction for wise drive-in men. It’s RCA’s Budget-Ease Plan . . . to ease your way into an RCA Speaker installation for a small cash outlay and long, low-cost terms. Great idea, because it means now is the time you can afford these speakers that actually cost you less because they save you more, and make more for you. See your RCA Theatre Supply Dealer today about the RCA Speaker value no mere price tag can ever touch.
Let Wagner

Sell Your Shows!

— with panels and letters which combine the best in "point of sale" display. More theatre owners install them than all other makes. Wagner window type panels are available in any size and readily serviced without removing frames. Economical Enduronamel panels comprise background and letter mounting arrangement.

You also have a wider selection of sizes and colors when you use Wagner changeable letters with the exclusive tapered slot. Immovable by wind or vibration, yet easier to change.

If you're building or remodeling an indoor theatre or drive-in, large or small, you'd better send for free Wagner literature.

Glenwood Drive-In Installation by State Neon Co., Atlanta, Ga.

Send the coupon NOW!

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Ave. • Chicago 12, Ill.

Please send free literature on Wagner show-selling equipment.

NAME
THEATRE
STREET
CITY & STATE
About People of the Theatre

AND OF BUSINESSES SERVING THEM

The Twinkle Star drive-in theatre at Auburndale, Fla., has been sold to the Bailey Theatres circuit, Atlanta, by Talgar Theatres, Jacksonville.

Jules Perlmuter, of Albany, N. Y., has acquired a lease on the Star-Lit drive-in theatre at Watertown, N. Y., which was operated last season by Joseph C. Agresta of Massena. This gives Mr. Perlmuter four drive-ins, the others being in Lake George Village, Corinth and Rich mondville, N. Y. He also operates six indoor theatres.

Robert Case, for the past several years manager of the Broadway drive-in, Talladega, Ala., has been transferred to the Ritz in the same city.

Duke Shumow has assumed operation of the Embassy theatre in Chicago and has announced plans to remodel it for an early reopening. He recently also acquired the Brandt and Liberty theatres there.

Herschel R. Spencer, for many years with Y & W Management Corporation, Indianapolis, is now managing the North Kokomo (Ind.) drive-in for the Alliance Amusement Corporation, Chicago.

Tom Siman of Shea Enterprises, Inc., has been transferred from Manchester, N. H., to the State theatre, Conneaut, Ohio. He succeeds Lee McFerren.

Clark Skirley and Herley Smith have purchased the Folly theatre, Marks, Miss.

Mrs. Barbara Hanley has been appointed manager of the Coronet theatre in Milwaukee, formerly known as the Hollywood.

George Shepard is the new manager of the Omro theatre in that Wisconsin town.

James Stroud is the new assistant manager of the Lyceum theatre and John Read is the new assistant at the World—both in St. Paul, Minn. The theatres are operated by Ted Mann.

Ira Kutok, manager for Edward H. Wolk, Chicago, theatre equipment and parts supplier, has been on a business trip to the West Coast. The trip lasted about ten days.

B. C. Myers of Albany, Ky., is the new owner of the Ray Cooper theatre in Byrdstown, Tenn. Mr. Myers has sold his theatre in Monticello, Ky.

Archie Kaye has been appointed manager of the Capitol theatre in Binghamton, N. Y., succeeding Mae Richards, who resigned to join the St. Lawrence Seaway Commission.

Paul Yurko, who operates an amusement resort at Yankee Lake, Ohio, near Sharon, Pa., has announced plans to construct a drive-in theatre on the property.

Robert McKinley has been appointed assistant manager of Loew’s Broad, in Columbus, Ohio, according to an announcement by manager Robert Sokal.

Albert Thompson has taken a new four-year lease on the Park theatre in North Vernon, Ind.

The Ballantyne Company, which has been producing projection and sound equipment for theatres, for 25 years, observed its reaching that age last month with a day of festivities at the plant in Omaha. Attending at the invitation of J. Robert Hoff, president of Ballantyne, and R. Scott Ballantyne, chairman of the board, was a large group of theatre owners, dealers, film industry personalities and friends from all over the country. In the group above are Ilo M. Brown, Ballantyne chief engineer; Herbert Barnett, past president of the SMPTE; Hugh McLaughlin, chairman of the Equipment Committee for Allied of Indiana; and Edward J. Nelson, Ballantyne executive. Among others attending were Bill Gehring, vice-president of Twentieth Century-Fox; Leo Wolcott, chairman of the board for Nebraska-Iowa Allied; and Ray Colvin, executive director of TEDA. Special tribute was paid to the Ballantyne Company’s oldest dealer, Jack M. Rice, Jr., of J. M. Rice, Ltd., Winnipeg, Canada, shown below with his wife, receiving the congratulations of Mr. Hoff. The guests enjoyed a cocktail supper, entertainment and tours of the company’s manufacturing facilities.

Hoyt Yarbrough, formerly assistant manager at the Florida theatre in Jacksonville, has been appointed manager of the Matanzas theatre in St. Augustine.

M. C. Roskopf, who has been in the entertainment industry since 1915, has sold his interest in the Odeon theatre in Marshalltown, Iowa, to Ben Schwartz. Mr. Roskopf opened the Lyric theatre there in 1915, where he showed one-reel...
Startling advances and radical changes in projection techniques have imposed conditions of arc operation and control so critical, as to make the latest type lamps an absolute necessity to acceptable screen presentation. Error in the position of the positive crater, of as little as \( \frac{1}{32} \)", can cause a light color change to blue or brown, and actual loss in screen illumination. A little of this and you’ll also be losing business. The Strong Automatic Crater Positioning System, one of the features of the Strong Super 135 Projection Lamp, is your best insurance against such faulty presentation.

How a ball of gas influences your business

Send for free literature which describes all of the other reasons why Strong lamps outsell all others.
Putting up a Front —
New and Streamlined

THE STATE theatre in Springfield, Ohio, which is owned and operated by Phil Chakeres, acquired a brand new front recently as part of a remodeling project with the outmoded appearance of the old (right) giving way to a modern, streamlined effect (below). Under the direction of Poblocki & Sons, Milwaukee, the modernization of the front included removing the old wood doors and installing ten new Herculite doors and transoms to the ceiling of the lobby. The old box-office was completely removed and a new one placed on the right. The new double-faced attraction sign beneath the canopy is used to spell out players in the current program on the front and to announce the next feature film on the other side so that patrons see it as they leave the theatre. In addition “Super Deluxe” poster cases were installed; two 23 by 65s on the front columns; two 40 by 65 on return columns and one 100 by 65 on each side of the outer lobby. All cases are illuminated with slimline lamps on both sides, and tops and bottoms. In the lobby proper, six 40 by 60 poster cases of a similar type have been installed.

films at an admission charge of five cents. A year later he built the Casino theatre, now the Casino Arcade. He purchased the Odeon in 1940 in partnership with Sam Horwitz.

Mrs. A. W. Gathrop, who operates the Linda drive-in at Palatka, presently has a new drive-in under construction there. It will be called the Lindara.

Fox West Coast Theatres is remodeling the State theatre in Pasadena, Calif., with renovation including a new marquee, front, box-office and carpeting. The manager is Albert Szabo.

Jack Grossman, who operates the Magnolia theatre in Burbank, Calif., has announced plans to take over the Montrose theatre in Montrose from Hugh McKee. Mr. Grossman will inaugurate a policy of seven-day operation.

Orlando Karr has acquired the Lamont theatre in Lamont, Calif., from Joe Rogers.

Al Frank has added an outdoor dance patio to recreational facilities of his Circus drive-in near Atlantic City, N. J. Patrons desiring to do so may dance before the performance begins.
NEW
VICRA-LITE
LENTICULAR SCREEN
"the screen of optical precision"

offering the first great improvement in maximum light distribution & reflection—yet priced lower than ordinary "half-there" screens!

features:
* amazingly low cost
* maximum reflection
* greatest distribution
* no disturbing seams

What's a "half-there" screen? It's a screen that deprives half your patrons of the brightness and original clarity of the fine new films you're showing. Now, with L. E. Carpenter's just developed screen—employing all of the important scientific findings of Lenticulation—you're assured of top light distribution and reflection. That adds up to more satisfied patrons—more box office sales—MORE PROFITS FOR YOU!

Get the complete facts now, today! Contact your local theatre supply dealer for prices, or write, wire or phone us for our factual booklet.

L. E. CARPENTER & COMPANY
VICRA-LITE SCREEN DIVISION • Empire State Building, New York 1, N.Y. • LO 4-0080 • Plant: Wharton, N. J.
"Want a light, mister?"

Want a really good light on your screen—regardless of how big—regardless of the projection process—regardless of the film width?

EXCELINE "135"
PROJECTION ARC LAMPS

New conversion features ready for your adoption when you equip for wide film presentation include provision for burning 20-inch 13.6 mm carbons, a wider opening in the nose, a dowser which covers the bigger opening, and a new high magnification mirror. The Excelite "135" comes equipped with an 18" f 1.7 or 16-1/2" f 1.9 reflector and burns a choice of 9, 10, or 11 mm regular or 10 mm Hitex carbons, with single control amperage selection. Long-life positive carbon contacts. (Water-cooled carbon contacts optional.) Automatic Crater Positioning System prevents color change in screen light. Air jet arc stabilization keeps tail flame from reflector. Prevents deposit of soot and formation of heat absorbing scum which causes mirror breakage. Blower cooled removable Reflect-O-Heat unit for reducing aperture heat. Unit construction.

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION
Tesma Trade Show Going International in 1956

The theatre equipment section of America's motion picture industry absorbs a dash of the international flavor long ago acquired by the three main divisions, with preparations for the 1956 trade show, to be conducted by TOA, Tesma, Teda and the Popcorn & Concessions Association at New York's very new and very capacious Coliseum next September, from the 20th through the 24th.

This year's exhibition is, indeed, called the International Trade Show, and of the 50 manufacturers who already have bought booth space, three are from overseas. One of them, the Sansha Electric Manufacturing Company of Japan, exhibited rectifiers at the 1953 show in Chicago. This year Jovy Rectifiers of West Germany will also have a booth, according to a press release from Tesma headquarters. Another Japanese firm, Victor, manufacturers of projection and sound equipment, will be represented, and yet more exhibits from other countries are in prospect.

Having interests beyond those of theatre refreshment service, the section of the Popcorn & Concessions Association (formerly the International Popcorn Association) will have by far the larger number of booths, as usual. Of the 298 booths scheduled for this exposition, 181 will be devoted to vending equipment and supplies. The 117 of the Tesma section compares, however, with general theatre equipment representation of recent years.

It is announced that 70% of all the available space has been sold, with 50 manufacturers having taken 81 booths in the Tesma section. A total of 111 manufacturers already had taken space by the last week in May. More than three months remaining for disposal of the remainder, so the 1956 exposition seems certain of continuing the pattern of growth established, rather surprisingly to many of us, soon after the little Tesma-Teda display in Toledo ten years ago.

The impact of a picture score in stereophonic sound is given convincing recognition in RKO's announcement that multiple-channel trailers for "The Brave One" will be available. The score of this production, by the Munich Symphony Orchestra, under the direction of Victor Young, has proved "exceptional" and warrants, in RKO's appraisal, the cost of 250 stereophonic trailers in addition to optical channel strips. The announcement does not specify a fourth track. The importance of surround speakers for the score seems so obvious that perhaps we can assume their use here.

—G.S.
... which means, of course, bigger profits for the drive-in. Told here are factors entering into the construction of children's play areas and the possibilities for further expansion to include facilities for adults.

LONG LINES of patrons waiting to secure entrance to an attraction are a sure sign of a "smash hit" in show business, and some of the longest lines to be observed these days are those in front of the children's playground at drive-in theatres. Eager anticipation of the "thrills" to be had while whirling around on a carousel or flying through the air on a swing apparently makes the youngsters willing to queue up, if necessary, to await their turn.

Those signs of the "smash hit" at many drive-ins which the children's playground has become provide a clear indication of its status in an outdoor theatre field today. Starting out as an "added attraction" put in hesitantly by a few enterprising operators, it presently is standard equipment—just as important as the refreshment stand. (A recent estimate puts the number of drive-ins having a playground or planning to install one, at 90%.) And it has gained that place for a very good reason—it attracts more families, brings them earlier, and thus builds both admissions and refreshment sales.

The explanation for the success of the playground is not hard to find: what has "kiddie appeal" also has family appeal, and where the youngsters want to go, the older folks follow. Realizing this, many operators have recently begun to expand their original playground facilities and some have branched out even further to include the installation of sports facilities for adults as well.

Nor do the proven advantages of the playground to drive-in operation stop with this original boost at the box-office. It also helps to bring the crowds out early, thereby easing traffic jams before the first performance starts. And pre-show play stimulates the thirsts and appetites of the youngsters, bringing a bigger demand for all the refreshments on sale at the concession stand.

LOCATING PLAYGROUNDS

This latter consideration has greatly influenced the placement of play facilities on the drive-in grounds. At first it was common practice to install them in the area in front of the screen tower, but today the favored position is behind the refreshment-restroom building. In that central location the playground is more convenient of access for parents as well as children, and the advantages of such proximity to the snack bar are obvious.

The size of the playground area and the amount of equipment to be installed there will quite naturally have to be dictated by the space available and the money which the operator is able to invest. In contemplating a playground, however, it is important to remember that one can spend as little as $600 and still have an attraction with sufficient equipment.

For an instance of a small installation there is the Hiltop theatre near Escanaba, Mich., which is a drive-in with a capacity of 600 cars. The equipment there illustrates what might be a basic layout. It consists of a primary castle walk, a 12-foot all-steel slide, a merry-go-round, a see-saw...
set, and two swing sets, one of which is equipped with chair-type nursery seats for the smaller tots. The equipment at the Hilltop (which is pictured in an accompanying photo) was supplied by the American Playground Device Company.

Larger drive-ins, of course, require more expansive facilities. The same company has also equipped a drive-in at Norfolk, Va., for Visulite Theatres in a triangular area 300 by 215 by 185 feet. This playground is divided into two sections—a "junior" and a "senior" division. This practice of separating the age groups has been found to be advisable and should be followed whenever possible.

The senior area at this drive-in has the following equipment: a combination unit on a frame 10 feet high above ground, consisting of two see-saws, four swings, two trapeze bars, and two sets of flying rings; a castle tower, 7 feet, 9 inches high, capable of holding 36 children; an all-steel slide, with a 16-foot long chute; a horizontal ladder, 6 feet high, 12 feet long; and a wave stride, which children can whirl around by gripping the handrail and pushing against the ground with their feet.

THE "JUNIOR" LAYOUT

The junior section has the following equipment: a six-swing set, with chair-type nursery seats suspended from a frame 7 feet high; a merry-go-round with a seat board 10 feet in diameter and an enclosed safety platform, which one child can easily propel when it carries the capacity load of 25; a castle walk with the walk 6 feet long and 5 feet, 3 inches high and towers 7 feet high; a six-swing set on 8-foot high frames; and an all-steel slide, with a 12-foot chute.

On opposite ends of the battery of devices in the junior area are two small triangular sections, each equipped with three park benches, a picnic table and a portable see-saw set for the very small youngsters. The benches are provided for parents who wish to sit at the edge of the playground and serve as volunteer supervisors—a practice greatly to be encouraged.

It will be seen from these representative installations that several types of equipment are basic, both for their practical nature and appeal: swings, see-saws, climbers and slides.

These types have each been installed at the 11 drive-ins on Long Island, New York, operated by Associated Prudential Theatres, and in their larger operations they have in addition introduced power-driven rides with great success. For instance, at the Bayshore-Sunrise drive-in at Bayshore, they have a ferris wheel and a carousel (made by the Miracle Equipment Company and described further on page 15), which nightly produce some of those long lines of youngsters mentioned.

Attesting further to the great popularity of these rides, in the experience of Prudential executives, is their recent decision to install another ride—a "Mono-Rocket" ride which operates on a track—at the Bayshore (see accompanying photo). This all-steel ride which seats 21, has been installed with 300 feet of circular track in front of the screen tower to the right of a special section for adult games (which will be discussed further on).

CHARGING ADMISSION

No charge is made for these power-driven rides at Prudential theatres, although the policy of charging 5c or 10c for them has been adopted by some drive-in operators. They feel that this helps to pay for the cost and upkeep of such equipment as well as the additional personnel that its installation involves.

The carousel and the ferris wheel at the Bayshore, for instance, each require two men each evening—one to operate the equipment, the other to assist children on and
off. In all, the Bayshore has a playground personnel of ten men, including a clown, who is on hand to greet and play with the youngsters.

This crew includes maintenance men whose function is to repaint the equipment regularly and to make any repairs that may become necessary. Slide side rails, swing seats and see-saw boards are regularly examined as are swing chains, hooks, hangers and frame fittings.

As for the regular attendants at playgrounds, it is important that they be thoroughly grounded in rules for using the equipment and see that these are strictly enforced.

IMPORTANT OF FENCING

The Bayshore playground has been fenced in on all sides with an attractive white picket fence, which is also used to separate the power-driven rides from the other sections, which are further divided into two parts according to age groups. Fencing is an important consideration for a drive-in playground—not only for the obvious safety factors but also for the colorful, decorative appearance it can give to the whole area.

In further regard to the construction of the playground, there is the matter of ground surfacing. Sand has been used for this purpose; it is safe but otherwise objectionable as it will soil clothes, get into shoes, etc. A good surface is one made of ¾-inch crushed stone covered with half an inch of very fine white crushed stone.

Of late there has been a trend at drive-ins to expand their recreational facilities to include adults. The Bayshore is an example of one which has found this profitable. There is a special section in front of the screen tower where shuffleboard may be played and horseshoes pitched. Furthermore, a patio in front of the refreshment pavilion is used for dancing.

And on the right side of this drive-in is a picnic area in the shade of several large trees. This section is equipped with benches and chairs to accommodate whole families.

Behind this is the practical and profitable theory that the drive-in can be made a popular play center for the whole family.

READE CIRCUIT PRACTICE

The experience of one of the leading indoor-outdoor circuits in the East—Walter Reade Theatres—is particularly interesting for its bearing on most of these aspects of playgrounds, because it has involved considerable experimentation in highly competitive areas of New Jersey. In response to inquiry, the circuit observes:

“The choice of location between the front of the screen and the back of the refreshment area almost evens itself out—with a slight preference for the concession area. We have experimented with both locations and there is no loss of usable space in either place.

“The 100 feet in front of the screen are wasted because of the sightlines, and approximately 80 feet from the rear of the concession building (two car ramps, back-to-back) are not usable for the same reasons. The concession area has the preference because of the proximity to the restrooms and the refreshment stand, and because it somewhat limits the hazards of children running between the ramps. (In one case, however, the playground was placed behind the ramps. It was desired here to make the facilities visible from the main highway, which has heavy traffic.)

‘While our play areas are an important and vital part of our operations, and a proven attraction to the children, it is seldom that many children congregate there at one time. The maximum is usually about 50 children, and a corresponding number of parents. The area is usually laid out in a square, approximately 80x80 feet behind the concession stand, and 80x100 feet (the width of most of our screens) at the front of the theatre.

“As a rule, we install in each drive-in about ten pieces of playground equipment, including one mechanical ride, banks of swings, self-propelled merry-go-rounds, sliding ponds, jungle bars, monkey cages, sand boxes, see-saws, flying rings, and a mechanical carousel. All equipment is heavy-duty, solidly embedded in concrete. We have

(Continued on page 36)
Leading Lines of Playground Equipment

Describing and illustrating some of the representative models of equipment available for the drive-in theatre playground.

American Playground

PLAYGROUND equipment manufactured by the American Playground Device Company, Anderson, Ind., includes a complete line of heavy-duty units from swings, see-saws, and slides to merry-go-rounds and climbers and combination sets.

The American “heavy-duty” steel swing sets incorporate the “two swings to the section” principle, whereby the child can mount or dismount the swing safety next to the divisional supporting frame, eliminating any possibility of his being struck by adjacent swings. These swings are fabricated with upright supports of 1½-inch and top supports of 2½-inch structure steel pipe. Frames are available in heights above the ground of 8, 10, or 12 feet.

Also in the company’s line are “extra-heavy-duty” steel swing sets, with upright supports of 2½-inch and top beam supports of 3½-inch structural steel pipe. Frames are available in heights above the ground of 10, 12 or 14 feet. The line also includes “nursery swings” for children of pre-school age and special three-swing sets.

The “Type C” see-saw units have rugged frames fabricated from 2½-inch hot galvanized structural steel pipe, locked rigidly together by certified, malleable fittings. The boards are of 8/4-inch Oregon fir and are 10 feet long and 10 inches wide. Each is be moved from one location to another or stored out of season, the company has portable, two-board units with strong, rugged frames. They are furnished with two Type-C see-saws.

A variety of all-steel slides is manufactured by American, one of which is also a portable type. Its “extra-heavy-duty” construction incorporates all-steel chutes with 1½-inch tested pipe supports, stair risers and a portable base. Full 18-inch wide stairs and chutes have malleable stair treads with ½-inch safety handrails and guardrails.

Among the climbers in the American line are its “castle towers,” which are made 1 1/16-inch in diameter so that even the smallest child can grasp and maintain a firm handhold on all the members. Their circular construction is designed to eliminate sharp corners and ends and provide large capacity. They are constructed of steel pipe.

Other equipment made by American includes “heavy-duty” merry-go-rounds—the “M-I” with a capacity of 40 children and the “ME-3” with a capacity of 25. Both have a diameter span of 10 feet. In addition there are “wave strides,” “ocean waves,” and “giant strides.”

Among the company’s combination sets are the “Victory” units, one of which has as standard equipment two sets of flying rings, two trapeze bars, two horizontal bars readily adjustable to desired heights, and a climbing ladder.

Another unit is the American No. 360 combination, especially developed for play areas where ground space or child load is limited. Its standard equipment includes one heavy-duty see-saw, two swings, and an all-steel chute slide.

C. W. Doepke Company

FOR DRIVE-IN THEATRE playgrounds, the Charles William Doepke Manufacturing Company, Roosmoyne, Ohio, has developed a motor-driven pint-size train, complete with track, crossings, and switch turnouts. The company last year introduced its “Yardbird” railroad. The new ride, called the “Super Yardbird Streamliner,” is a motorized train in both gasoline and electric operated units.

The locomotive, gleaming in red with aluminum trim, is designed to look like a modern diesel train, complete with “piercing horn and powerful headlamp.” It will operate as a separate unit, or will pull two flatcars with a child on each. The flatcars are equipped with handrails so the passengers can hang on. For the littlest patrons there is an easily attached stake body designed to hold them safely aboard.

The new train is manufactured for an eight-inch wide track and can be added to existing track layouts. The company is now manufacturing extra track packages, along with switch turnouts and crossings, allowing wide varieties of layout possibilities. Sidings can run into sheltered areas for loading, unloading and storage. Rubber bumpers are available for power locomotives, hand cars and trailers.

In the gas-operated model, a throttle
comes through the wall at the rear of the completely covered four-cycle engine. Presset at the factory, it will chug along at a little more than two miles per hour. A standard lawn-mower type engine, it will use "regular" gas, with no need to mix gas and oil, according to the manufacturer.

The throttle has an automatic safety return, so that when the engineer lifts his hand off it, the train will stop in neutral. Additional handles near the driver's seat give him "plenty to hang onto," it is pointed out, while foot-rests are provided for his feet.

The electric unit is operated from a standard automobile six-volt battery. This unit also has the safety return feature, which is incorporated into a toggle-switch. The electric unit has both forward and reverse speeds. Supplied with it is a trickle-charger with which the battery-power can be renewed.

King Amusement Company

A line of playground equipment, including a ferris wheel, merry-go-round, roller coaster, "jet fighter" ride, train rides, "airplane" rides, and others, has been marketed by the King Amusement Company, Mt. Clemens, Mich. Nine of the rides are pictured below.

The "Kiddie Ferris Wheel" is equipped with five seats in cast-aluminum, each of which has a capacity of three children. It is 10 feet high and requires a floor space 7 by 9 feet. Constructed of steel, it has self-locking gears so that it does not need balancing. Two clusters of light give illumination, and the ride comes complete with a 1 h.p. electric motor and 50 feet of lead cable. It is controlled with a push button switch.

The "Midget Merry-Go-Round," designed for track or trailer mounting, requires a 60-inch circle. A standard trailer installation is to have two of these machines mounted on a 16-foot trailer along with one music box. This gives a capacity of 12 children. The horses and saddles are made of fibreglas and painted in several colors. The ride comes complete with a 1/3 h.p. electric motor and automatic clutch.

The "Kiddie Roller Coaster" is a miniature roller coaster with the cars locked in the track and safety seat bars to hold the children in securely. The triangular structure has straight and curved sections and three dips in its circumference. A train of five cars seats "two average children or three tiny tots, giving a capacity of 400 passengers per hour." Of all steel construction, this ride can be operated by one person. It requires a space of 35 feet in diameter.

The "Kiddie Jet Fighter Ride" is equipped with eight planes, each with a capacity of two children. The planes are built of marine grade plywood, and each has four lights and a toy machine gun, which "gives a loud report." The center is of all-steel construction and designed so that it can be erected and ready for operation in less than 30 minutes. The outside diameter is 22 feet. Power comes from a 1 h.p. electric motor.

The "Kiddie Pony and Cart Ride" is designed for portability; it can be set up by two men within one hour, the manufacturer states, and requires no foundations. Telescoped pipe standards are used and can be adjusted to set on the ground, wood floor, or cement walk. Equipped with eight fibreglas ponies and eight fibreglas carts, each seating two children, it has a capacity of 16. It requires a space of 20 feet in diameter.

Other rides available from the company include an "airplane" ride with a capacity of 10 children; a "fire engine" ride with eight cars, each holding four children; a "combination" ride featuring army tanks, two fire engines, two railway engines and two tug boats; a "sabre-jet auto ride" with eight cars; a "motorcycle" ride; and a "supersonic rocket" device with planes in the shape of rockets. These latter can be adapted to present airplane rides of most makes, according to the manufacturer.

There is also a miniature railway, called the "Streamlined Flyer," with trains driven by an electric motor built in the engine. It requires no engineer or operator, being put into operation by simply throwing a switch lever. The train comes complete with engine, three coaches and track and its seven cockpit type seats will hold a total of 14 small children or seven large ones.

Smith & Smith, Inc.

The line of rides for playgrounds manufactured by Smith & Smith, Inc., Springfield, N. Y., includes those equipped with miniature boats, automobiles and "jet fighter" and "space" airplanes.

The "Atomic Jet Fighter," is designed to provide not just a circular motion but "to start from the ground and fly skyward." It is equipped with eight reinforced fibreglas plastic jet fighters for two seats and three passengers. Each has two stationary-mounted, noise-making guns with controls in the cockpit and two jet exhaust tubes.

The "Kiddie Boat Ride" has eight six-foot boats, one a pilot boat in which the only motor—a 1 h.p. heavy-duty unit, single phase, 110-220, 60 cycle—is mounted. Entirely made of heavy gauge aluminum, weighing 41 pounds each, they are exact miniatures of a real boat. The boat comes completely equipped with plexiglas windscreens, a bell, two steering wheels, a flag and it is trimmed with marine chrome molding. Each boat is painted a different bright color. Waterproof covers which snap on are included. The canvas tank is 20 feet in diameter and 20 inches high.

The "Kiddie Auto Ride" is a trailer-mounted unit equipped with ten reinforced fibreglas plastic cars "patterned after America's leading ultra-streamlined autos." The cars are painted with a bright shiny two-tone finish and come complete with steering wheel and headlights. The platform is of steel and the trailer frame is all steel welded. The capacity is 20 children.

The "Kiddie Space Plane" is constructed with five planes of "interplanetary" design;
each is made of reinforced fibreglas plastic and is a two-seater for three children. The ride operates by center drive which involves an automatic clutch system with speed reducer and a 1 h.p., 60 cycle, 110-220 single phase electric motor. Automatic clutch simplifies the operation and provides push-button control. The planes are equipped with two stationary-mounted, noise-making guns with control in the cockpit and two-jet exhaust tubes.

The "Kiddie Chairplane" is built much the same as the airplane ride except that chairplane seats are hung from the sweeps instead of airplanes. The center drive system involves a clutch speed reducer and electric motor. The seats are especially designed for children with safety chains to fasten them securely. The seating capacity is 20 children—ten inside seats, ten outside.

The company also manufactures a Ferris wheel, which has one lever operation and is powered by an International U-1 engine. It has a seating capacity of 30 in 10 all-steel seats. It comes with a fence and lights.

**Miracle Equipment**

The line of equipment made by the Miracle Playground Equipment Company, Grinnell, Iowa, is listed in three divisions: general, motor-driven, and auxiliary.

In the general section are whirls, swings, seesaws, climbers and regular slides.

The "Miracle Skyway Climber" can be used both as a climber and also as a hand-over-hand ladder. It is of all electrically welded construction with a stainless steel rod and is fabricated in four ladders, 10 feet long and bent on a 5-foot radius, which telescope and lock together.

The "Miracle Lifetime Whirl" operates like "pumping up" a swing. Its special "off-center" balancing motion propels it by

(Continued on page 26)

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playsculpture equipment made from reinforced concrete, cast stone, fiberglass and steel . . . all pieces designed for maximum play value . . . completely safe and accident proof . . . low maintenance cost.

Add new diversion and beauty to your play area with playsculpture

*Write Dept. H-1 for Illustrated Catalog*

playsculpture—DIVISION of CREATIVE PLAYTHINGS, INC.

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Made by the manufacturers of the EPRAD Universal . . . the most famous and best known speaker. Ask the man who owns some!
Know Your Property

—the convenience and value of a complete
record of what was installed, and when

by CURTIS MEES

HOW ACCURATE IS YOUR KNOWLEDGE OF THE PROPERTY YOU HAVE UNDER YOUR JURISDICTION? DO YOU KNOW EVERY SINGLE ITEM OF EQUIPMENT AND FURNISHINGS IN THE THEATRE, WITH PRICE, DATE OF PURCHASE AND RELATED INFORMATION ESSENTIAL FOR BOOK-KEEPING? OR DO YOU ONLY HAVE A SKETCHY RECORD OF THESE THINGS, PRIMARILY RETAINING KNOWLEDGE OF MAJOR ITEMS, SUCH AS A SOUND SYSTEM?

For many, many reasons, it is to your advantage to keep a perpetual inventory, itemizing every single piece of equipment, except for expendable materials, which are handled separately at each inventory period.

WHY AN INVENTORY?

An accurate, detailed inventory is important for tax purposes; but many other reasons make it abundantly clear that all theatres, large and small, should maintain such a record. Petty theft can be minimized, with positive means of identification afforded to recover any stolen property.

In the event a sale might be under consideration, valuations can be quickly arrived at and nothing need be overlooked in the writing of contracts which might arise later to plague an otherwise satisfactory bargain as buyer and seller wrestle over whether certain items of equipment were, or were not, included in the sale.

Should you be a landlord, renting your premises to another operator, adequate identification would be available to prove ownership and condition at time of transfer so that subsequent purchases by the lessee would not mix up the situation at expiration of the leasehold.

If you are a tenant using someone else’s theatre, it is to your best interests to insist upon an opening inventory, with maintenance of a separate inventory of purchases made during the period of the lease. This may later prove to be of inestimable value to you.

Furthermore, as such questions arise, it may be well to give thought to major purchases connected with improvements on leased property to determine which are so-called permanent improvements, or fixtures, that become the ultimate property of the landlord through prohibition of removal. Generally, anything which is physically attached to the property becomes a part of that property, as, for example, a new marquee, display frames attached to walls with permanent holdings, toilet fixtures connected to fixed drains, etc.

Prior to the installation of any major equipment which might conceivably be considered a permanent installation, it would be advisable to consult an attorney and have a waiver prepared for the landlord’s signature, acknowledging your right to remove same at the expiration of the lease. A new stereophonic sound system, for example, costing thousands of dollars, might be considered a permanent property improvement because of the attachment of speakers and cables and be lost to you for salvage or transfer to a later location.

Some permanent improvements might be considered desirable, where the landlord cannot be induced to make them for you, and a perpetual inventory of this nature would remind you of this, as well as suggesting the requirement that they be fully depreciated during the period of the leasehold for your own tax advantage.

HOW TO INVENTORY

For tax purposes, a running inventory is a matter of yearly concern. The price anticipated life and the depreciation rates can be quickly and accurately determined with a thorough inventory, which is accepted by taxing authorities without question (accepted, that is, so long as one does not try to set up a second set of books). If you are starting the preparation of an inventory from “scratch,” you will first want to secure or prepare some forms to assist you. Any office supply firm can provide sheets or books for these entries, though a combination of different forms may be desirable for bookkeeping, according to your particular needs.

As to the actual preparation, you and an assistant should start on the sidewalk in front of theatre and go through the house methodically, missing absolutely nothing. Even questionable items should be included in the rough pencil copy, which can be edited later to exclude those not proper to such a record, or to place them in their proper categories. In the interest of accuracy, one person should call out each item as it appears in the walk-through, and the other should write it down.

WHAT TO LIST

Since the objective is a running, or perpetual, inventory for various uses, pertinent comment might be jotted down as you go along in anticipation of later need for such information. If columns are not provided in the form with which you are working, take another line below each listing to enter this information. If you are making up your own forms, using ruled paper, you might list the more important factual material according to such topics as LOCATION, QUANTITY, ITEM & DESCRIPTION, PURCHASE DATE, PRICE, ESTIMATED LIFE.

The items that should go into such an inventory will vary, of course, from theatre to theatre, but in most cases they will include at least those given below, and usually some others. The following classified list is offered here as a helpful guide:

Front—Signs, marquee, display frames, special lighting fixtures.

Box Office—Ticket register, window drapes, admission signs, change machine, fans and heaters.

Refreshment Stand—Stand itself, cash register, vending machines, refrigerators and freezers, permanent signs, popcorn machines, soda fountain equipment.

Lobby—Floor runners, standee rails, curtains and drapes, ticket chopper, furni-
ture, paintings and pictures, special (removable) lighting.
Auditorium—Seats, wall drapes, special lights.
Stage—Curtains and scenery, traveler tracks, lights, movable screen, sound equipment, orchestra stands, chairs, lights, pianos, miscellaneous special equipment.
Property Room—All props, flats and drops.
Electrician's Room—Movable switchboards, spots, floodlights, spare motors, work bench equipment, stepladders.
Engine Room—Furniture, work bench, cabinets, movable pumps, motors, etc., tools.
Boiler Room—Stokers or oil burners, shovels, tools, etc., pumps, control equipment, storage facilities.
Art Shop—Cutawl, photographic equipment, tables, easels, etc., lobby frames, etc., special tools.
Janitorial Dept.—Vacuum cleaners, floor polishers and cleaners, ladders, storage facilities.
Projection Room—Projectors, sound equipment, turntable, benches, tables, chairs, rewinding equipment, storage cabinets.
Offices—Safe, typewriters, adding machines, desks, chairs, etc., files, storage cabinets, electric fans and heaters, desk lamps.
Rest Rooms—Lounges, furniture, floor lamps, pictures and paintings, scales, combs, napkin vendors.
Sign Service Room—Ladders, marquee letters, flasher parts and motors.

EXPENDABLE SUPPLIES

Under each of the above separate categories, as the inventory outlined is entered on the form, it would be advisable to set aside a special sub-section where expendable supplies are listed. A periodic recheck on these expendables would indicate whether they are being properly ordered and used, help to prevent excessive overages, and minimize pilferage.

These represent very heavy operating expenses during the course of the year, and anything which will serve to reduce these charges will contribute in large measure to the financial success of the theatre. Bearing in mind that it takes about $10 or more at the box-office to net a dollar's profit, every dollar saved on supplies and equipment actually represents a saving of $10 of hard earned box-office dollars!

BUILDING EQUIPMENT

Items of major equipment installed in the building, either prior to leasing, or by the tenant operator, which might be considered "permanent" in the sense they become part of the building itself, should be inventoried also. These are improvements which can be depreciated for tax purposes and they add to property values in resale.

Dub'l-Cone points out any single cone

Lower Maintenance Cost—The Dub'l-Cone gives far greater protection against damage and weathering. Rugged Dub'l-Cone construction means one to three years more service.
Quality Sound—Listen to it. Compare it with any other speaker and you'll agree with the hundreds of drive-ins who use the Dub'l-Cone exclusively.
Easy to Service—Service it at the post. The outercone which protects the expensive inner cone can be replaced by removing two screws. No special tools. No glue. And you do it without removing the speaker from the post.

The Ballantyne Company

1712 Jackson
OMAHA, NEBRASKA

Better Theatres Section
A Chance for Theatres
To Help Save Main Street

reported by

Charlie Jones
... owner-manager of the Northwood Theatre, Northwood, la.

ONE OF THE ACTIVITIES inherent in showmanship is promotion. Whether or not we theatre owners in small towns are merely exhibitors or showmen depends considerably on the amount of promotion that goes into our operation.

Limitations of a promotion vary with the size of a person's potential, but the exhibitor who goes through a year without at least a few promotions has no right to call himself either a showman or a promoter. He is simply an exhibitor, an unlighted display window on the back street of entertainment.

Recent economic facts of life have shown us that there does exist the bona fide failure of a theatre business, but the failure that is caused by mere exhibiting, unaccompanied by consistent, vigorous showmanship is unworthy of sympathy.

When we speak of recent economic facts of life, we refer to developments of the past ten years which have had many of us reeling under their impact, not fully realizing what is going on, but blaming first one thing and then another for what is actually inevitable change. We become advocates of the status quo, longing for the "good old days" of little sowing and great reaping.

Realization of these economic facts have come into much sharper focus the past year or two. We are confronted, not only with an economy, but with a whole society that is changing into a new species of Bigness.

I doubt seriously that it has a damn thing to do with politics. Take a look at your own community and see if it isn't following the same pattern that is changing our society generally. The big fish is eating up the little fish in every field of endeavor. Big farms are replacing the little farms, big business is pouring it on little business, big schools are devouring little schools, a little church merges with a big one and loses its traditional identity.

Whether or not the progress we are making is actually change, or simply growth, we'll have to leave to those better qualified to decide—all along with the question as to whether or not it is improvement. We ourselves are an offspring of a change which saw the replacement of the opera house, vaudeville and the travelling troupe. Progress is not an invariable law of nature, but change is.

Now the whole point of all this is that there is a change going on in your home town—in your community's way of life. Many of you are like myself, doing business in a small town and feeling the impact of this change in a very unpleasant way.

We know that if we fail we are simply another of the building blocks falling out of the original structure which constitutes our town. Each business in it is a building block in your town and in your own personal future. If the small town is important to our individual life and our society as a whole, then steps must be taken to stem the tide of those processes which are devouring us.

This is where you, as a showman-promoter, steps into the picture. You won't cackle the dikes with a finger-plug, but you can point out the cracks in the wall and do something that will educate the very people who are being hurt as to what is happening to their community. It is paradoxical that despite the trend to dispersion of industry, we are becoming more and more urbanized. The real small town and the village are getting clobbered.

There is a guy out here in Iowa, Al Myrick of Lake Park, who has co-authored a plan to help stop the flood of customer desertion due to people being attracted to bigger towns and bigger businesses. The idea of the plan is that if our little communities are to remain a reality, then we as business people must be just as big as our community will allow, and we must educate our public on the importance of their support.

A small town or village owes its existence to the businessman on Main Street. Without him there is no basis for such a community. Without him the burden of

(Continued on page 36)
INDEX OF PRODUCTS ADVERTISED IN THIS ISSUE: refer to Advertisers Index for postcard reference numbers.
INDEX OF PRODUCTS DESCRIBED EDITORIALLY in this issue (following page) with postcard reference numbers.
KINDS OF EQUIPMENT AND SUPPLIES listed and numbered on following page for further use of inquiry postcard.

ADVERTISERS
NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

1—Adler Silhouette Letter Co. .................................. 22
Changeable letter signs: front-lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.

2—American Playground Device Co. ......................... 6
Drive-in playground equipment. Direct.

3—American Seating Co. ........................................ 22
Drive-in stadium seating. NTS.

4—Ashcroft Mfg. Co., C. S. ..................................... 25
Rectifiers. Unaffiliated dealers.

5—Ballantyne Co. ................................................. 17
In-car speakers. Unaffiliated dealers.

6—Bausch & Lomb Optical Co. ................................ 33
Projection lenses. Direct, branches and affiliated dealers in all major cities.

7—Blue Seal Sound Devices .................................... 22
Projectors (7A), projector bases (7B), soundheads (7C), magazines (7D), stereophonic attachments (7E), amplifiers (7F), speakers (7G). Direct.

8—Bodde Screen Co. ............................................. 27
Projection screens. Direct.

9—Carbons, Inc. ................................................... 29
Projection carbons. Franchise dealers.

10—Carpenter Co., Inc., L. E. .................................. 7
Projection screens. Direct.

11—Country Specialities ........................................ 36
Portable dehors and inicerator cart. Direct.

12—Eprad .......................................................... 15
In-car speakers. Unaffiliated dealers.

13—F & Y Building Service, The .............................. 24
Architectural design and building service.

14—Heywood-Wakefield Co. .................................... 36
Auditorium chairs. Unaffiliated dealers and branches.

15—International Projector Corp. ............................... 23
Complete projection and sound equipment system. NTS.

16—LaVezzi Machine Works .................................... 28
Projector parts. All dealers.

17—National Theatre Supply .................................... 36
Distributors.

18—Norpat, Inc. .................................................... 18
Distributors.

19—Payne Products, Inc. ........................................ 25
Carbon savers. NTS and unaffiliated dealers.

20—Playsculpture Div. of Creative Playthings, Inc. ...... 15
Drive-in playground equipment. Direct.

21—Projection Optics Co. ........................................ 35
Projection lenses. Distributor: Raytone Screen Corp.

22—Radio Corp. of America, Theatre Equipment Sales ...... 23
Auditorium chairs. Direct.

23—Rank Precision Industries, Inc. ........................... 23
Auditorium chairs. Direct.

24—Raytone Screen Corp. ..................................... 30
Projection screens. Direct.

25—RCA Service Co. .......................................... 23
Projection and sound equipment maintenance service.

26—Rabin, Inc., J. E. ........................................... 27
Rectifiers. Direct.

27—Rasco Co., W. J. ........................................... 27
Drive-in screen paint. Direct.

28—S. R. S. Cinema Supply Corp. ............................ 22
Projection lenses. Direct.

29—Star Cinema Supply Corp. ................................. 36
Distributors.

30—Strong Electric Corp. ....................................... 5
Projection arc lams. Unaffiliated dealers.

31—Teatro Seat Service Co. .................................... 18
Theatre chair rehabilitation service. Direct.

32—Tibbetts Co., J. ............................................ 27
Screens for cars at drive-ins. Direct.

33—Todd Shipyards Corp., Combustion Equipment Div. .... 24
Insecticide fogging equipment for drive-ins. Direct.

34—Vocalite Screen Corp. ..................................... 24
Projection screens. Direct.

35—Wagner Sign Service, Inc. ................................. 3
Changeable letter signs: front-lighted panels for drive-ins (35A), back-lighted panels (35B), and changeable letters (35C). Unaffiliated dealers.

36—Westrex Corp. .............................................. 25
Foreign distributors.

37—Williams Screen Co. ....................................... 23
Projection screens. Direct.

For information concerning products, write corresponding numbers and your name and address in spaces provided on postcard and mail. Card requires no addressing or postage.

To Better Theatres Service Department:
Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for June 1956—

NAME ..........................
THEATRE or CIRCUIT ... ...
STREET ADDRESS .......... ...
CITY ........... STATE ......

To Better Theatres Service Department:
Please have literature, prices, etc., sent to me according to the following reference numbers in Better Theatres for June 1956—

NAME ..........................
THEATRE or CIRCUIT ....
STREET ADDRESS ........
CITY ........... STATE ....
CLASSIFIED LIST OF EQUIPMENT AND SUPPLIES: Indicate on postcard by number

ADVERTISING
101—Display frames
102—Lighting fixtures
103—Changeable letters
104—Attraction signs
105—Theatre name sign

AIR SUPPLY
201—Air-conditioning, complete
202—Air washers
203—Blowers and fans
204—Compressors
205—Unit conditioners
206—Filters
207—Heaters, unit
208—Outlets (diffusers)

ARCHIT'ERE & DECORATION
301—Acoustic material
302—Decorating service
303—Wall fabric
304—Mirrors
305—Tiles, ceramic
306—Wall boards and tiles
307—Wall paper and plastics
308—Plywood

DRIVE-IN THEATRES
401—Admission control system
402—Design service
403—Electric cable (underg'd)
404—In-car heaters
405—In-car speakers
406—Insecticide foggers

LIGHTING
407—Lighting fixtures (outd')
408—Screen paint
409—Screen towers
410—Signs, ramp and traffic
411—Stadium seating
412—Vending carts

GENERAL MAINTENANCE
501—Blower, floor cleaning
502—Carpet shampoo
503—Ladders, safety
504—Lamps, germicidal
505—Sand urns
506—Vacuum cleaners

FLOOR COVERINGS
601—Asphalt tile
602—Carpeting
603—Carpet lining
604—Linoceum
605—Mats, rubber

PROJECTION AND SOUND
801—Acoustic materials
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803—Cabinets, accessory

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(See also Maintenance)
about Products...

**News and views of the market and its sources of supply**

**To Procure Further Information** about products described editorially, postcards of the Theatre Supply Mart insert (pages 19-20) may be employed. Convenient reference numbers are given in the insert (page 20).

**Two New Kneisley Selenium Rectifiers**

The addition of two new selenium rectifiers—one a 135 ampere, single-phase unit; the other a 180 ampere, three-phase unit—to its line of projection arc rectifiers has been announced by the Kneisley Electric Company, Toledo. The 180 ampere, three-phase model was designed to be used with arc lamps employing 13,6mm rotating carbon trims, it is stated. The 135 ampere, single-phase unit was designed for application in rural areas where three-phase power is not available.

Both of the rectifiers feature down-draft ventilating fans systems, current adjustment by a front-panel rotary tap switch, heavy transformer and reactor designs, and pro-rated selenium stacks.

The transformer mass is in the base of the unit. The four-blade silent, ball-bearing fan, which is centrally located above the transformers, exhausts 1500 cubic feet of air per minute over the stack and transformers out of the base, resulting in "extremely cool operating temperatures," according to the manufacturer. The selenium stack is on the top for easy cleaning, where all terminals are also located. The rectifiers are housed in a welded steel cabinet.

**Ships Get "Hilux-Val" Lenses**

Theatres on ships of the Cunard Steamship Line, in addition to the Queen Mary and the Queen Elizabeth, have been equipped with "Hilux-Val" projection lenses, according to Peter Simonis, London manager for the Projection Optics Company, Inc., Rochester, N. Y. Mr. Simonis is presently in the United States to celebrate completion of the first year of production of "Hilux" anamorphic lenses in Great Britain.

**New Literature**

*Electric Generating Plants:* A new catalogue, printed in eight pages and three colors, describing its complete line of electric generating plants has been published by D. W. Onan & Sons, Inc., Minneapolis. The illustrated brochure is designed, it is stated, "to make it easy for the reader to select the proper type of generating plant and necessary accessories for his particular needs with a minimum of effort." Presented in two-page spreads, each separate series of plants is listed in complete detail: 1-cylinder, air-cooled models; 2-cylinder air-cooled models; 4, 6, and 8-cylinder water-cooled models and air-cooled diesel models. For example, one spread shows the entire range of single-cylinder, air-cooled gasoline-driven Onan plants in alternating and direct current models, with both the size of the unit and the starting method listed. Below each photo spread is a detailed "model selection guide" giving model number, description, starting method, type of engine and dimensions and weights of each plant. Optional accessories available for the units listed on each spread are described and pictured. The literature, designated as catalog A-428, is available without charge from the manufacturer (Minneapolis 14, Minn.).

**New In-Car Speaker In the Eprad Line**

An in-car speaker, which is small in size and constructed with a Fiberglas case has been added to its line of driven theatre equipment by Eprad, Inc., Toledo. The speaker, called the...
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American Seating Walk-In Chairs are convenient, durable; invite pedestrian traffic for increased drive-in profits!

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"Eprad Hum-Dinger," is 6-3/4 inches by 4.5/16 and has a 3/4-inch cone.

Other features include an aluminum grill, a volume control knob of plastic, and a hanger plate designed so that the speaker "will fit most junction boxes." The manufacturer states further that the case has "molded-in" colors that will not require painting and that it will not chip or rust.

The speaker is available for immediate delivery from independent theatre supply dealers. Other speakers in the Eprad line include the "Universal," which has a case of die-cast aluminum; and the "Stereo 2," and the "Star," both of which have a fiberglas case.

Combination Lantern and Insect Destroyer

A COMBINATION "garden lantern" and insect electrocutor to control night-flying insects at drive-in theatres has been developed by the Detjen Corporation, Pleasant Valley, N. Y., which also manufactures an "electrocutor fly screen" for door and window openings.

Called the "Detjen Insectocutor Lantern," the new device consists of two electrically charged grids of wires around a medium lamp socket in which any conventional light bulb up to 200 watts can be used, although a daylight blue lamp is preferable, the manufacturer states. The grid is energized by a special low current transformer enclosed in an aluminum hood.

Filling insects are electrically destroyed as they try to reach the source of light. It is pointed out by the manufacturer that the electric current is small enough to be completely harmless to human beings or animals yet deadly to the flying insects.

A book is provided for easy hanging of the unit and a removable catch basket is provided to collect the dead insects. The portable device plugs into any standard volt a.c. outlet. Where illumination is not important and when the unit is primarily used as an insect destroyer, a 2-watt Argon
lamp may be employed. This lamp emits "black light," which, while barely visible to human eyes, is a strong magnet to night insects which are phototropic.

The lantern is 17 inches high with a diameter of $9\frac{1}{2}$ inches. It weighs 6½ pounds. The hoods are furnished in six colors—silver, gold, red, black, blue and green.

New Rotary Power Motor 
with Built-In Mulcher

A NEW HEAVY-DUTY rotary power mower and mulcher has been marketed by the General Industrial Company, Chicago. It has a 19-inch cutting width and a built-in mulcher shreds the cut grass, then evenly spreads it as mulch between the blades. The mulcher also shreds leaves, eliminating raking in the fall.

The wheels are recessed to permit mow-

Bill Permits Import of Trade Show Equipment

A House Bill permitting import into this country of foreign-made equipment for the TESMA trade show, to be held September 20th to 24th at the New York Coliseum, has been signed into law by President Eisenhower. The bill permits manufacture of material to enter the U.S. without going through customs and also permits the sale of such material for delivery in the U.S. at the conclusion of the trade show. If such material is not sold, it can then be returned to the country of its origin without any customs interference. The bill (H.R. 8942) was submitted by Representative Ralph W. Gwinn (Westchester, N. Y.).

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One of the carpet areas most susceptible to soil in theatres is that adjacent to the refreshment stand. At Stanley-Warner’s Suburban Theatre in Ardmore, Pa., the grease spots in that section—as well as others in the theatre—are now being treated with "doo-delay," the new rug and upholstery cleaner developed by the Artloom Carpet Company, Inc., as shown being applied above. The cleaner (which was described in detail in Better Theatres for November, 1955) contains DuPont’s soil-resistant silica, “Lucos,” in addition to colorless, fluorescent dyes designed to revitalize fabric colors and a detergent. The manufacturer states that theatre operators using "doo-delay" find it necessary to clean carpeting thoroughly only about every 18 months if they do "touch-up" jobs with the product in between times on high traffic areas. No special equipment is required to apply the cleaner, which is distributed by National Theatre Supply.

CENTURY LIGHTING IN MIAMI

Century Lighting, Inc., has announced the opening of new offices in Miami, Fla., to serve theatre, television, film, and architectural clients in the south, Cuba and Puerto Rico. Century now maintains offices in New York and Los Angeles, in addition to Miami, and has sales representatives throughout North and South America. The new southern office will be headed by George Gill.

USING NEW CARPET CLEANER

To eliminate sharpening the blade tips can be inexpensively replaced. A suction-lift blade bar pulls grass upright for it to be cut off smoothly. The blade is fully surrounded by the steel housing. Cutting height is adjustable from 1 to 3 inches simply by removing the front safety guard. Weeds 10 feet high can be cut, according to the manufacturer. The mower is finished in baked enamel.
Lenticular Vinyl Screen
With New Patented Seam

A lenticular screen with seams formed by a new patented process has been announced by L. E. Carpenter & Company, New York. Marketed as the "Vicra-Lite" screen, it is of all-vinyl construction with aluminized surface embossed in a system of lenticles, or tiny lenses, controlling light angles for a maximum of reflection into the audience area with substantially uniform distribution.

The problem of producing seams which do not interfere with the function of the lenticular system has been solved, according to the manufacturer, by a process called the "Nichro-Weld." This is said to join the panels with the required uniformity of surface.

Thomas J. Mulroy, formerly of the Bausch & Lomb Optical Company, has joined the company as sales manager of the Vicra-Lite Screen Division. For the past five years Mr. Mulroy has been product supervisor of Bausch & Lomb in charge of sales of projection and anamorphic lenses.

Chrome Cleaning Agent

A new cleaning agent designed to remove rust and grease from metal equipment, fixtures, and appliances has been announced by the Rooto Corporation, Detroit. Called a "chrome cleaner," it is to be applied by sprinkling it on a moist sponge or coarse cloth. It will remove rust from chrome-plated fixtures, enameled metal surfaces, stainless steel and other such equipment, according to the manufacturer.

ASHCRAFT
Selenium Rectifiers

A rectifier for every lamp and carbon size

<table>
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<tr>
<th>AMPS</th>
<th>50-85</th>
<th>7-8.9 mm SUPREX to 9 mm HIGH INTENSITY</th>
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<td>70-135</td>
<td>9 mm to 10 mm HITEX OR 11 mm HIGH INTENSITY</td>
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<td># 70-160</td>
<td>10 mm to 13.6 mm HIGH INTENSITY</td>
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Every Ashcraft Rectifier has a heavy duty Blower Fan and contactor starting control
★ Super Cinex Heavy Duty Multiphase Rectifier
★ NEW LOW PRICE 3 Phase Rectifier for 11 mm Carbon Operation

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centrifugal force with no “pushing” required. Constructed of steel, it is said to require no maintenance beyond occasional painting. One model, 302, is designed to accommodate up to 40 children while a junior size will handle up to 12.

The “Miracle Swing Set” is constructed with its frames painted in a candy stripe design over a rust-proof primer. The swings are suspended from an all-steel hanger. Seats are available in seasoned hard wood, safety belts or chairs, as designated by the purchaser. The frame is also available in different styles and comes in 3, 4, 6 and 8 swing sets.

Utilizing the same basic design, the company has a four-unit all-steel “Miracle Hobby Horse Swing.” (See photo.) The hobby horse units are also available for single installation on Miracle swing sets or conventional swing stands.

Slides with either permanent or portable bases are manufactured by Miracle, and, in addition to those of regular design, it has the “Animal Slide” as illustrated in the photograph. These come in two heights—the junior model, which is 5 feet high and has a 10-foot bedway; and the senior slide, which is 7 feet high and has a 14-foot bedway. The elephant slide is standard design but others are available at additional cost.

Among the company’s motor-driven rides is the “Star Gazer,” which is a ferris wheel (photo on page 10). It is simply constructed with telescoping pipe design for fast erection or disassembly within one hour’s time. The motor of the unit is equipped with a Dodge reduction gear sealed in oil, which is designed to prevent the ride from moving backwards. There is also a safety brake and safety-lock seats.

The ferris wheel is 16 feet high with 26-inch wide, all-metal seats accommodating two children each. The driving mechanism is located in the hub of the wheel, 8 feet from the ground and seats. The frame is painted black and white in a candy stripe design to contrast with the bright pink seats.

In its auxiliary playground equipment line, Miracle has horizontal ladders in both junior and senior models. The line also includes see-saws, the “Pony Ride” merry-go-round, the “Miracle Chair Ride,” bicycle racks and picnic table and bench sets.

In addition the company offers cut-out fairyland characters which can be used to decorate picket fences or placed at playground entrances. The characters are fabricated of 18-gauge cold-rolled sheets and weigh approximately 12 pounds each. They are screen-processed and finished in baked enamel in a wide variety of colors.

**Miniature Train Company**

The Miniature Train Company, Rensselaer, Ind., has a line of miniature trains for drive-in playgrounds manufactured in two sizes—one, a “kiddie” ride with a capacity of 14 passengers, the other a ride which is also equipped to handle adults.

The first of these is the “Model G-12,” which consists of one locomotive, three cars and 270 feet of track as standard equipment. Basically a “kiddie” ride, it was originally designed as a portable unit but a number of drive-in theatres have used it as a permanent installation, according to the manufacturer.

The G-12 is powered by an air-cooled motor driving through fluid clutches on both ends of the motor to power trucks, through four axles and eight wheels. The motor will handle one, two or three extra cars. The coaches are constructed of all-steel and have plastic windows. There is corrugated matting in each car. Passengers are enclosed on both sides.

The company’s “Model G-16” has been designed as an adult ride of a semi-permanent nature, the manufacturer states, “since many parents like to participate with their children.” It is available in a variety of models for different seating capacities as follows: the “Limited” for 48 adults; the “Transcontinental” for 84; the “Suburban” for 36 and the “Commuter” for 24.

**Play Sculptures**

A line of children’s playground equipment of sculptured design in reinforced concrete, cast stone, fiberglass, and steel has been marketed by Play Sculptures, a division of Creative Playthings, Inc., New York. The line includes equip-
ment in the shape of play mountains, animals and other nature forms, free-form sculptures, arches, caves, tunnels, etc.

Included in the category of equipment of reinforced concrete is the “turtle tent,” which is a large structure (see photo) with

a variety of functions for play activity. “Children can slide down its tail, climb its back, straddle its neck, feed its mouth and hide in the shade of its hollowed out shell,” it is pointed out. It comes in a choice of terra cotta, charcoal grey, or natural grey colors. In addition baby turtles are available (also shown in photo) which can be grouped by themselves or with the massive “turtle tent” to establish a sculptural environment.

Also of concrete is the “tunnel bridge” (see photo) with which a flat playground

area can be converted into a sculptured hilly surface by the arrangement of two, four or eight tunnel bridges. Abstract in form, they can become “mountains, valleys, caves and other props for imaginative play.” Small children can burrow and dig among the bridges, while older ones can jump directly or diagonally from tunnel to tunnel.

Other equipment of concrete includes the “fantastic village,” consisting of five playhouses arranged to form a village square. The five different slab designs are interchangeable as walls or roofs, and make each playhouse different in character to appeal to “different facets of a child’s imagination.” Varying arrangements can create a house, church, store, cage or firehouse.
Jamison equipment at a drive-in in San Gabriel, Calif.

It has a finish of royal blue enamel with golden yellow enamel legs.

All equipment made by Play Sculptures is described and pictured in detail in a new brochure of 24 pages.

**Jamison Company**

PLAYGROUND equipment in the line of the Jamison Manufacturing Company, Los Angeles, is demonstrated in a recent installation at the Edwards San Gabriel drive-in theatre in southern California, as shown in the accompanying illustration.

The swing sets are of "unitized" construction consisting of vertical supports and a "lack of slanting legs" to permit more extensive installations in less space as well as to "avoid the possibility of injurious falls in darkness," the manufacturer explains. The swings are made in sets of three to a section.

The other equipment shown in the photograph is a "Steelspin Merry-Go-Round," of which there are two at this drive-in.
Determining Proper Output of Projection Light Systems

Are you getting as bright a picture as you should with your projection installation? Is the picture too big for the equipment? What should the conditions be for a picture of optimum physical quality? These and related questions can be readily answered by means of the tables accompanying this article.

by GIO GAGLIARDI

WHEN THE SMALL, squarish picture was standard for theatres, the necessity to maintain peak efficiencies in projection equipment did not seem so obviously and urgently important as it does today. In many of the theatres which have converted to "wide-screen" projection, the light producing properties of lamphouses and projectors are being strained to their very limits, while screen conditions may also be aggravating a lack of sufficient brightness for a good quality of performance.

This therefore seems a very good time to take stock of our projection equipment in order to determine whether it is functioning at its proper efficiency, and whether it can be improved, or should be replaced. In order to go about this investigation logically and with a minimum amount of effort, there are certain data which we should have on hand.

First we should have information concerning the maximum possible output of all possible combinations of carbon trims, and of all projection systems, listed in such a way that proper comparison can be made under standard operating conditions.

Obtaining such data is a difficult task. Manufacturers have been somewhat chary of divulging such information. This may be because there are so many variable factors involved in a projection train, or because there are so many different manufacturers involved in the components of a projection installation.

It is extremely important, however, that such data be made available and that it be accurate and not misleading. When we know what any given projection system can produce, and what size picture is required, it should be a simple matter to determine the screen illumination and the screen brightness.

**BASIS OF CALCULATIONS**

In order to correlate such data, it is necessary to make certain assumptions which, however, should be related to actual operating conditions. These assumptions must be stated clearly so that a proper basis for comparison may be used between different systems and different carbons.

Different carbon trims, operated at various arc currents, produce different amounts of light on the screen.

The National Carbon Company has published in the SMPTE Journals, and in their own handbooks, considerable data pertaining to the light output of different carbon arc systems. Unfortunately, this information is dated 1953, and a great deal of change and improvement has occurred since then. These changes have been particularly evident in the newer types of projection lamps and carbon combinations. Lenses, as well as lamps, have been improved in their efficiency.

---

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**CINEMASCOPE VISTAVISION**

color or black & white

SUPERSCOPE-235

Ask for Test Samples at Our Expense

Write for your FREE NEW LORRAINE CARBON CHART

of recommended amperages, voltage and arc gaps.

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<th>Awp.</th>
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<td>60-66</td>
<td>13x12</td>
<td>553-0G</td>
<td>1/2x19</td>
<td>557G</td>
</tr>
</tbody>
</table>

There's a Lorraine Carbon for your particular lamp

In any lamp, on any screen, in any theatre or drive-in LORRAINE CARBONS are Longer Burning and Economical to use
the last two years. These advancements mean that new light output data should be obtained and published for use in the field. Figure 1 contains a summary of presently known data on the light output of a further confirmation by other engineering personnel should prove very important and valuable. The light output in lumens is given in Figure 1 for each combination, but these

Figure 1—Total and net light output for various projection systems.

<table>
<thead>
<tr>
<th>Positive Carbon</th>
<th>Lamp Arc Rating</th>
<th>Reflect. Dia. or Condenser Speed</th>
<th>Proj. Lens</th>
<th>Total Luminos to Screen 60% Light Distribution</th>
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<tr>
<td>Tric</td>
<td>Angle</td>
<td>(min.)</td>
<td></td>
<td>.825x.600 apert.</td>
</tr>
<tr>
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<td></td>
<td>11,000</td>
</tr>
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<td></td>
<td>12,700</td>
</tr>
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<td></td>
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<td>15,000</td>
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<td>15,500</td>
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<td>1f/1.9</td>
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<td>1f/2.0 C</td>
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<td>180</td>
<td>1f/2.0 C</td>
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<td>24,500</td>
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</table>

* S—shutter; F—filter; PG—port glass; An—amorphous lens

number of the most important carbon arc and projection combinations. This information is not necessarily absolutely accurate. It comes from various publications and from manufacturers’ advertised data and claims. A great deal of this information has been checked in the field, however, and outputs are all based on a standard aperture of .825x.600 inches, and on a CinemaScope aperture of .912x.715 inches. Naturally, many of these apertures are being cropped, but in order to be able to make proper measurements and comparisons, all actual (Continued on page 33)
DETERMINING PROPER OUTPUT OF PROJECTION LIGHT SYSTEMS

FIGURE

2:

Total Screen Lumens, using "Standard" Aperture (.825"
CENTER ILLUMINATION

Piet.

Width

IN

x

FOOT-CANDLES FOR A SIDE-TO-CENTER RATIO OF

.600").

60

%

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

10

1330

1555

1775

2000

2220

2440

2665

2885

3110

3330

3550

3775

3995

4220

4440

4660

4884

1075

1345

1610

1880

2150

2415

2685

2955

3220

3490

3760

4030

4295

4565

4835

5105

5370

5640

5910

960

1280

1600

1920

2235

2555

2875

3195

3515

3835

4155

4475

4795

51 15

5435

5755

6075

6390

6715

7030

750

1130

1500

1875

2250

2625

3000

3375

3750

4125

4500

4875

5250

5625

6000

6380

6755

7130

7500

7880

8255

870

1305

1740

2175

2610

3045

3480

3915

4350

4785

5220

5655

6090

6525

6960

7395

7830

8265

8700

9135

9570

1000

1500

2000

2495

2995

3495

3995

4495

5000

5495

5995

6495

6995

7490

7990

8490

8990

9490

9990

10490

10990

140

1705

2275

2840

3410

3980

4545

5115

5685

6250

6820

7390

7955

8525

9095

9660

10230

10800

11360

1

1935

12505

34

1280

1925

2565

3205

3850

4490

5130

5775

6415

7055

7700

8335

8980

9625

10265

10905

11550

12190

12830

13475

141 15

36

1440

2155

2875

3595

4315

5035

5755

6475

7190

7910

8630

9350

10070

10790

1

1510

12225

12950

13665

14380

15105

15825

38

1600

2405

3205

4005

4810

5610

6410

7210

8015

8815

9615

10420

11220

12020

12820

13625

14425

15225

16020

16830

17630

40

1780

2665

3330

4440

5330

6215

7105

7990

8880

9770

10655

1

1545

12430

13320

14210

15095

15985

16870

17760

18650

19535

42

I960

2935

3915

4895

5875

6855

7830

8810

9790

10770

11750

12725

13705

14685

15665

16645

17620

18600

19580

20560

21540

44

2150

3225

4295

5370

6445

7520

8595

9670

10755

1820

12895

13970

15040

161 15

17190

18265

19340

20415

21480

22565

23640

46

2350

3525

4695

5870

7045

8220

9395

10570

12920

14090

15265

16440

17615

18790

19965

21140

22315

23480

24660

25835

48

2560

3835

5115

6395

7670

8950

10230

24295

25570

50

2780

4160

5550

6935

8325

9710

1

52

3000

4500

6000

7505

9005

54

3240

4855

6475

8090

56

3480

5220

6960

58

3730

5600

60

4000

2

3

4

20

440

670

890

22

540

800

24

640

26
28

30

32

1

5

1

1

1

1745

1

1510

12785

14065

15345

16625

17900

19180

20460

21740

23015

100

12485

13875

15260

16650

18035

19425

20810

22200

23585

24975

10500

12005

13505

15005

16505

18010

19510

21010

22510

24010

25510

9710

11330

12945

14565

16185

17800

19420

21040

22660

24275

8700

10440

12185

13925

15665

17405

19145

20885

22625

24365

7470

9335

11200

13070

14935

16805

18670

20535

22405

24270

5995

7990

9990

1

1990

13985

15985

17980

19980

21980

23975
25600

1

1

62

4270

6400

8535

10665

12800

14935

17065

19200

21335

23465

64

4550

6820

9095

11365

13640

15910

18185

20460

22730

25005

66

4840

7250

9670

12085

14505

16925

19340

21760

24175

68

5130

7700

10265

12830

15395

17965

20530

23100

70

5440

8160

10880

13595

16315

19035

21755

75

6345

9365

12485

15610

18730

80

7105

10655

14210

17760

21310

85

8020

12030

16040

20050

24060

90

8990

13485

17980

22480

95

10020

15025

20035

25040

100

I

100

16650

22200

105

12235

18355

24475

1

110

13430

20145

115

14680

22020

120

15985

23975

125

17345

26015

130

18760

135

20230

140

21755

145

23335

150

24975

BETTER THEATRES SECTION

31


## FIGURE 3: Total screen lumens, using CinemaScope aperture (.912" x .715").

<table>
<thead>
<tr>
<th>Pict. Width</th>
<th>CENTER</th>
<th>ILLUMINATION IN FOOT-CANDLES FOR A SIDE-TO-CENTER RATIO OF 60%</th>
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<tr>
<td>20</td>
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<td>350</td>
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<td>22</td>
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<td>28</td>
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</table>

### PROPER SYSTEMS

- **FOR HERALD, JUNE 9, 1956**
data should be converted, or confirmed, according to these two classes of aperture dimensions.

The first lumens column in each of the two classifications refers to the light output without shutter running, without heat filters in place, and without any projection port glass. This is the maximum possible output; however, under actual operating conditions, the effect of these various factors should be considered. Therefore the second column has been computed using assumptions which are fairly accurate under field operation.

It has been assumed that the projection shutter has a light transmission factor of 50%. Dicroic heat filters have a transmission of approximately 85%, and projection port glass has a transmission of 90%. Good anamorphic attachments have a transmission of 90% and this factor is included in the CinemaScope table. Where heat filters are not necessary, or port glasses are not used, the proper correction should be made. A further condition had to be stipulated: The light on the screen was assumed to have a side-to-center distribution ratio of 60%.

**HOW TO USE TABLES**

Let us take an example: A 10mm regular carbon trim operating in a 16-inch reflector lamp at 105 amperes produces a maximum of 21,500 lumens, using a standard .825x.600-inch aperture. However, after the corrections are applied, the net light reaching the screen is only 8,200 lumens. This same system when using full CinemaScope apertures, can deliver a gross value of 27,000 lumens, or a net to the screen of 9,300 lumens.

Having determined these values we now must go to the tables in Figure 2 and Figure 3. Here are shown the computed values of the amount of light which must reach a screen for a given picture width in order to produce a required center incident illumination when the side-to-center ratio is 60%.

At the top of the tables are given the center light value in foot-candles. At the left are given the screen widths, and the body of the table contains the values of the resultant amount of light in lumens.

Now let us continue our example: Since the net value from a standard aperture is 8,200 lumens, from Figure 2 we can see that, for a 40-foot picture, we should have at least 9 foot-candles at the center of the screen; or, conversely, if we wanted a center reading of 12 foot-candles we should limit the picture width to 34 feet.

This same system can deliver 9,300 lumens net with a CinemaScope aperture. From Table 3 we see that a 50-foot picture can have a center light reading of 12 foot-candles. However, if we were satisfied

(Continued on page 35)
"LIGHT GAIN" OF METALLIC SCREENS

The demonstration of screen brightness factors presented here is the major portion of the article, "What 'Light Gain' Means to Actual Screen Performance," by Gio Gagliardi, published in Better Theatres for May. Two of the "cuts" unfortunately became transposed in the process of printing the May issue, so that the brightness curves for low-gain surfaces ultimately appeared above the caption referring to lenticular surfaces, while the curves for lenticular screens appeared above the caption referring to low-gain surfaces. The data offered are deemed of importance to advising republication of the entire demonstration.

To compare the performance of different types of screen surfaces, it is necessary to establish a standard. There are no surfaces which can be considered perfect reflectors. All surfaces have inherent losses which tend to reduce the efficiency of total light energy reflection to some value less than 100%.

It has been customary to use a surface consisting of freshly scraped magnesium oxide as a secondary standard of the best possible diffuse reflection. If we assume that the efficiency of this type of surface is 100%, then by actual comparison, the efficiency of perforated matte ("White") screens ranges from 75% to 80%, and the efficiency of aluminum-surfaced perforated screens ranges from 62% to 65%.

These values indicate that the metallic-surfaced (aluminum) screens actually have less overall relative efficiency than the white matte-surfaced screens. Of the total amount of light falling upon a white matte screen, about 78% is reflected back somewhere into the auditorium. The rest is lost through the perforations and absorbed by the screen itself. A similar process happens to the aluminum-surfaced screen, but more of the light energy is absorbed by the aluminumized surface; only about 63% of the total light is reflected back into the seating area of the auditorium.

That being the case, then why are we always talking about the higher reflectivity gains of the metallic-surfaced screen as compared to the white screen? The reason is principally that the diffuse surface of a white screen reflects light in all directions away from the screen, and the reflected light energy is distributed into a hemispherical zone. The specular surface of an aluminumized screen, however, concentrates the reflected light energy into a restricted zone looking somewhat like an elongated balloon.

Even though the total light energy from a metallic screen is actually less than from a white screen, the apparent brightness of the metallic screen, as observed from certain directions, may be considerably greater because the characteristics of a metallic screen tend to concentrate this energy into a smaller or more confined space.

REFLECTIVITY CHARTS

The selection of a screen for any given theatre should be done very carefully. The picture is best lighted for most of the audience when the curvature, the gain, and the brightness distribution characteristics of the screen are properly designed to fit the dimensions (geometry) of auditorium seating areas.

The values of light reflectivity may be plotted easily on graph paper. The horizontal scale represents the viewing angle and is plotted for every 10° point on each side of a perpendicular to the screen. The vertical scale represents the reflectivity of the screen sample in percentage of the reflectivity of the standard magnesium carbonate surface, which is assumed to be 100% reflective at all angles. The values on the curves of reflectivity in the various figures will then represent reflectivity gains if they are greater than 100%, and reflectivity losses if they are less than 100%.

METALLIC SURFACES: FIGURE 1

Metallic screens have surfaces which combine diffuse and specular properties. The effective ratio of these properties determines the resultant characteristics of the screen. Three types of metallic screen surfaces are represented in the charts. Figure 1 shows a family of curves obtained from a number of low-gain sprayed aluminum smooth surfaces. The brightness value for each sample was plotted for every 10°, using the same scale so they could be compared. From these different plots, an average curve (shown in heavy line) was obtained for final comparison in Figure 4.

FIGURE 2

The same procedure was followed with the high gain smooth-surfaced aluminum screens. Figure 2 shows the results of measurements of several samples of very bright surfaces and here again the average for this family was plotted for later comparison in Figure 4.

FIGURE 3

A third series of curves were plotted in Figure 3. Here samples of aluminum lenticular...
surfaces were used. The surfaces were all very bright, but the lenticular formation served to introduce a desired amount of diffusion so as to increase the relative amount of light energy reflected at angles of 20° to 60° from the perpendicular. An average curve has been plotted for this group and is shown in heavy line.

**BRIGHTNESS COMPARED: FIGURE 4**

Figure 4 shows a direct comparison of the brightness characteristics of five different types of surfaces or screens. Curve 1 represents the magnesium carbonate surface. This surface is used as a standard, without perforations, and it shows 100% reflectivity, not only at 0°, but for all angles of view up to 70°, which is the limit of the charts. (There actually is a slight deviation from these values at the larger angles, but these were disregarded, for simplification.)

Curve 2 shows the brightness values for a white matte screen. You will note that this surface has lower reflectivity than the “standard” and a slight fall-off at 60° and 70°. However, this curve is very similar to the “standard,” except for its lower efficiency due to perforations and surface material.

Curve 3, which represents the average brightness figures for low gain aluminum screens, shows that at an observation angle of zero degrees (head-on) the brightness has been increased over the “standard” to 180%. This is the principal reason why this screen would be classified as having a gain of 1.8 over the standard.

However, let us look at what happens to this gain as the viewing goes from head-on over to the side of the center line. At 10° the gain becomes about 1.3; at 20° the gain becomes 1.2; at 30° the gain becomes the “standard,” 1.2; and at 60° the gain has dropped to 0.25, or 25% of the “standard.”

This is the principal reason why the simple statement of screen gain is useless unless it is accompanied by a plot of the actual gain and distribution brightness characteristics for all angles of view.

Curve 4 shows the average plotted values for a high gain aluminum screen. The head-on gain is equal to 330% of the white “standard,” but at 20° viewing angle the gain is 200%, and at 60° the gain has dropped to 8, or 80% of the white “standard.”

Curve 5 shows the brightness values for a metallic-surfaced lenticular screen. The center, or head-on, gain for this screen is about 1.65, or 165% of the “standard” white. The brightness gain for side viewing, however, is considerably better than the plain-surfaced screen of Curve 3.

At 10° the lenticular screen has 160% gain, at 20° the gain is 145%, at 30° the gain is 130%, and at 40° it is still better than “standard,” being 105%. In fact, this lenticular type of screen does not drop below the brightness of a regular white screen until the viewing angle exceeds 50°.

Figure 4 demonstrates that, where reflective efficiencies are equal, brightness gain may be increased for a selected viewing angle, but only at a sacrifice of brightness for the wider, or side, viewing angles. The higher the gain for the narrow viewing angles, the greater the loss for the side angles (compare Curves 3 and 4 with Curves 1 and 2).

The embossing on the surface of a lenticular screen produces tiny optical reflectors so designed and adjusted that the brightness pattern of this surface may be re-arranged for a better light distribution to seating having the wider viewing angles. Compare Curve 5 (for a lenticular screen) with Curve 3 (for an unembossed metallic screen) of similar “gain”.

**ANGULAR RANGE: FIGURE 5**

In order to demonstrate the angle of coverage for different screens, we have taken the brightness distribution values represented by Curves 3, 4 and 5 and set them out in Figure 5. In this sketch, GHI is the seating area in which all parts of the high gain screen from Curve 4 would appear to have a brightness ranging from maximum to half of maximum. Any greater difference in brightness is bad.

The total area under curve LEK represents the seating space similarly covered by a lower gain aluminized screen, such as demonstrated by Curve 3.

The lenticular screen of Curve 5, because of its greater angle of coverage, can produce similar brightness ratios in seating area traced by ABC.

**PROPER LIGHT OUTPUT**

(Continued from page 33)

with a center reading of 10 foot-candles, a picture 50 feet wide could be projected.

The data which has been collected in these three tables should help the theatre operator and his projection staff to select the proper size of picture for a required center light intensity for almost any given projection arc system.

By taking a center reading of the incident light on a screen, Figures 2 or 3 will give the net value of the total light on the screen. Having this net value, the carbon trim, arc current, and projection optics, Figure 1 determines whether the existing system agrees closely with the theoretical maximum output value.
Saving Main Street
(Continued from page 18)

Schools, churches, streets, sewers, fire departments and all the social and civic installations become an unbearable burden. And his existence is being increasingly threatened by faster, more diversified and more widely available methods of communication.

Al is speaking to Commercial Clubs, Chambers of Commerce and the like in these small towns, trying to prod them out of their lethargy and convincing them that there is at least a fighting chance to stem the tide of attraction to bigger places.

In promoting this worthy cause, Al and his partners have made up a series of "Trade at Home" trailers which he sells to the merchants of the town for screening nightly for thirteen weeks at local theatres. The subject changes weekly. Each subject points out the value to the town of the local grocery and dry goods stores, the clothier, service station, insurance agency, bank, etc. They carry a lot of punch and they sell like hot cakes.

After a certain minimum of sales, Al contributes all remaining sales of sponsorship to the local Chamber of Commerce, the money to be spent to further promote the Trade-at-Home idea in whatever medium the sponsors choose. The campaign ends with two or three days of free shows put on by the exhibitor, in which all thirteen subjects are repeated.

To participate in this kind of promotion is one of the finest services that a theatre can render to its fellow businessmen. It is an educational campaign to bring home to the customer his importance to his community's welfare simply by trading where his dollar will mean the most to home—at home.

It took a lot of promotion to start this thing. It takes promotion by the exhibitor to help sell it. But it offers small town theatres a chance to help themselves by helping all the other businesses on Main Street in a promotion that has no smaller purpose than salvation of the community itself.

Drive-In Playgrounds
(Continued from page 12)

found that in the long run the installation of good equipment proves more economical than lightweight material that will not stand up to the test of constant use and weather conditions. Further, it requires less maintenance and gives the parent a feeling of security. The mechanical carousel serves two purposes: (1) It acts as a 'come-on' to the children, and (2) the operator of the carousel also acts as supervisor of the area.

"Our entire play area is fenced in with either picket fencing, corral posts, wire protections or some other suitable material. The area is covered with at least 1 foot of soft sand to minimize the possibility of children injuring themselves, and the border is lined with parents' benches with a seating capacity of one hundred.

"We have investigated the practicality of extensive installations of paid mechanical rides and find that they are not suitable. The investment (approximately $10,000 for an array of carousels, whips, scooters, ferris wheels, etc.) is prohibitive, as is the maintenance and labor costs. In addition, parents seem to resent having to pay additional money for entertainment, once they have paid an entrance fee to the theatre.

"The situation is further complicated in that respect by the fact that the family often comes to a drive-in rather than a conventional theatre because it saves money. If they pay for rides the saving factor goes out the window.

"The decoration motif of the area is usually cartoon characters done in a gay bright color scheme. The area is thoroughly painted each season, and inspected weekly by the theatre manager. Touch-up jobs are done once or twice during the season, as needed. Safety inspections and maintenance are a constant and never-ending chore.

"Parents, however, have come to expect a diversified program of play activities at our drive-in theatres and, we feel that it is one of the most important inducements to get the family into the theatres early. Obviously, we open the concession stand at the same time we open the play area."
**FILM BUYERS RATING**

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 3,049 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

<table>
<thead>
<tr>
<th>EX</th>
<th>AA</th>
<th>AV</th>
<th>BA</th>
<th>PR</th>
</tr>
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<tbody>
<tr>
<td>African Lion, The (B.V.)</td>
<td>1</td>
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<tr>
<td>All That Heaven Allows (U-I)</td>
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<td>Anything Goes (Par.)</td>
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<td>Artists and Models (Par.)</td>
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<td>At Gunpoint (A.A.)</td>
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<td>Backlash (U-I)</td>
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<td>Battle Stations (Col.)</td>
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<td>Blood Alley (W.B.)</td>
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<td>Bottom of the Bottle (20th-Fox)</td>
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<td>Come Next Spring (Rep.)</td>
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<td>Conqueror, The (RKO)</td>
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<td>Count Three and Pray (Col.)</td>
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<td>Day the World Ended (A.R.C.)</td>
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<td>Diane (MGM)</td>
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<td>Dig That Uranium (A.A.)</td>
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<td>Flame of the Islands (Rep.)</td>
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<td>Forbidden Planet (MGM)</td>
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<td>Fort Yuma (U.A.)</td>
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<td>Invasion of the Body Snatchers (A.A.)</td>
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<td>Jubal (Col.)</td>
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</table>

Kettles in the Quarks (U-I) | - | 7 | 12 | 12 | 3 |
| Kismet (MGM) | - | 4 | 17 | 22 | 25 |
| Last Frontier (Col.) | - | 3 | 18 | 18 | 6 |
| Last Hunt, The (MGM) | - | 3 | 15 | 20 | 6 |
| Lady Godiva (U-I) | - | 1 | 5 | 7 | 6 |
| Lawless Street (Col.) | 1 | 6 | 14 | 5 | 1 |
| Lieutenant Wore Skirts, The (20th-Fox) | - | 10 | 27 | 25 | 3 |
| Littlest Outlaw (B.V.) | 5 | 11 | 9 | 8 | 22 |
| Lone Ranger, The (W.B.) | 8 | 27 | 9 | 1 | 2 |
| Lucy Gallant (Par.) | - | - | 23 | 17 | 11 |
| Man Alone, A (Rep.) | - | 9 | 23 | 10 | 12 |
| Man in the Gray Flannel Suit (20th-Fox) | 3 | 3 | 2 | 2 | 5 |
| Man Who Never Was (20th-Fox) | - | 18 | 13 | - | 14 |
| Man With the Golden Arm (U.A.) | 7 | 19 | 19 | 11 | - |
| Man With the Gun (U.A.) | 1 | 20 | 16 | 8 | 13 |
| Meet Me in Las Vegas (MGM) | - | 9 | 2 | 3 | 4 |
| Miracle in the Rain (W.B.) | - | 5 | 3 | 9 | |
| Naked Dawn (U-I) | - | - | 3 | 5 | 3 |
| Never Say Goodbye (U-I) | - | 18 | 5 | 7 | 14 |
| On the Threshold of Space (20th-Fox) | - | - | - | - | - |
| Our Miss Brooks (W.B.) | - | - | - | - | - |
| Picnic (Col.) | 16 | 22 | 11 | - | - |
| Prisoner, The (Col.) | 1 | - | 2 | 2 | 4 |
| Queen Bee (Col.) | - | - | 12 | 16 | 11 |
| Quintin Durward (MGM) | - | - | 5 | 12 | 26 |
| Rains of Ranchipur, The (20th-Fox) | - | 9 | 33 | 27 | 9 |
| Ransom (MGM) | 1 | 2 | 18 | 18 | 11 |
| Rebel Without a Cause (W.B.) | 11 | 55 | 20 | 8 | 1 |
| Red Sundown (U-I) | - | 6 | 5 | 4 | 3 |
| Return of Jack Slade (A.A.) | - | 2 | 11 | - | 3 |
| Revolt of Mammie Stover (20th-Fox) | - | 8 | - | - | - |
| Rock Around the Clock (Col.) | - | 6 | 9 | 15 | 8 |
| Rose Tattoo, The (Par.) | 11 | 9 | 15 | 8 | 3 |
| Running Wild (U-I) | 3 | 15 | 6 | 2 | - |
| Second Greatest Sex (U-I) | - | 8 | 9 | 18 | 8 |
| Serenade (W.B.) | - | - | 1 | - | 4 |
| Shock Out on 101 (A.A.) | - | 4 | 9 | 1 | 2 |
| Sincerely Yours (W.B.) | - | 1 | 10 | 18 | 20 |
| Slightly Scarlet (RKO) | - | 2 | 3 | 4 | 7 |
| Song of the South (B.V.) | 6 | 1 | 4 | 2 | 16 |
| Spoons, The (U-I) | 1 | 11 | 16 | 16 | 4 |
| Square Jungle (U-I) | 1 | - | 1 | 11 | 36 |
| Swan, The (MGM) | - | 8 | 3 | - | - |
| Tall Men, The (20th-Fox) | 7 | 44 | 19 | 5 | 3 |
| Tarantula (U-I) | - | 2 | 14 | 4 | 6 |
| Target Zero (W.B.) | - | 1 | 5 | 3 | 4 |
| Teen Age Crime Wave (Col.) | - | 6 | 7 | 2 | - |
| Tender Trap, The (MGM) | 9 | 30 | 33 | 15 | 2 |
| Texas Lady (RKO) | - | 10 | 14 | - | 7 |
| There's Always Tomorrow (U-I) | - | 6 | 7 | 23 | |
| Three Bad Sisters (U.A.) | - | 3 | 3 | 1 | - |
| Three Stripes in the Sun (Col.) | 1 | 8 | 17 | 10 | - |
| Treasure of Pancho Villa (RKO) | - | 1 | 14 | 14 | 21 |
| Trial (MGM) | 1 | 11 | 42 | 20 | 6 |
| Tribute to a Bad Man (MGM) | - | 5 | 2 | 4 | 5 |
| Trouble With Harry (Par.) | - | 10 | 2 | 7 | 1 |
| Twinkle in God's Eye, The (Rep.) | - | 2 | 9 | 2 | - |
| Uranium Boom (Col.) | - | - | - | - | 2 |
| World in My Corner (U-I) | - | - | - | 4 | 12 | 25 |
About man's most desperate need...and woman's!

Joan Crawford in her most unusual and dramatic role!

**AUTUMN LEAVES**

KEEP YOUR EYES ON THE UNUSUAL ADS FOR JOAN CRAWFORD'S MOST UNUSUAL AND DRAMATIC PICTURE!

KEEP YOUR EYES ON EXCITING NEW STAR CLIFF ROBERTSON!

Columbia's **"AUTUMN LEAVES" WILL TURN TO GOLD...** at your box-office!

Nat "King" Cole sings the song that has pre-sold the title via more than 6,000,000 records!
Arbitration "Red Herring"
Allied Leaders Charge;
Myers, Shor, TOA Attack
Distributor Testimony

Justice Department Hails
"Equality of Opportunity"

REVIEWS (In Product Digest): THE FIRST TEXAN, ABDULLAH'S HAREM, BEHIND THE HIGH WALL, CONGO CROSSING.
A GIRL CAN LIFT A FELLOW TO THE SKIES!

M-G-M brings you every heart-beat of an amazing life story

up

somebody there likes me

new star

Paul Newman
Pier Angeli

with Everett Sloane • Eileen Heckart • and Sal Mineo • Screen Play by Ernest Lehman

Based on the Autobiography of Rocky Graziano • Written with Rowland Barber • Directed by Robert Wise • Produced by Charles Schnee
You are cordially invited to see what all the shooting is about at the nationwide THEATRE PREVIEW of M-G-M’s Talk-of-the-Industry smash "SOMEBODY UP THERE LIKES ME"

In Exchange Cities from June 27th to July 2nd inclusive.
Invitations are in the mail.

The word is getting around that M-G-M, producers of "I'll Cry Tomorrow," have struck another gold-mine. Life-inspired, it holds audiences spellbound with its heart appeal and power. We want you to see for yourself. That’s why we’re showing it in Exchange cities nationwide. Local press, radio, TV and other opinion makers will be there. Circuit heads, bring your Managers. They haven’t had a lift like this in a long time.

(Available in Perspecta Stereophonic or 1-Channel Sound)
In All The World, In All The Seas, In All Adventures!

"... Moby Dick can jump up like an earthquake, come down on you like a mountain gone to sea! He staves in the biggest ships, swallows whole crews and picks his teeth with the oars!..."

**WARMER BROS' TRADE SHOWS**

**JUNE 25TH**

ALBANY
20th Century Fox Screening Room
1802 Bevy - 2:00 P.M.

ATLANTA
20th Century Fox Screening Room
121 Walton St. - N.W. - 2:00 P.M.

BOSTON
20th Century Fox Screening Room
115 Bevy - 2:00 P.M.

BUFFALO
Motion Picture Operators Hall
499 Pearl St. - 1:00 P.M.

CHARLOTTE
20th Century Fox Screening Room
308 S. Church St. - 2:00 P.M.

CHICAGO
Warner Screening Room
1301 S. Washington Ave. - 1:30 P.M.

CINCINNATI
RKO Peters Ts. Screening Room
12 E. 4th St. - 8:00 P.M.

CLEVELAND
20th Century Fox Screening Room
2219 Payne Ave. - 2:00 P.M.

DALLAS
20th Century Fox Screening Room
1002 Wood St. - 2:00 P.M.

DENVER
Paramount Screening Room
1300 Grant St. - 2:00 P.M.

DES MOINES
20th Century Fox Screening Room
1300 High St. - 12:45 P.M.

DETROIT
20th Century Fox Screening Room
2211 Cass Ave. - 2:00 P.M.

INDIANAPOLIS
Universal Screening
517 N. Illinois St.

JACKSONVILLE
Florida Theatre Inc.
120 E. Forsyth St.

KANSAS CITY
20th Century Fox Screening Room
1320 Wyandotte St.
There is no equal to the power of Moby Dick!

Warner Bros. present

Gregory Peck
Richard Basehart
Leo Genn

in the

John Huston
Production of Herman Melville's

Moby Dick

and

Orson Welles

as Father Mapple
Screen play by Ray Bradbury and John Huston
A Moulin Picture
Directed by John Huston
Presented by Warner Bros.

Filmed with a spectacular new development in color by Technicolor
Your Richest Entertainment Experience!

Darryl F. Zanuck presents
In the Complete Grandeur of
CinemaScope 55
Rodgers & Hammerstein's
The King and I
Color by De Luxe
Starring Deborah Kerr, Yul Brynner
With Rita Moreno, Martin Benson, Rex Thompson
Produced by Charles Brackett, Walter Lang, Ernest Lehman
Directed by
Screenplay by
Music by Richard Rodgers, Oscar Hammerstein II
and Book and Lyrics by
From their musical play based on "Anna and the King of Siam" by Margaret Landon
Choreography by Jerome Robbins

DUAL WORLD PREMIERE
Roxy Theatre, New York • Chinese Theatre, Los Angeles
and immediately thereafter in the leading theatres of the world!
Allied & the Justice Department

SOME future historian of the motion picture industry will have a fascinating time charting the relations of Allied States Association and the Department of Justice. There is no doubt that in the 1930s and 1940s Allied had a strong influence at the Department of Justice. Certainly the protests of Allied and its members played a part in the initiating and prosecution of the Paramount et al anti-trust suit.

In recent years, especially since the advent of the Eisenhower Administration, there have been increasing signs of a deterioration of the relationship between Allied and the anti-trust division of the Department of Justice. Now Allied charges that division with a laxity in law and decree enforcement and a lack of sympathy with the plight of small independent exhibitors. For its part the Department of Justice in a long statement prepared for the Senate Small Business Committee asserts that all the motion picture consent decrees are being properly applied.

The key point of dispute is whether, as the Department of Justice maintains, there now exists an "equality of opportunity" for independent exhibitors and for all distributors. Also, certain of creating additional controversy is the Department's position that a distributor may create an additional run or runs, at will, in front of the usual first run. Somewhat Pickwickian is the Justice view that an exhibitor has to tell a distributor what admission he plans to charge but that he (the exhibitor) can change his mind with impunity and charge less.

Unless there is a change in the attitude of the officials of the Justice Department it would seem that any trade practice relief sought by Allied must come elsewhere. This means there should be a return to direct negotiations with the distributors. That may well be the best course of action anyway. A common front of exhibitors and distributors would have the best chance of getting action from the Administration or from Congress, if the consent decrees need revision.

Out of Bounds

BOSLEY CROWTHER, the eminent motion picture critic of the New York Times, continues to be a source of grave concern to responsible elements in the motion picture industry. His critical attentions recently have been running the gamut from ridicule (on one occasion expressed in heavy-handed verse) to devastating assault and abuse. Objectivity and fairly-worded comment seem to have become estranged from his typewriter.

In a long list of instances neither the theatre-going public nor many industry persons of qualified judgment and experience are able to make head or tail out of his observations in respect to various particular pictures. His many prejudices and favoritisms seem to have gotten the upper hand over anything in the way of balance, comparison and judgment.

A particularly aggravated case—which has aroused widespread indignation in the industry — was the Crowther review of "Trapeze", a picture which reckoned by any reasonable standard is an important and outstanding attraction. The indignation is by no means confined to persons interested directly or indirectly in "Trapeze". The Crowther review was a solid blasting in no way related or fairly based upon what the screen displays. This fact is confirmed by the attendance records which the public is lavishing upon it.

So much for the review—but the worst is yet to come. Mr. Crowther in his special Sunday article this week returned to the attack on "Trapeze". The burden of this article as expressed in bold headline is "Trapeze' won't save the screen but films like 'Rififi' can."

This "Rififi" film which Mr. Crowther is so enthusiastic about and which encouraged him to offer the invidious and unethical comparison with "Trapeze" as a type of industry savor, curiously enough was adapted for the screen and directed by Jules Dassin who has been identified before a Congressional committee as a member of the Communist Party. Mr. Dassin has escaped subpoena service by continuing to reside abroad. "Rififi" is an import from France where it was produced. It contains a number of incidents which in Mr. Crowther's own words are in violation of the United States Production Code.

Alongside of Mr. Crowther's collection of curious prejudices he has often given evidence of several curious favoritisms. The instance of "Rififi" and what goes along with it is one that is not likely to be soon forgotten.

Operators of drive-ins as well as conventional theatres should follow developments in the anti-trust suit filed two months ago by the Department of Justice in Omaha. If the Government wins the relief sought, widespread changes might be required in operating practices. The Department of Justice asserts that the defendants agreed to fix uniform prices for admissions, food and beverages and to limit the amounts to be spent for newspaper advertising. It was also asserted that the defendants threatened to refrain from dealing with distributors who sold pictures to drive-ins charging lower admissions.

—Martin Quigley, Jr.
Letters to the Herald

On N.Y. Times' Trapeze & Rififi

To the Editor:

There are a group of Americans who seem to intensely dislike the American motion picture industry. Foremost among these, it would appear, is Mr. Bosley Crowther, chief motion picture editor of the New York Times. Mr. Crowther never misses an opportunity to criticize, as destructively as possible, American pictures and the American motion picture industry. Since Cinerama and wide screens are American inventions, he dislikes wide screens. Since color has predominated in American pictures, he dislikes color—he prefers black and white. He criticizes the industry for the inadequacies of the Code, and yet praises everyone who successfully disregards it. He never fails to praise a foreign picture far beyond its worth, particularly if there is connected with the picture someone who belongs to what is commonly referred to as "the left wing."

Mr. Crowther's current rave is a French picture entitled "Rififi" which was produced and directed by Jules Dassin, who was identified before the House Committee as a member of the Communist Party and whose constant presence in Europe has made it impossible for the House Committee to serve him with a subpoena.

Mr. Crowther, in his most recent column in the Sunday New York Times, compares "Rififi" and "Trapeze." The headline of Mr. Crowther's column says "Trapeze" won't save the screen but films like "Rififi" can. He sees in pictures such as "Rififi" the salvation of the American industry.

I think I would admit that "Rififi" would have a greater appeal to the American audience than the average foreign language picture, but by critical standards it falls far short of those set by American pictures and it is hardly the type of picture on which we would want to base the future of the American industry. Its hero is an ex-con, convict and jewel thief. During the course of the one hour and forty-five minutes of the picture, some eight persons are brutally murdered in front of the camera. Interspersed into the picture, without much purpose except to make it spicy, are bawdy scenes of prostitution. Concerning this point Mr. Crowther shyly admits "Rififi" contains about five things that would not get past the Hollywood Production Code but which are essential to the pungency of it. What Mr. Dassin has turned out is a good, fast moving, bloody, brutal, gangster picture, typical of the pictures turned out by our American companies in the early 1930's. Had this picture been produced in America, I am sure Mr. Crowther would have criticized it for having been 25 years behind the times.

The American industry has taken a firm stand against the use of persons in American motion pictures whom it has, in the past, been identified with Communist activities and who have neglected or refused to make known their relationship with the Party.

It is no secret that Mr. Crowther disapproves of this policy and has said so. Whether or not his disapproval of this policy in any way influences his apparent fondness for foreign pictures made by persons whose politics are on the left, would be difficult to determine, but from where I sit much of his criticism just doesn't add up.

This is particularly true of his present position. If the American industry has to be "saved" for the purpose of presenting such pictures as Dassin's "Rififi," then a lot of people might appropriately ask—Why?

—RUSSELL M. MOSS, Business agent and executive vice-president, Local H-63 (IATSE), New York.

Censorship

To the Editor:

It seems that every time censorship is abolished by some state or city, there is a great outcry for the return of censorship because of the influx of immoral and indecent motion pictures. There are always a few exhibitors out to make a fast buck at the expense of the good name of the industry.

The only solution seems to be a continuation of censorship where it exists and censorship laws in states where they do not exist. Now, I realize that censorship to most exhibitors is a dirty word, but the censorship I am talking about would be instigated by and be beneficial to the exhibitors themselves. They would not be unrealistic laws set up by civic-minded groups.

The basic idea of the industry-sponsored censorship law would be to require review by a local censor board of all reels not bearing the Production Code seal. Sure, this would be censorship to an extent, but it would be favorable to the industry as a whole. It would also put teeth in the Code. This is a picture producers for the first time have a common set of rules to follow in determining what or what not is objectionable about their motion pictures.

Of course, what happens if the Production Code are amended to leave the door open for indecent motion pictures is another question.—ROBERT ZILLER, Minneapolis.

MOTION PICTURE HERALD

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"DYNAMIC FRAME" SHOWN
The British Film Institute sponsored a demonstration to the press and film industry in London this week of the first film to be made in the "Dynamic Frame" technique, a process whereby the size and shape of the picture frame are viewed according to the dramatic needs of the story. Glenn Alvey, originator of the technique, adapted H. G. Wells' short story, "The Door in the Wall" and directed the film, which was made in color by Technicolor and VistaVision. The technique has been designed to overcome what may be considered a major drawback of wide screen systems: that of composing every shot, regardless of its subject matter, within a vast but rigid format. In the new process, the setting, action and mood of each scene determine its space requirements, and the appropriate horizontal or vertical format can be varied imperceptibly or suddenly, as required.

OUTLOOK ABROAD
Universal - International's outlook in Continental Europe is highly encouraging over the next two years because of the company's product lineup, manpower, and hard work in selling its pictures, according to Americo Aboaf, vice-president and general sales manager of Universal - International Films, Inc. Mr. Aboaf recently returned from France, Germany and Italy, where he presided at regional sales meetings. Declaring that business will be generally good for the industry, he predicted that U-I's business for this year will at least be as high as last year's record.

EXTEND CANTOR OPTION
Cantor, Fitzgerald & Company's 90-day option to buy the operating control of Republic Pictures from Herbert J. Vater and associates has been extended to September 4, it has been announced by the banking investment group. The extension was said to be due to the complexity of Republic's books and records. The announcement also revealed that George V. Delson, New York tax analyst, is making a study of Republic's tax situation.

TV IN EUROPE
American Broadcasting-Paramount Theatres has established a relationship with European television interests with an eye toward future expansion there, according to Leonard Goldenson, AB-PT president. According to Mr. Goldenson, he went abroad recently "to establish a relationship with European television organizations, to work with them, and help them if possible, and to learn their problems." He said he was impressed with the growth of the TV medium in England, France, Italy and Germany.

TAX PROTEST
METZ, FRANCE: Rather than pay municipal taxes, five theatres here have decided to close. These taxes have been disliked by exhibitors for a long time. Last year exhibitors throughout the country protested against the taxes on the more expensive seats and many decided to reduce the price of these seats below the tax-exempt minimum but this policy could not continue. There is a possibility that this movement may spread. The theatres affected distributed leaflets throughout the city explaining their position with apologies to the public.

MORE FROM RKO
A speedup in the production program of RKO Pictures was announced Wednesday by William Dozier, vice-president in charge of production, and Daniel T. O'Shea, president. A total of 8 top bracket feature films are scheduled to go into work in the next 70 days, with a total production investment of $11,000,000. Of these, three are to start in June, 2 in July and 3 in August, it was announced.

WHEN AND WHERE
June 17-19: Mississippi Theatre Owners Association, 16th annual convention, Edgewater Gulf Hotel, Edgewater Park, Miss.
June 25: Annual golf tournament and dinner party of Albany Variety Club, to be held at Shaker Ridge Country Club, Albany, N. Y.
September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association to be held at the Coliseum, New York City.
September 28-30: Third annual convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.
October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, Los Angeles.
October 23-24: Allied Theatre Owners of Indiana, Marott Hotel, Indianapolis.
October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, Roosevelt Hotel, Jacksonville.
November 24-28: Allied States Association, Fall board meeting and annual convention, Statler Hotel, Dallas, Texas.
November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

DRIVE-IN GRAB BAG
For an admission price of $1.75, a patron gets a variety of features at Stanford Kohlberg's Starlite Drive-in theatre, Chicago. All this, and fresh air, too, are offered: two feature pictures, a stage show, free milk for children, free diaper service, free candy, souvenirs and dancing. Starting August 17 there will be an ice show with a company of 30 skaters. As an added attraction, there will be circus acts at every show.
IT'S DOCTOR DISNEY now. He's a Doctor of Fine Arts, courtesy of the Chouinard Art Institute, of Los Angeles. In array at the left are James Normile, school assistant director; Walt Disney; Mrs. Nelbert Chouinard; and Dr. Clarence Thurber, director. Mr. Disney gave school officials a scroll signed by Disney artists educated there.

CHARLES S. STODTER, right, in early July becomes executive secretary to the Society of Motion Picture and Television Engineers. He succeeds Boyce Nemec. He is an electrical engineer who has had a long and important army career.

THE PERSONAL PUSH. Promoting his "The Animal World" in 12 cities, Irwin Allen in New Orleans is welcomed by Paramount Gulf president Henry Plitt, right, booker T. J. Howell, left, and vice-president Maurice Barr, also left.

SOUND IS THE SUBJECT, at the Carroll Theatre, Carroll, la., as manager Bill Arts, left, editor Howard Wilson, and J. B. Brown of Altec, right, listen to Altec publicity director Bert Ennis as he points out a magazine article on his company's campaign for better sound.

EDWIN "PETE" GAGE... five years a vice-president, he becomes executive vice-president.

ALBERT FLOERSHEIMER, JR., vice-president in charge of catering and food concessions.

SHELDON GUNSBERG, vice-president in charge of advertising and publicity.

AUTHORITY is the story, at the Walter Reade circuit, Oakhurst, New Jersey. Men who had been specialist executives have been made officers and their departments given autonomy. Mr. Reade commented: "We are no less interested in exhibition than before, but we are becoming more interested in other (growing) aspects of the motion picture industry and allied fields."

JACK P. HARRIS, vice-president in charge of film buying and booking.

NICHOLAS SCHERMERHORN, vice-president in charge of theatre operations.
THAT'S A FLYING SAUCER Clarence Greene is describing, at the New York office of United Artists, where he went to ascertain how his “U.F.O.” is doing. The picture, you guessed it, is about unidentified flying objects. Mr. Greene opines the topical and even the provocative is that something different the public wants. His next three pictures, made along with Russel Rouse, will be “from life” and “sugar-coated with entertainment.” His theory is, a certain segment of the public (enough to give you a profit) will like your type of picture and come when they see your brand name.

FRITZ LANG, left, a director of vast experience and some renown, said in New York last week he saves money on pictures such as “Beyond a Reasonable Doubt,” his latest, by conferring with writers before their errors are irreversible. As for the industry these days: how do you give “new faces” to showmen and bankers who insist on “star values.”

ARTHUR J. HATCH, new president of Strong Electric, Toledo, succeeding the late Harry Strong.

SOME CRITICAL WORDS on a crisis, from Dino De Laurentis, producer (along with Carlo Ponti) of Paramount’s “War and Peace.” At the home office in New York last week, he declared the crisis is truly international and people want different treatment, new ideas. Such as, for instance, his picture gives. The battle scenes are awesome, the acting superb, the picture one of ineffable quality. Also, he adds, one such picture is worth in playing time five poor ones, something the exhibitor who asks continually for “more pictures” should heed and believe.

THE FRIENDLY EXHIBITORS. In the Philadelphia exchange pitching for United Artists Week, July 1-7 are Al Davis, Freid Circuit; Charles MacDonald, York; Gene Tusnick, their host (UA manager); and Max Chasins, Atlantic City.

THIS IS THE CAST MGM has put into “High Society” which in its sneak preview has the industry’s “ins” excited, and which New York’s Radio City Music Hall will screen beginning Labor Day. Here are renowned performers Margalo Gilmore, Sidney Blackmer, Celeste Holm, Frank Sinatra, Grace Kelly and John Lund. Bing Crosby is also a star of the film which is in VistaVision.
U.S. DEFENDS DECREE AS ALLIED COUNTER-PUNCHES

WASHINGTON: What is informally known (in the film trade, anyway) as the Senate subcommittee, but officially called the Subcommittee on Retailing, Distribution and Fair Trade Practices of the Senate Select Committee on Small Business, has settled down to work. By mid-July, it should have ready a report on its recent hearings on motion picture industry trade practices. The record was closed late last week with the submission of three documents:

A 25-page letter from the Department of Justice which declared that the Paramount consent decrees have succeeded in creating "equality of opportunity" for independent exhibitors and all distributors, and which at the same time vigorously defended the Department's record in enforcing the consent decree.

A 26-page "reply statement," prepared by Abram F. Myers, Allied States Association general counsel, to answer the series of strong distribution attacks on exhibition which Mr. Myers described as "the Great Dispersal" and "the Great Jaw.

A 19-page sworn affidavit, submitted by Rube Shor, Allied president, designed to answer charges made against him personally before the subcommittee by Charles Reagan, vice-president and general sales manager of Loew's, Inc., and by Louis Phillips, vice-president and general counsel for Paramount Pictures.

With their work for the next few weeks clearly cut out for them, subcommittee officials said Monday that they did not expect any other material to be filed with the subcommittee. However, because of the not unexpectedly controversial elements in the newest documents, the officials pointed out that individuals and groups could always file additional information later directly with Senators who are members of the subcommittee.

Analyzes Testimony

Mr. Myers launched his "reply statement" with a careful analysis of distribution testimony concerning the most recent failure of the industry to agree on an arbitration system. Calling it a "red herring issue," Mr. Myers said that it was irrelevant to the business at hand unless it could be demonstrated that the "current arbitration draft will aid measurably in the solution of the present-day problems." Distribution, he said, "made little or no attempt at such a demonstration."

Declaring that Allied's views on arbitration have long been known and that at all times, Allied officials have felt to carry out the will of its membership, Mr. Myers said that "the distributors' position boils down to this: Allied leaders merit castigation because they have not disregarded the express wishes of their members and made a deal with the distributors for an elaborate and expensive arbitration system which would make no contribution toward the solution of the problem that is now keeping exhibitors awake nights."

In light of the foregoing, how can the subcommittee escape the conclusion that the hullabaloo about arbitration is merely a diversionary tactic designed to divert attention from the exhibitors' grievances and as an excuse for name calling?"

Mr. Myers was particularly irritated by the testimony of Adolph Schmelz, Universal general counsel, on the damages provision in the latest arbitration draft. The Allied general counsel prefaced his remarks with the statement that the distributors could solve any threat of damages by arbitration on the run of a picture by simply instituting competitive bidding, which would leave the exhibitors no better off than before. On the matter of damages themselves, the exhibitor, under arbitration, could win only actual damages or, in addition, exemplary damages, not to exceed the actual damages, when deliberate purpose to injure the complainant was proved, he said.

Pointing out that the anti-trust law affords the winning complainant treble damages, and that efforts are being made to have this amended to let the judge use his discretion in the amount of damages, Mr. Myers said that should the film companies secure the approval of the subcommittee and the Attorney General to the damages clause in the arbitration draft "they would have a potent element to use before the Judiciary Committee in their efforts to sap the vitality from the treble damage clause."

Mr. Myers also vigorously attacked the arbitration draft in respect to its clauses on clearance, print availability and competitive bidding. "Only a comparatively few years ago," he said, "the several products were divided among the exhibitors without resort to bidding.... This system made for peaceful coexistence. What has stimulated competitive bidding among exhibitors is the product shortage."

Some sort of division of product among exhibitors, he concluded, "may not be acceptable in all situations, it may not work in some others, but it holds the promise of hope to many distressed bidders."

"Special" Releases Cited

Mr. Myers made note of the distributors' careful differentiation between "pre-release" pictures and "special release" pictures, and said that "Guys and Dolls" is "the current horrible example" of the latter practice, "the normal and logical outcome of the indulgent attitude of the Department of Justice toward the film companies." He took exception to the Department's attitude on admission price "fixing." Brushing aside the Department's opinion that a distributor has a right to know what the exhibitor is going to charge, Mr. Myers said that "it is elementary that an offer to buy based on a certain admission price, when accepted by the distributor, becomes an agreement."

Further in his statement, Mr. Myers answered distribution testimony on the film companies' earnings statements. "Upon close scrutiny, their apparent candor in dealing with this subject turns out to be a disingenuous attempt to overcome the force of net profit figures by bold assertions or irrelevant facts whilst concealing from the subcommittee pertinent information contained in the corporate books to which they alone have access. The clumsy attempts to negate the normal and natural inference that the film companies have drained off a disproportionate share of the tax relief benefit impose a different kind of tax on all of us—a tax on our credibility."

In conclusion, Mr. Myers expressed his disappointment that the film company presidents had not appeared before the subcommittee and that "not a single constructive proposal was offered. This seems to indicate a lack of responsibility in high places." He declared "established and manifest" two points: "The distributors' assaults on the exhibitors' case, when analyzed, are trivial and of no force. The mood of the distributors is such that they will take no steps to..."

(Continued on Opposite Page)
improve conditions unless (a) they are shamed into doing so or (b) suitable legislation is recommended for enactment by the next Congress.”

Mr. Shor’s sworn affidavit was directed to Senator Hubert Humphrey (D., Minn.) chairman of the subcommittee, to whom, in a covering letter, Mr. Shor wrote: “That Sub-Committee did not require a sworn statement, ‘I feel I do not want to leave any doubt in anyone’s mind.’

Charges “Half-Truths”

In making his rebuttal, Mr. Shor declared that statements affecting him made by the distributor representatives were not accurate and that the information given by Paramount’s Mr. Phillips consisted of “half-truths.” Mr. Shor was particularly bitter over Mr. Phillips revealing what Mr. Shor regarded as confidential data taken from his books, which were submitted in connection with an anti-trust suit. He charged that Mr. Phillips abused his privileges and malused the information.

[Mr. Phillips Tuesday released the text of a letter written June 11 to the subcommittee in which he admitted the existence of an agreement between Mr. Shor’s lawyers and Paramount lawyers to the effect that Paramount could only make “defensive” use of the Shor financial information. Mr. Phillips said at the time of his testimony he knew of no such agreement, but that if he had, he would have been justified in using the information “since Mr. Shor’s attack upon Paramount made it perfectly proper for me to use the relevant facts defensively, which was exactly what I did.”]

Mr. Shor pointed out that at exhibition’s hearings before the subcommittee, he was not pleading for himself nor for the larger theaters, of which he owns two, but as the president of Allied in behalf of the small independent exhibitors, “who were being ruined by the actions of the distributors.”

Tax Returns Defended

As to Mr. Phillips’ statements made before the subcommittee, Mr. Shor said that the “efforts on the part” of Mr. Phillips to insinuate income tax irregularities against the Shor companies were “despicable.” All the income tax returns of the companies that have thus far been audited have been cleared by the Internal Revenue Service, he said.

Mr. Shor said it would be “interesting, indeed,” to look at the Paramount income tax returns and see if deductions are taken by the company which would be as rigorously honorable as in the case of the Shor companies. “The reference to the fact that S & S Amusement Corporation has two automobiles, is ridiculous. In addition, for his own private use,” the affidavit said, Mr. Shor has two cars in his own name, which he paid for, and for which he pays all expenses.

The use of the station wagon for use in connection with the theatre is very apparent, the National Allied leader said, adding that the Cadillac car is also a necessity because it is one of the important factors in any successful theatre operation is showmanship and promotion.

“The entire attitude and half-truths in the statement ... indicates one of the main troubles that the exhibitors are having,” Mr. Shor said in the affidavit. “It is apparent that Paramount resents the fact that any exhibitor should be reasonably successful,” he stated. Mr. Shor said it would be a bad day for this country if here, where free enterprise “has been the cornerstone of the success of our system, the distributor were permitted to dictate how much any exhibitor is going to be permitted to make. They do their best to take everything they can away from exhibitors,” he said, adding that “in fact, Paramount particularly, when negotiating for film rental and settlements, uses as an attempted criterion, not how much Paramount is getting, but what they are going to permit the exhibitor to have left.”

The Justice Report

Meanwhile, the Department of Justice, in defending its enforcement of the consent decrees, also defended against exhibitor charges many current policies of the distributors and divorced circuits. It defended, for example, the special handling of top features’ the licensing of specific films in specific instances and recent theatre acquisitions by divorced circuits. Like distributor officials who testified before the subcommittee, the Department placed much of the blame for current exhibitor difficulties on competition from television and drive-ins.

The Department pledged itself to do all it could to help the independent exhibitor, but warned that many distributor policies come within “legitimate business prerogatives” and cannot be challenged by the Government. The record of enforcing the Paramount case judgments, the Department said, must be read with the recognition that “the motion picture industry has recently undergone and still faces a time of difficult transition.” Citing the drop in attendance in recent years, it said “this decline stems in the main from the growth of television.” At the same time, it added, many theatres have suffered from the competition of new drive-ins.

Cites Assurances

The Department said it can and does help exhibitors in many ways in their difficulties with distributors, and that the distributors, knowing the department’s attitude, “have developed business procedures to effectuate the aims of the consent judgments.” “The result has been improved compliance,” it stated.

The Department declared it had done all it could to increase the supply of films, and cited its approval of the Mekkin Plan and its talk concerning production by the Exhibitors Film Financial Group. Noting the recent request of Allied States Association and the Theatre Owners of America for permission for divorced circuits to produce films, the Department said it did not know “whether any of such circuits will decide to enter into production and distribution, or whether it will be possible to devise adequate safeguards against the return, as a result, of any such new integration” of the illegal practices existing before the Para-

TOA’s Reply to Distributor Charges Included in Senate Committee Record

Theatre Owners of America’s official reply, contained in a telegram to the Senate Small Business subcommittee studying motion picture industry trade practices, to charges made by distribution before the Senate group, has been included in the subcommittee’s records, Senator Hubert Humphrey (D., Minn.) announced in a statement this week.

Myron Blank, TOA president, last week wired Senator Humphrey declaring that “most of the distributors’ testimony before your honorable committee was reckless and intemperate and exhibitors are shocked and disturbed.” He continued: “The claim that TOA’s conduct in temporarily withdrawing its approval of the proposed arbitration system as a shameless betrayal is a baseless accusation. It is well known to distribution that TOA’s decision was because they wanted to seek a broader scope of arbitrability and to block distribution’s attempt to obtain a whitewash. . . . This was the almost unanimous vote of the members of our board and executive committee. . . . The proposed system does not offer adequate scope of arbitrability and TOA is willing now, as it has always been, to explore avenues of broadening that scope. To this offer, distribution has been significantly silent. We shall appreciate an opportunity for rebuttal. If that is not proper or possible, then we ask that the contents of this telegram be placed in the record.

“We very much regret that because of distribution’s stubborn and illogical refusal to sit around the conference table as men of good faith to attempt to solve industry problems, much of your honorable committee’s important time was consumed. All of us express to you our deepest gratitude for your patience, and for your sympathetic understanding of our troubles. . . .”
MAKE READY FOR monroe
the covers and pages of

TIME
LOOK
POST

The Saturday Evening

Collier's

are converting
millions of readers
into moviegoers for

Marilyn Monroe
in

Bus Stop

and introducing

Don Murray
with Arthur O'Connell • Betty Field • Eileen Heckart

Produced by Buddy Adler
Directed by Joshua Logan
Screenplay by George Axelrod
Based on the Stage Play by William Inge

CinemaScope
COLOR by DELUXE
PROMOTION MEN SEEK MEETINGS

... Ad-publicity executives of major distributors stress their willingness to meet exhibitors to discuss any proposals

Advertising and publicity executives in distribution have said they would meet with exhibitors and their promotion executives at any time to discuss any proposals which will help revitalize the box office.

This followed a call by Allied Theatre Owners of New Jersey last week for an industry conference to discuss what can be done to promote the box office to the theatre. The advertising and publicity executives reported that such a meeting would be good for all concerned if tangible proposals are discussed.

The exhibitor organization had sent letters to the distribution sales heads asking for "cooperation and harmony with exhibition" and to set up the conference. The letters were accompanied by a resolution adopted by the organization at its recent annual convention.

The resolution states: "Whereas we believe that the motion picture industry is a great industry and has an important place in community life; that it has a strong healthy future and that we intend to stay and prosper in it, and whereas, the only way that this can come about is by cooperation, instead of complaints and invectives, and that production, distribution and exhibition must start to work in closer harmony and, whereas, the major cause of hardships and trouble is falling box office receipts, we hereby resolve to endeavor to have a conference called of the leading publicity, advertising men in distribution and leading exhibitors to discuss what is wrong on both sides in advertising campaigns and to develop new plans, new ideas and new methods of stimulating interest in movies and in our theatres."

Seek Viewpoints

The advertising and publicity officials pointed out they are interested in hearing viewpoints on advertising on ways to improve advertising and merchandising. The Advertising and Publicity Directors Committee of the Motion Picture Association of America, in its meetings thus far to formulate a program of boosting the box office, has not talked to any theatre people. The committee has discussed a number of proposals presented by its members and appointed five subcommittees to report on proposals.

At a meeting last week, several subcommittee reports were presented. Paul Lazarus of Columbia discussed a proposal which dealt with research and survey, and Rodney Bush of 20th-Fox reported on the Hollywood press symposium proposal under which critics and newspaper film editors would go to the studios and study production.

"Go to the Movies" Is Theme of Crescent Circuit's Business-Building Promotion

An elaborate "Go to the Movies" cultivation program was "kicked off" this week by the Crescent Amusement Company of Nashville in all its theatres and drive-ins in Tennessee, Alabama and Kentucky. Among the promotional material used are billboard signs in color, bumper strips, pennants, doorway decals and restaurant menu cards.

A few weeks ago, in Sulphur Dell, Southern Association baseball park, a giant billboard depicting the central idea of the "Go to the Movies" promotion was unveiled. And last week, in conjunction with the annual convention of the Tennessee Theatre Owners Association, Crescent's upright houses were decked out with campaign materials.

According to John J. Link, head of the concession department and publicity man-
Plan to Revitalize Theatre Attendance
by RAYMOND LEVY

Facing the facts:
Under the conditions which now prevail, merely to revert to the belief so often proved to be correct in the past—that “there is nothing wrong with this industry that can’t be cured by a few good pictures”—would be an over-simplification of the problem. It remains true that individual pictures which are strong attractions do wonderful business, but the trouble is that not enough people retain a continuing interest in going to the movies. They go when they feel a sufficiently strong urge to see what happens to be playing. The key to the problem of getting the public to go to the movies more often lies in that word “interest”—how to effect a revival of continuous interest in movies.

Just what was it that used to keep the people coming to the theatres so regularly, even though many of the pictures were not very good? More often than not it was a matter of whom they were going to see more than what they were going to see. And it was not only a matter of beautiful leading ladies and handsome leading men. Whether they were endowed with those attributes or not, the stars and featured players held a fascination for the public because they were unique personalities...and their ages ranged from six to sixty or more.

Just think back on the roster of names. Make a list of them, note how many, visualize those outstanding personalities in their heyday—whether it was Shirley Temple or Jackie Coogan or Jackie Cooper in their childhood days, or Chaplin or Fairbanks or Barrymore, or Garbo or Beery or Marie Dressler—or any of a score of others who were distinctly different.

Now consider how few unique personalities there are for the screen today, together with the fact that some of those, and most of the featured players, are also seen so frequently on television that their fascination has worn thin. (There is also the fact that various of the present day stars are seen on TV in movies produced when they were considerably younger.) How many magnetic marquee names does that leave for all the weeks of the year? Every producer and every exhibitor knows the answer to that!

Sure the industry is conscious of the need for more screen personalities, and there has been some activity in developing new stars, and a few of them have that elusive something that comes forth as a personality who can attract a following. But their number is not nearly sufficient to make the public revive its interest in going to the movies often enough. Now we are back to those words, “public interest.” Therein is the opportunity for a plan to quickly stimulate—and hold—public interest in the movies.

The haystack:
Within the age ranges of the unique screen personalities who used to keep the public coming regularly to the movies there are over one hundred million people in the United States. And among that huge number there certainly are all the potentially great personalities the screen can ever need! The plan is to enlist the cooperation of the public in a manner that will comb every city, town or village in the nation—and at the same time provide a high degree of interest, to cause the public to keep coming regularly to theatres in the meanwhile.

Outline of the plan:
Simultaneously throughout the nation, the motion picture industry announces “The All-America Talent Search for New Screen Personalities...a nationwide campaign in cooperation with the public to discover the most promising personalities for development as future motion picture stars and featured players. This is not merely a beauty contest or a hunt for handsome men; it is an intensive search for talent and unique personalities, and the entire population of the nation is invited to help find them.

This would be a systematic undertaking, with the details carefully worked out and organized, so that each theatre manager would know exactly how to handle his part in it. One or more mailings to all newspapers would go out from national headquarters—and the theatre managers would then keep their local newspapers fed with a constant barrage of local developments. Details would be caused to penetrate to schools, colleges, local theatrical groups, fraternal organizations, women’s clubs and others who know the talent within their midst. Any such groups can submit their candidates on the application form available from the theatres. Pre-auditioning might be optional with the theatre manager, if necessary, before the public auditions at which the theatre audience would vote. The theatre auditions continue over a predetermined number of days or weeks (according to population size). The winners of each such public audition then would compete similarly for nomination as candidate for the town. (Provision can be worked out to handle the problem of competing theatres in any area.)

There are various angles to tie in the plan with currently playing pictures. For example, five-minute scripts from a sequence in a picture currently playing at the theatre would be obtainable by anybody attending the theatre during that engagement. Aspirants would be able to see how the stars and featured players performed in that scene, and could rehearse it themselves for re-enactment at the public audition a week later. Local publicity would take care of making the public aware of the opportunity in the picture, so that they will want to see it in the original and then come back to see local talent interpret it.

The town finalists become candidates for state finalists. When all the state finalists have been thus determined they are brought to Hollywood or New York for screen tests with established stars (continuous publicity going on meanwhile). Since this is a search for new screen personalities, it may cover various ages. The number finally selected

(Continued on Page 20)
Proudly
COLUMBIA PICTURES
announces
the commencement of shooting
in the British West Indies of
THE WARWICK PRODUCTION
STARRING
RITA HAYWORTH • ROBERT MITCHUM • JACK LEMMON
in
FIRE DOWN BELOW

Screen Play by IRWIN SHAW • Directed by ROBERT PARRISH
Produced by IRVING ALLEN and ALBERT R. BROCCOLI

Cinemascope Color by TECHNICOLOR
PUBLIC VALUES FIRST, NETS SAY

. . . CBS president leads off defense of monopoly charges at Senate hearing; says networks essential for operation

WASHINGTON: The television networks opened a detailed defense of their policies here this week before the Senate Committee on Interstate and Foreign Commerce, conducting an inquiry into television.

Frank Stanton, president of the Columbia Broadcasting System, gave his testimony Tuesday with Robert Sarroff, president of the National Broadcasting Company, and Robert Kinnier, president of the American Broadcasting Company, scheduled to testify later in the week in defense of charges of monopoly and other alleged malpractices in network operations. It was indicated that CBS and ABC affiliates will testify sometime next week.

Public Interest a Factor

Mr. Stanton urged the committee measure every proposal for change in network practices in terms of its effect on the public. He pointed out that "proposals for change must first, last and always be subjected to this fundamental test; not how will the change affect particular stations or groups of program suppliers or scenic designers, but how will it affect the public? Will the change improve or degrade what the public is getting? Are you sure that the change will add to the public's fare or may the change involve the grave risk, instead, of taking away from the public that which it has demonstrated it wants?"

In the field of mass communications, he said, "nothing can serve the American public more broadly than the instantaneous national interconnection which the networks alone supply—on a continuing basis." As an example, he pointed out that "only a network is equipped to cope with the complexities of covering the conventions this summer."

Dr. Stanton said, "The CBS Television Network does not constitute a monopoly by any meaningful definition" and submitted an opinion by Cravath, Swaine and Moore, CBS legal counsel, which concludes that CBS, in the TV field, does not "in any respect violate the anti-trust laws."

Denies Discrimination

He also denied the charge that networks discriminate against the use of independent (non-network) produced programs and said the CBS policy is "to place the right program—regardless of its source—at the right time."

Addressing himself to "the charge that the heads of networks exercise an arbitrary and capricious power over what the public sees or does not see on television," he said, "it is absolutely impossible for networks or their officers . . . to deny public taste . . . or to manipulate public taste to their own ends."

Concerning option time. Dr. Stanton testified that, contrary to charges, it does not interfere with the competitive functioning of the industry. (Option time is an arrangement under which an affiliated station generally agrees to accept during certain hours sponsored programs offered by the network.) "Without option time or something equivalent," he said, "the network function would be emasculated. With that we should go so much of the magic of live television. The vast majority of stations, and all of the public, would be the loser."

The CBS president emphasized the complexity of networking and the need for knowing the facts since . . . "all of its parts are closely interrelated, and no part can be examined in isolation from the others."

WCBS-TV Buys 152 Old Warner Features

WCBS-TV has purchased 152 Warner Brothers pictures for television exhibition, commencing in early 1957, from Associated Artists Productions, Inc. (PRM), it is announced by the flagship outlet of Columbia Broadcasting System. The agreement, signed by Sam Cook Digges, general manager of the station, and Robert Rich, general sales manager for AAP, calls for WCBS-TV to acquire most of the films January 1, 1957, for showings on the Early Show and the Late Show in the New York area. No purchase price has been disclosed, but according to reports the remainder of the films will become available to the station in mid-1958, after they have completed re-runs in theatrical circuits. Among the pictures in the deal are "Arsenic and Old Lace," "The Maltese Falcon," "The Petrified Forest," "Juarez," "Dodge City," "George Washington Slept Here," "The Adventures of Mark Twain," "June Bride," "One Foot in Heaven," "Devotion," "Of Human Bondage" and "A Kiss in the Dark."

"Somebody" Previews Set

MGM will hold sneak previews of "Somebody Up There Likes Me" in all exchange areas July 2. Representatives from all phases of the industry will be invited by resident MGM managers as well as members of the press, radio, TV and special newspaper and magazine writers. Paul Newman and Pier Angeli star in the film, which was directed by Robert Wise.

OUTLINE OF PLAN TO REVITALIZE

(Continued from page 17)

would depend only upon how many of them are considered to be sufficiently promising.

The final selections would be made by a panel of industry experts (such as producers, directors, casting specialists and talent coaches) and the finalists thus determined would then enter into a course of intensive training for motion picture careers—under a contract which holds them exclusively, with options for contracts on a progressive basis.

Non-Profit Corporation

The studios might collectively form a corporation on a non-profit basis for talent training development and creation of a new talent pool. For a limited period of years, the trainees would agree to pay the corporation a small percentage of their film earnings, which would go into the corporation's funds for further new talent training and development.

When the trainee is ready for featured roles (which might be quite soon in various cases) representatives of the studios would be aware of that fact and could offer contracts accordingly, with the usual options. Meanwhile, public interest could be maintained in various ways (which would be easy, since millions of them had participated in selection of candidates). This would be American democracy at work and would amplify the progressive character of the motion picture industry. Nation-wide interest could be kept alive continuously throughout the progress of the career of all who began it in this way.

Newspaper Cooperation

It is obvious that from the time of the beginning of the first talent search the public will be watching movie acting at their local theatres with a new and different kind of interest; and the newspapers, which derive continuous revenue from theatre advertising, will have something different and of keen local interest to publish in their entertainment and general news columns. When the plan is repeated, if one or more outstanding personalities have developed meanwhile, public interest will be even hotter for the next cooperative search.

Thus, while movies continue to be better than ever, public attention would be focused on what the motion picture industry is doing to maintain and further improve its superior position in the entertainment world. It requires little imagination to arrive at a conservative estimate of the amount of extra revenue that would come into the theatre box offices of the nation very soon after the plan is launched. This plan could be perfected and put into action in time for the Fall season, if the industry evidences sufficient interest immediately.

[Readers are invited to comment on the plan in Letters to The HERALD.]

MOTION PICTURE HERALD, JUNE 16, 1956
COLUMBIA'S SAFARI IS SMASH!

HOLDOVERS IN FIRST TWO DATES! CHECK RKO ORPHEUM...
NEW ORLEANS MALCO...MEMPHIS!

SMASH FLASH!
OPENING DAYS TREMENDOUS IN DETROIT PALMS-STATE and ALBANY-PALACE!
BRITISH WOULD CURB TV FILMS

Producers join exhibitors asking talks with Johnston to halt sales of American films for use on British television

by WILLIAM PAY

LONDON: British producers are to join with exhibitors in seeking a discussion with Eric Johnston, MPAA president, during his visit to London, on the sale of American feature films for TV in Britain.

This follows a telegram sent to Mr. Johnston by the Cinematograph Exhibitors' Association, British Film Producers' Association and Association of Specialised Film Producers in February urging him to control or prevent this happening.

The MPAA head replied that the British industry should send representatives to America to make a first-hand survey of the situation. He also pointed out that there are serious practical and legal difficulties involved in the British proposal.

Questioned at his monthly press conference on how the B.F.P.A. reconciled this anxiety with their own sale of films to TV in America, Mr. Henry French, director-general, said:

"We draw a sharp distinction between supplying films for showing on TV in this country and supplying films for showing on TV outside this country. In the U.S. the situation is different from here. We don't get an adequate showing of British films in U.S. cinemas. The showing of our films on American TV so far from doing harm to the distribution of films to cinemas, may have exactly the reverse effect. Our experience in Canada and elsewhere is that the more persistently you show British films the more the populace begin to like them—and one of the ways of putting British films over is through TV."

Future Not Clear

Sir Henry added that nobody could foresee what the relationship between TV and the film industry would be during the next five years. "We are living only from hand-to-mouth," he concluded.

Preliminary approaches have now been made by industry leaders to the British Broadcasting Corporation on the controlled release of feature films on TV. At the C.E.A. Blackpool convention it was decided that up to 12 new films annually from a selected pool of 20 should be offered to the B.B.C. in return for an assurance that TV screens would not be flooded with old American films recently sold to TV interests in America.

Mr. Johnston is expected to arrive in London June 19 for talks with Government officials and industry leaders. London companies of the MPAA have organised a reception for him at Claridge's Hotel June 20.

The Government is not to proceed with its controversial Clause Nine of the Finance Bill which would have hit American film executives domiciled here. The Clause proposed that foreigners working in the U.K. would be taxed at U.K. rates on the whole of their incomes.

During a long debate in the House of Commons Conservative Party M.P.s were highly critical of the move and in reply Chancellor of the Exchequer Harold Macmillan said: "Representations have been made to me, with some force, that the effect of the Clause as drafted might be to put obstacles in the way of investment and trading in this country, and from this country by overseas concerns. ... I have come to the conclusion that such considerations make it wise that in this case the logic of the tax code should yield to expediency."

He promised that an amendment to restore the old position would be introduced by the Government on the report stage of the Bill.

Acquire Beaconfield

The control of Beaconfield Films, Ltd., has been acquired from the Government's National Film Finance Corporation by a group of independent producers. The company will continue to operate Beaconfield Studios, which until 1950 was used by the Government's Crown Film Unit.

Prominent among the producing group and new managing director of the company is Peter Rogers, husband of Betty Box, and himself a producer. John Baxter, who has produced many pictures at Beaconfield, remains on the board of the company.

RANK BUYS SEVEN PARAMOUNT HOUSES

LONDON: Closing of the deal for purchase of seven theatres here from Paramount Pictures by the J. Arthur Rank Organization for $5,180,000 was announced here last Friday by John Davis, Rank managing director. All of the theatres are under long term lease to the Rank Organization.

Rank agreed to purchase Paramount's interests, as opposed to leasing, and the purchase price will be paid over a period of years, it was stated. Paramount will continue to operate the Plaza in London.

LONDON: Rank Precision Industries, Ltd., biggest makers of cinema equipment in Britain, report trading profits for 1955 at £1,377,548, only slightly lower than those in the record year of 1954.

In his statement accompanying the accounts to December 31, 1955, chairman J. Arthur Rank tells his stockholders that the year's net profit was £513,342 compared with £585,814 in the previous year. The dividend is maintained at 15 per cent.

Comments Mr. Rank: "The trading results for 1955 again reflected the large volume of re-equipment orders for the cinema industry, but all sides of the Group's activities have made their contribution. The orders from the cinema industry were, however, declining in the latter part of the year, since a large majority of cinemas have been equipped with the apparatus necessary to exploit the new techniques in films. In as far as our export sales are concerned, these showed an expansion over 1954 of five per cent and represent 26 per cent of our sales. "A year ago I referred to our happy relationship with the Bell & Howell Company of Chicago, and am pleased to inform you that it is such that at their suggestion we have mutually agreed to extend the existing agreement until December, 1975. Overseas we have been extending our activities in all markets."

"Boats" Navy Show Scheduled for June 19

Launching of the United States Navy's promotional cooperation with Universal-International on "Away All Boats" in the New York area will take place June 19 when the Third Naval District, which has its headquarters at the Brooklyn Navy Yard, helps U-I play up the picture, in a series of magazine and television radio promotional representatives. The day will be climaxed by a special screening of the film aboard the U.S. Navy aircraft carrier Champlain for some 2000 of the crew and the invited guests, an event similar to the U.S. Army's launching of its promotional cooperation with U-I on the successful "To Hell and Back" last year. "Away All Boats" will have a simultaneous world premiere July 18 in a number of key cities.

Universal Half-Year Profit Reported at $2,047,383

Universal Pictures Company Wednesday reported earnings for the 26 weeks ended April 28, 1956, of $2,047,383 after providing $1,885,000 for Federal taxes. This is equivalent to $0.28 per share on the 972,254 shares of common stock outstanding. The 1956 figure compares with earnings of $2,014,960 for the equivalent period ending April 30, 1955.
THIS IS TONY CURTIS as "TINO" in TRAPEZE

HECHT and LANCASTER present
BURT LANCASTER • TONY CURTIS
GINA LOLLOBRIGIDA in TRAPEZE
also starring KATY JURADO • THOMAS GOMEZ
with JOHN PULEO • MINOR WATSON
Directed by CAROL REED
Produced by JAMES HILL • Screenplay by JAMES R. WEBB
Adaptation by LIAM O'BRIEN
A SUSAN PRODUCTIONS Inc. Picture
CINEMA SCOPE
COLOR by DE LUXE

READY IN JULY...
THRU UA
HECHT AND LANCASTER present

TRAPEZE

NEW YORK
(Capitol Theatre)

LOS ANGELES
(Fox-Wilshire Theatre)

CHICAGO
(United Artists Theatre)

LAUNCH THE
BIGGEST GROSSING
PICTURE IN
UA HISTORY!
THIS WEEK IN PRODUCTION:

STARTED (6)

ALLIED ARTISTS
54 Washington Street (CinemaScope; Color)
Not of This Earth (Roger Corman Prods.)

INDEPENDENT
Badge of Marshal Brennan (Albert C.)

COMPLETED (5)

PARAMOUNT
The Loves of Omar Khayyam (Vista-Vision; Technicolor)
Gunflight at OK Corral (VistaVision; Technicolor)

20TH CENTURY-Fox
The Last Wagon (CinemaScope; De Luxe Color)

SHOOTING (27)

ALLIED ARTISTS
The Oklahoman (CinemaScope; Color)
The Cruel Tower (Warwick Prods.; CinemaScope; Technicolor)

COLUMBIA
Fire Down Below (Warwick Prods.; CinemaScope; Technicolor)
Full of Life (CinemaScope)

MG M
The Power and the Prize (CinemaScope)
Barretts of Wimpole Street (CinemaScope; Color)
Teahouse of the August Moon (CinemaScope; Color)
Raintree County (65mm Color)

PARAMOUNT
Search for Brides (VistaVision)

20TH CENTURY-Fox
Anastasia (CinemaScope; De Luxe Color)

Garnaway Prods.: Color

UNITED ARTISTS
Love Story (Bob Goldstein Prods.)
Hidden Fear (St. Aubrey-Cohn Prod.; Technicolor)
The Monte Carlo Story (Titanus Films; Technicolor)

Mark of the Apache (Bel-Air Prod.; Technicolor)
Tommy (CinemaScope; Technicolor)

UNITED ARTISTS
Twelve Angry Men (Orion-News Prods.)
Spring Reunion (Bryan Prods.)
Drango (Earlham Prods.)
The King and Four Queens (Russ-FIELD Prod.; CinemaScope)
Dance With Me Henry (Bob Goldstein)
The Big Bowdle (Lewis Blumberg Prod.)
Pride and the Passion (Kramer Prod.; Vista-Vision; Technicolor)

U-I
The Incredible Shrinking Man (Technicolor)

WARNER BROS.
The Girl He Left Behind (WarnerColor)
The Old Man and the Sea (WarnerColor)
The Wrong Man (Alfred Hitchcock Prod.)

The Era of Specialization

Hollywood, Wednesday

Esteemed Editor:
The production of motion pictures may be moving into an era of specialization, as to subject matter and there are indications that it could prove to be a very satisfactory era indeed. The day when the Front Office assigned to a contract employee who happened to be momentarily unassigned a comedy, a drama, a suspense film or a western melodrama, whichever and whatever happened to be next on the studio’s list of subjects to be produced, appears to have passed, largely, with the age of the automatic audience that made the prodigious contract lists of yesteryear supportable and the quality of product strictly relative.

Nowadays most of the people making pictures are specialists who stick to their chosen field, study it, explore it, give it the whole of their time and attention, and who have become established as experts, thereby, in their topical domain. Listen to two of them:

“The basic advantage you have in making a suspense film is that you know, as you go along, exactly what you’re going to have on the screen.” This is Andrew Stone, who has just completed the direction of MGM’s “Julie,” a suspense melodrama starring Doris Day, and who gave exhibitors, a year or so back, the record-breaking “Night Holds Terror” which he wrote, produced and directed all but single-handedly.

He continues, “When you’re making a drama, or a comedy—more especially the latter, naturally—you never can be sure, as you watch it being performed for the camera, whether the finished result is going to appear dramatic, or comic, to an audience viewing it on a screen in a theatre. Overacting, underacting, misplaced emphasis, awkward continuity—a dozen imponderables can ruin your picture. But when you make a suspense picture your point is in your plot—your surprise, shock, or whatever your secret weapon may be, is written into your script and has to come through on the screen the way it’s written.”

The triple-talented Stone likes best to base his scripts on facts. He has accumulated the largest privately owned collection of criminal case histories in this country, which probably means in the world, and his discussion of crime and criminals, generally or individually leaves no room for doubt that he knows its departmentalized depths as intimately as his next script. (That is a generalization, for he doesn’t know for sure, just yet, which of three scripts now ready for shooting he’ll put in work first. There’s a matter of casting to be handled, and this, as he explains in colorful detail but not for present publication, is a tedious and theory business at minimum.)

Author Frank Gruber, whose screenplay for “Buffalo Grass,” Alan Ladd’s next picture, is from one of his own novels, knows the Western, which is his special field, better than its most notorious heroes ever did. He knows it by research, as well as by personal experience, and he’s got 53 published Western books to prove how much better his way of knowing it is than their’s was. Most of the 53 books have been produced on the screen and the others doubtless will be.

Frank Gruber’s study of the Western includes statistics and forecasts. He says his survey of the Western market indicates that nearly 40 per cent of the pictures to be made by American producers this year are Westerns. And nearly all of them, he says, will deal with the West during the 15 years following the close of the Civil War. This is the period of the great box office Westerns, and most of the little ones. This was the period covered principally by the series-Westerns that were mainstays of the motion picture box office longer than any other type of product. Producers venturing far past 1880 have experienced hard going, in all but exceptional instances, and those venturing into the pre-Civil War era, which he calls “the pioneer period,” have found it harder. Book sales parallel this arc, he says.

Westerner Gruber attributes the increase in production of Westerns this year to a number of causes. Foremost among these he lists the increased dependence of the American film industry on its foreign revenues. The Western picture is more widely liked in the countries comprising “the foreign market” than any other kind of film. It is, by nature of its subject, timeless in its exhibition usefulness, an important factor overseas, and universal in its basic appeal. He does not expect the importance of foreign revenue to the American industry to diminish, but rather the contrary.

The Messrs. Stone and Gruber are specialists. They know their fields and do not accept invitations into others. More and more, as the pressures of competitive media mount, the production of motion pictures appears to be moving toward dependence upon specialists for quality of product—the authenticity, the command of subject, the intrinsic correctness—that must be had if the motion picture is to retain its supremacy.

—WILLIAM R. WEAVER
Tax Relief Matter Hit By Delays

WASHINGTON: The House Ways and Means Committee has put off for some time any vote on further admissions tax relief. After working its way through dozens of recommendations for excise tax changes in the Forand subcommittee report, the committee last week reached the subcommittee's suggestion that the full committee might want to consider reductions in the admissions and cabaret tax rates.

Chairman Cooper (D., Tenn.) then noted that the resolution setting up the Forand subcommittee had confined its jurisdiction to technical excise tax problems, and ruled it would be out of order to discuss—in connection with the subcommittee's report—any changes in rates. Rep. Boggs (D., La.) noted that the committee has been approving provisions to be incorporated into a general excise tax revision bill and asked Mr. Cooper whether he would be in order to offer rate-cutting motions later when the committee is giving its final going-over to the actual bill. Mr. Cooper replied that he'd cross that bridge when he came to it.

Several committee members later said privately they would definitely offer rate-cutting amendments to the general excise tax revision bill when it has been prepared and is put before the committee for final voting. Moreover, they said, they didn't think Mr. Cooper would be able to rule them out of order.

Separate Bill Desirable

Some committee members are beginning to wonder, also, whether the industry really should try to have an admissions tax cut incorporated into the general excise tax revision bill. They argue the general bill is not going to become law this year—that it will pass the House too late for Senate action this year. They think it might be better strategy for the industry to put its main effort into getting action on admissions tax relief as a separate bill. Any possibility of this move must wait until such time as Democratic members of the committee caucus and decide the committee's program for the rest of the year.

Meanwhile the committee turned the excise tax matter over to its staff, to draft into a bill the decision made so far.

Carroll Elliott at RKO

Carroll Elliott has been named director of copy for RKO Teleradio Pictures, Inc. (parent company of RKO Radio Pictures) it is announced by Robert A. Schmid, vice-president in charge of advertising and public relations. Mrs. Elliott was formerly on the staff of McCall's and Charm, and was copy chief of advertising and sales promotion for CBS-TV.

Rackmil, Daff, Muhl Get New U-I Pacts

Universal Pictures has tendered new contracts to Milton R. Rackmil, president; Alfred E. Daff, executive vice-president, and Edward Muhl, vice-president in charge of production. These replace existing contracts. Mr. Rackmil's pact runs seven years and replaces a previous seven-year deal dated July 15, 1952. Mr. Daff's new contract runs for five years and replaces a current seven-year agreement of October, 1952. Mr. Muhl's new deal, also for five years, replaces a pact dated August, 1952.

Allied Unit Cuts Member Dues in Half

MILWAUKEE: The board of directors of the Allied Independent Theatre Owners of Wisconsin met Tuesday morning at Elkhart Lake, Wisc., in advance of the organization's annual convention, and voted to cut membership dues in half and declare a moratorium for one year to June 30, 1957 on all monies owed the organization by members.

The action of the board was taken in recognition of the critical state in which some Wisconsin Allied members find themselves and in the spirit of "Let's do something on behalf of our members," which was the theme at the board meeting.

The convention, held June 12 and 13 at the Schwartz Hotel in Elkhart Lake, was well-planned by Angelo Provinzano, president and Arnold Brumm and Sig Goldberg, co-chairman. Board meetings and business sessions were interspersed with luncheons, receptions, and a variety of recreational pursuits, topped by a banquet. The resort offered facilities for swimming, dancing, boating, golf, night-clubbing and relaxation of all kinds.

Court Will Decide on Zanuck-Fox Settlement

Proponents of the settlement of Darryl F. Zanuck's contract with 20th Century-Fox recently filed affidavits in New York Supreme Court in reply to a minority stockholder objection that they did not have sufficient time to investigate all information concerning the settlement. Attorney Milton Paulson, who filed the affidavit, has declared that he has not been informed as to the rights of the stockholders of 20th-Fox; had adequate time to inspect the settlement since notices were sent out by the company three weeks ago. Attorney Paulson also said that Justice Thomas A. Aurelio will now decide on the settlement on the basis of all papers filed with his court. He also pointed out that the minority stockholders did not object to the settlement, but just to the amount of time which they have had to investigate it.

"Trapeze" in Third Big Premiere

On the heels of successful openings in New York and Los Angeles, Hecht-Lancaster's "Trapeze" had its third premiere June 14 at the United Artists Theatre in Chicago, backed by a strong advance campaign.

Patterned after promotions that lifted the curtain on engagements at the Fox Wilshire in Los Angeles and the Capitol on Broadway, the Chicago campaign has boomed "Trapeze" to an estimated 25,000,000 in a five-state area through the combined penetration of full-page and double-truck newspaper ads, a saturation TV program, heavy retail support and personal appearances by star Burt Lancaster, director Sir Carol Reed and producer James Hill.

A newspaper ad slate, budgeted at $23,000, blanketed the American, News, Sun-Times and Tribune. The video promotion reached a combined audience of about 10,000,000 with a broadcast of the special five-minute filmed features and guest appearances by Lancaster and Hill.

Many Television Spots

More television support came from a saturation TV barrage of 200 spots, launched one week before the opening. Lancaster, Reed and Hill have triggered more mass attention for the film via press interviews with film editors and feature writers from newspapers in Chicago and other key cities in Illinois, Indiana, Iowa and Wisconsin, Minnesota and Missouri.

In its third week at the Fox Wilshire in Los Angeles, "Trapeze" rolled up a total of $36,700. The first week gross at the Capitol theatre in New York was more than $102,000, it was announced by United Artists. Tony Curtis will be a special co-star with Lancaster in the film, which will open in 400 key situations during the July 4 holiday week.

Starlets on Tour With "Traveling Saleslady"

The first production under the aegis of the new RKO management, "The First Traveling Saleslady," is being advertised, exploited and publicized nationally on a local level with a trans-continental tour of four RKO theaters which began in San Francisco June 11. To assure the fullest penetration, the tour is conducted more than a month before the film goes into release. Following an intensive schedule, prepared in advance by RKO film men in 18 cities, the four specially-selected girls will devote a major share of their activities to pre-planned local tieups with the Jantzen Company, makers of swim wear, and the Chrysler automobile corporation.
A DOUBLE-BARRELLED BUST OF BOX-OFFICE DYNAMITE!

T-MEN SMASH PHONY MONEY RACKET!

The untold story of the BIG HOUSE PRISON BREAK!

BEHIND THE HIGH WALL
STARRING
TOM TULLY · SYLVIA SIDNEY
with BETTY LYNN · JOHN LARCH · BARNEY PHILLIPS
and JOHN GAVIN

Directed by ABNER BIBERMAN · Produced by STANLEY RUBIN
Screenplay by HAROLD JACK BLOOM
A Universal-International Picture

T-MEN SMASH PHONY MONEY RACKET!

Outside the Law

starring RAY DANTON LEIGH SNOWDEN GRANT WILLIAMS

with ONSLow STEVENS · JUDSON PRATT
Directed by JACK ARNOLD
Screenplay by DANNY ARNOLD · Produced by ALBERT J. COHEN
A Universal-International Picture

THE YEAR'S SOCK COMBINATION
...from Universal
Fox to Shoot On 10 in Next Two Months

Ten high-budgeted Cinemascope features will be put into production at 20th Century-Fox within the next two months, it was announced recently by Buddy Adler, executive producer. The amplified schedule for 1956-57, according to Mr. Adler, will include a minimum of 30 large-scale pictures in addition to eight features currently shooting or already completed. Additionally, Darryl F. Zanuck will make at least two independently-produced films for the 1956-57 program.

Budgeted at an estimated cost of $85,000,000, the schedule includes 19 novels and seven Broadway plays and musicals. Set for immediate production are: "Anastasia," starring Ingrid Bergman, Yul Brynner and Helen Hayes, produced by Mr. Adler and directed by Anatole Litvak; "Our Teenage Daughter," starring Ginger Rogers and Michael Rennie, produced by Charles Brackett and directed by Edmund Goulding; "The Wayward Bus," starring Susan Hayward, with Mr. Brackett producing, from the novel by John Steinbeck; "Boy on a Dolphin," from David Divine's novel, to be produced by Samuel G. Engel, directed by Jean Negulesco and starring Clifton Webb; "Iris," from Jerome Weideman's novel, with David Weisbart producing; "Bernardine," from Mary Chase's play, with Engel producing; "Jesse James," Herbert Bayard Swope, Jr. producing and Nicholas Ray directing, starring Robert Wagner and Jeffrey Hunter; "Can Can," the Cole Porter musical, to be filmed in Paris with Henry Ephron producing and Henry King directing; "Heaven Knows, Mr. Allison," from the Charles Shaw novel, with Mr. Adler and Eugene Frenke producing and Deborah Kerr starring; "Three Brave Men," based on the Chasanov story, with Swope producing and Philip Dunne directing.

Many Completed Films

Currently in production or already completed are: "The King and I," starring Yul Brynner, Deborah Kerr and Rita Moreno; "Bus Stop," starring Marilyn Monroe and Don Murray; "The Best Things In Life Are Free," starring Dan Dailey, Gordon MacRae, Ernest Borgnine and Sheree North; "Bigger Than Life" (formerly "One in a Million") starring James Mason and Barbara Rush; "Between Heaven and Hell" (formerly "The Day the Century Ended") starring Robert Wagner, Terry Moore and Broderick Crawford; "23 Paces to Baker Street," starring Van Johnson and Vera Miles; "The Last Wagon," starring Richard Widmark and Felicia Farr, and "The Proud Ones," starring Robert Ryan, Jeffrey Hunter and Virginia Mayo.


THE WINNERS CIRCLE

Pictures which were reported as doing business in key cities of the nation for the week ended June 9 were:

**Atlanta:** The Great Locomotive Chase (B.V.); Hilda Crane (20th-Fox); Rawhide Years (U-J); The Searchers (W.B.); D-Day the Sixth of June (20th-Fox).

**Boston:** The Catered Affair (MG); The Man Who Knew Too Much (Par.); The Searchers (W.B.); D-Day the Sixth of June (20th-Fox).

**Buffalo:** Comanche (U.A.); Gaby (MG) 2nd week; D-Day the Sixth of June (50th-Fox) 2nd week; The Leather Saint (Par.).

**Chicago:** Madame Butterfly (F.E.) 4th week; The Man Who Knew Too Much (Par.) 4th week; The Maverick Queen (Rep.) 2nd week; Rock Around the Clock (Col.) 2nd week; 23 Paces to Baker Street (20th-Fox) 2nd week; World Without End (A.A.) 2nd week.

**Columbus:** Bhowani Junction (MG); Foreign Intrigue (U.A.); The Searchers (W.B.).

**Denver:** Bhowani Junction (MG); D-Day the Sixth of June (20th-Fox); Return of Don Camillo (F.E.); Screaming Eagles (A.A.); The Searchers (W.B.) 2nd week.

**Des Moines:** The Man Who Knew Too Much (Par.) 3rd week.

**Detrogt:** D-Day the Sixth of June (20th-Fox); Forbidden Planet (MG) 2nd week; Man Who Knew Too Much (Par.).

**Hartford:** Gaby (MG); Hilda Crane (20th-Fox); The Man Who Knew Too Much (Par.) 2nd week; The Searchers (W.B.) 2nd week; Touch and Go (U-I) 2nd week.

**Indianapolis:** Bhowani Junction (MG); The Searchers (W.B.).

**Jacksonville:** Bhowani Junction (MG); Day of Fury (U-I); Our Miss Brooks (W.B.); Song of the South (B.V.); Reissue.

**Kansas City:** Bhowani Junction (MG) 2nd week; The Ladykillers (Cont.) 4th week; The Man Who Knew Too Much (Par.) 3rd week.

**Memphis:** Gaby (MG); Safari (Col.).

**Miami:** Bhowani Junction (MG) 3rd week; Oklahoma (Magna) 15th week.

**Milwaukee:** The Man Who Knew Too Much (Par.); The Revolt of Manie Stover (20th-Fox); The Searchers (W.B.).

$113,000,000 for USIA; $7,000,000 for Films

WASHINGTON: House-Senate appropriations conferences have agreed to give the U. S. Information Agency $113,000,000 for its operations in the year starting July 1. This would be $22,000,000 less than the agency sought but $26,000,000 above this year's appropriation. The House had previously voted $110,000,000 and the Senate $115,000,000, with the final figure a compromise. Under the conference bill, the film branch probably would get somewhat under $7,000,000 for its operations during the coming year, compared with slightly under $4,500,000 this year.
RODGERS & HAMMERSTEIN
--- 1956 ---

On the Screens

"OKLAHOMA!" IN TODD A-O
"CAROUSEL" IN CINEMASCOPE 55
"THE KING AND I" IN CINEMASCOPE 55

On Broadway

"PIPE DREAM"

In Stock Presentation

"SOUTH PACIFIC" "THE KING AND I"
"OKLAHOMA!" "CAROUSEL"

RODGERS & HAMMERSTEIN NIGHT CONCERTS
by leading symphony orchestras
Name Hetzel
As Trustee

Ralph D. Hetzel, vice-president of the Motion Picture Association of America and of the Motion Picture Export Association, has been elected a member of the board of trustees of Pennsylvania State College. He was one of three trustees elected by popular vote of the school's alumni for a three-year term.

Mr. Hetzel's father was president of the college for a period of 21 years. The new trustee himself graduated from the college in 1933 and later attended the University of London. Prior to entering the motion picture industry, Mr. Hetzel was in Federal service in Washington in a number of executive capacities. He also served as secretary to Governor Pinchot of Pennsylvania and for three years was executive secretary of the CIO at its national headquarters.

MPAA Committee Meets

The self-regulation committee of the Motion Picture Association of America held a luncheon meeting last weekend in New York to discuss further and study phases of the industry's self-regulation program. It was reported the committee discussed the progress made thus far in its study.

Rowley Appoints New Variety Club Officials

John Rowley, newly-elected international chief Barker of Variety Clubs International, has announced new appointments and reappointments for the organization. Reappointed were Nathan D. Golden, international heart chairman; Father Sylvester M. McCarthy, international chaplain, and Edward Shafton and Ezra E. Stern, international fixers. Among the new appointments were Don C. Douglas, international press guy, and James G. Balmer, International sergeant-at-arms. Reappointed international representatives are C. A. Dolsen, Ralph Fries, Al Grubstick and J. Robert Hoff, while newly-appointed ones include Paul Brunn, R. L. Bostick and Normal B. Mervis. C. J. Latta of London was again named international European representative.

New England Club Holds Annual Outing

BOSTON: Some 100 Variety Club members held their annual "Day at the Races" as guests of Judge Pappas at Suffolk Downs, East Boston, recently. A reception, dinner at the Paddock Club, a double daily ticket to each member and a feature race were among the features. Winner of the daily double was Myer Stanzler, Providence exhibitor. Later in the week members and wives of the club were guests of Captain Charles Martelli aboard the Boston, America's latest guided missile cruiser. Dinner with the crew and a sneak preview on deck were other features. Representative Barclay H. Warburton of Ipswich, Mass., owner of the Saracen Farm presented to the club a thoroughbred bay stallion which will be auctioned, proceeds going to the Jimmy Fund.

Curved Gate
For Simplex Projectors

A curved film gate for Simplex projectors has been announced by National Theatre Supply. It is available on new XL mechanisms and for modification of XL heads installed in theatres. Designed to give the film sufficient rigidity in the aperture to resist the buckling effect of projection light heat, the gate is a development of General Precision Laboratory and is manufactured by the International Projector Corporation. Experiments have proved, the announcement asserts, that even film already so damaged by buckling due to the relatively high levels of light used for wide-screen projection that it could not be acceptably focused in a flat gate, can be projected from a curved gate with "quite good results."

In passing into the aperture, the film is turned toward the lamphouse. The form taken by the film here is also influenced by the heat of the light. Besides mechanical curvature in the vertical direction, there is some lateral curvature, giving the frame something of a pin-cushion shape. Since this formation is more like the focal field of projection lenses than a flat frame, the curved gate tends also to improve side definition.

South African Drive-in
Has Unique Screen

A new drive-in theatre has been opened in South Africa with a screen of cast concrete supported by steel uprights. Located at Pretoria, it has a capacity of 500 cars. The screen is 110 x 33½ feet. Because of the extreme change in temperature from daytime to night, the concrete structure of the screen is coated with a rubber-like plastic to allow for extra-sounding and expansion of the sections. Projection is by Bauer B-12 mechanisms equipped with Bauer arc lamps operated at 110 amperes.

New Jacobs Unit

Marking another step in the expansion of the Arthur P. Jacobs Company, Inc., into an international organization in the public relations field, the formation of the Arthur P. Jacobs Company, Limited, now in active operation throughout the United Kingdom and Europe, is announced.

Gets German Post

Gustave Zelnick has been named theatre supervisor of MGM operations in Germany, it is announced by Morton A. Spring, first vice-president of Loew's International Corporation. In this post Mr. Zelnick will assist Myron Karlin, general manager, at the company's headquarters in Frankfort.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

EARTH vs. THE FLYING SAUCERS

HUGH MARLOWE • JOAN TAYLOR with DONALD CURTIS
Screen play by GEORGE WORTHING YATES and RAYMOND T. MARCUS • Screen story by CURT SISHMAH
Technical effects created by RAY HARRYHAUSEN • Produced by CHARLES H. SCHNEIR
Executive producers: SAM KATZMAN • Directed by FRED F. SEARS

THE WEREWOLF

with DON MEGOWAN • JOYCE HOLDEN • Introducing STEVEN RITCH as THE WEREWOLF
Story and Screen play by ROBERT E. KENT and JAMES B. GORDON • Produced by SAM KATZMAN • Directed by FRED F. SEARS
A CLOVER PRODUCTION

30
The National Spotlight

ALBANY

Fabian’s Mohawk drive-in, Albany-Schenectady Road, opened an enlarged and reequipped playground, fenced off. . . . The Palace Theatre leads with The Knickerbocker Vega and four stores to promote an answer and letter contest for “Safari,” the grand national prize for which is an all-expense paid air trip to Africa via France. David Kane, Columbia exploiter, and With, Palace manager, arranged the local details. Kane also worked on “Cockleshell Heroes” at Leland. . . . Schine Circuit closed the Hippodrome in Groversville, Palace in Oneonta, and Strand in Hudson Falls, for the summer; darkened Avon in Watertown until June 21. The Palace and Strand were weekend operations. . . . Tom Murray, formerly active in 16mm. field around Kingston, is now with Hartford to Robert W. Cook at Harry Lamon’s Sunset drive-in. . . . Leland Clark is assistant to Mrs. Jeanette Allen at Lamon’s Rock Hill drive-in, Sullivan Co. . . . Patrick M. Kelly, manager of the Coming Theatre in Newburgh, is the father of a daughter, Kane-Ann, born last week.

ATLANTA

John T. Amberson, operator at the Empire theatre, Birmingham, Ala., for many years, and of a heart attack while on the job. . . . The Lincoln theatre, New Smyrna Beach, Fla., has closed because of bad business. . . . Pete Howell, head shipper at Allied Artists Southern Exchanges, is back after a fishing trip to Florida. . . . Al Rook, FBO, checked in at his office after a visit to Jacksonville, Fla. . . . Diana Adams, daughter of Byron Adams, branch manager at United Artists, was here for a visit from her home in Hot Springs. . . . Grover Wrath, owner of the Exhibitor Service, and the wife back after a vacation spent in California. . . . Janice Walker, secretary at 20th Century-Fox, and William K. Kannon were married. . . . Mrs. Mary Rygard, 20th Century-Fox accounting department, is back at her desk after a three-month leave of absence, during which time she became the mother of a baby girl. . . . Fred Orpurt is the new manager of the Gables theatre, Moore Haven, Fla.

BOSTON

Over $100,000 has been spent on remodeling the Stadium theatre, Woonsocket, R. I., which has been closed for over five years. Formerly leased by N. E. Theatres, Inc., owner Arthur Dirman and manager Ben Greenberg are planning a gala opening. . . . B & Q Theatres threw a welcome party for Larry Lapidas, newly appointed booker for the circuit in Hartford, attended by 60 distributors and circuit bookers. B & Q will now handle bookings from Boston instead of New Haven. . . . Michael Redstone of Northeast Distributing Theatres, Inc., is constructing the Suffolk Downs theatre, East Boston, at an estimated cost of $700,000, his most expensive drive-in to date. The 15th in his chain, the fill alone will cost $160,000. . . . Keene Advertising has moved its showroom and headquarters of premium and novelties from 308 to 22 Churchill Street. Moving to the same office is Joseph G. Cohen, independent film buyer and broker. Myer J. Ruttenberg, distributor of theatre premiums, and Fih Harding, trade reporter, have opened office in West Orange. New Jersey has a new art theatre. E. M. Loew’s has renovated its Olympia theatre and retitled it the Fine Arts and established an art company. First showing was “Diabolique.” . . . Jack Francis is filling in as temporary manager of the Riverdale drive-in, Springfield. It seems hardly likely that the new Auburn, Mass., drive-in will be ready this season. Slow up is blamed on unseasonable weather conditions.

BUFFALO

Gil Wilson, whose paintings of Melville’s “Moby Dick” are being shown at the Cleveland Museum of Art, came to Buffalo for a two-day, tub-thumping stint. Monday and Tuesday, June 11 and 12 and an extensive program is being arranged for him, including radio, television and newspaper stories, and local groups interested in art. . . . The Washington drive-in, East Rochester, will open in about two weeks if weather permits and the Lake Shore, on Ling Road, Greece, N. Y., will reopen about July 15. Both are links in the Redstone chain, which bought the Lake Shore and leased the Washington. The Lake Shore will be enlarged from a 600 to a 1,000 car capacity. Jack Robins owns the Washington property. Edward Redstone, an official of the Boston-headquartered circuit, has been in Rochester arranging for the two openings. . . . Helen Huber, cashier at the Paramount exchange and a member of the Paramount 25-Year Club is back from a theatre-going vacation in New York City. Gertrude Christ, ledger clerk in the Paramount branch, was married. John Moore, Paramount district manager, was in town last weekend for conferences with branch manager Hugh McGuire. The Astor, formerly the Empire, in Syracuse, is to be torn down to make room for a mechanical parking structure. The Astor has been closed for almost three years. . . . The Eckel theatre has closed in Syracuse and manager Marvin Coon is filling in for other Schine managers as they go on their vacations.

CHARLOTTE

Zahara Arshad, Indian girl publicizing Ava Gardner’s “The Bad and the Beautiful,” came here to help plug the picture which is soon to open at the Carolina. . . . A sneak preview of the new Bob Hope picture, “That Certain Feeling,” was held at the Carolina. . . . Tony Gutierrez, MGM exploiter, came here to set advertising campaigns for new MGM pictures. . . . Mr. and Mrs. Roy Fender, parents of Mrs. Viola Wister of the Howco Exchange, recently returned from a trip to Kentucky. . . . Robbie Robin- son, manager of the Buena Vista branch here, went to Atlanta for the world premiere of “The Great Locomotive Chase.” He was accompanied by his wife . . . Scott Lett. Howco manager here, went to New York on business. Alton haver, eldest son of Mr. and Mrs. A. B. Creaver, has announced his marriage. The nuptials were performed eight months ago but the event was kept secret until school was dismissed.

CHICAGO

During the month of May, the Chicago Censor Board reviewed 76 pictures. None of these films were rejected, but 14 cuts were ordered. . . . Eugene Amado and Harry E. Goodman have been welcomed to Film Row as the new owners of Movie Supply Company, Inc. M. Belkind, former owner, has retired. . . . Sam Friedman, legitimate show press agent, currently assigned to the Cecil B. DeMille Paramount picture, “The Ten Commandments,” was in Chicago to set initial contacts for the local holding of the Biblical epic in late Fall. . . . Jack Rose went to New Jersey to take a first look at his new granddaughter, Karen Leslie Rose, born May 22. Parents are Mr. and Mrs. Arthur Rose. Mr. and Mrs. Harold Abbott are spending a few weeks here getting caught up on the affairs of Abbott Theatre Equipment Company. A great part of the money is spent here. . . . Joseph Mack’s name is one of the newest on the up-to-date roster of the Variety Club of Illinois.

CLEVELAND

Victor Masure spent a day here meeting critics and making tape recordings to promote “Safari” which opened June 13 at the Allen theatre. He was accompanied by Joe Hegeman of Warwick Pictures. . . . M. J. Click, 20th-Fox salesman, is reported seriously ill in Mt. Sinai Hospital. . . . Howard Keil of Modern Theatres Circuit closed and his Florida theatre has returned here with his mother. . . . H. B. Arstein has resigned as manager of the Broadview theatre, a local Associated Circuit unit. . . . Selected Theatre, owned by Nate Schiff, has closed and Jack Armstrong the Springfield drive-in, Lima, the circuit now has 12 hardtop and 8 skytop theatres. . . . Wehling bells rang June 10 for RKO’s Miriam Karlin and Leslie Marks; Rhina Holtz, daughter of the Film Bldg. barber shop proprietor Sam Holtz, and Eugene Grieff and Sherry Lewis of Allied Artists and Arthur Brahn. . . . Lou Geiger is back from seven months in Florida, selling theatre bicycle deals. . . . Ted Levy, Buena Vista district manager, is one pint of blood lighter in weight. He is a regular Red Cross blood donor. . . . Rosamary DeFranco, daughter of U. I. head skipper Frank DeFranco, has announced her engagement to Matt Wey, a junior at Notre Dame University. . . . The wife of Marvin Harris, manager of the Paramount theatre, Toledo, is back in the hospital after another heart attack. And in Toledo, a farewell party was held June 10 at the Toledo Yacht Club for Jim Dempsey who has left to take several theatres in Kentucky. (Continued on following page)
COLUMBUS

Southern, downtown subsequent-run theatre owned by Mrs. Max Stearn, announced its annual summer time production calendar for children under 12. Until Sept. 1 children are admitted weekdays until 4 p.m. for 10 cents. Bernard Ginnley, Southern manager, reported the plan has been given tremendous promotion in each summer. The Columbus Dispatch upped its advertising rates to 36 cents per line weekdays and 40 cents on Sundays. Former rates were 34 cents. Officially, the Columbus Dispatch announced Walter Kessler of Loew's Ohio. Party for newspapermen, radio and television representatives was for the purpose of presenting Mr. Kessler with a plaque from United Artists. Present were Ralph Pollock, special U.A. representative, was in charge of arrangements. Robert WilE, secretary, Independent Theatre Owners of Ohio, announced that the newest member of the owned is John Newlin, Skyline Auto theatre, Dayton.

DENVER

At a meeting concerned mainly with local operational problems, Allied Rocky Mountain Independent Theatres named these officers: Neil Bezeley, president and national director; Jack Miller, vice-president; James Peterson, area manager; Marie Smiley, secretary. Joe Ashby was again named as general manager. Clarence Battern, buyer and booker, ill with strep throat and vision problems, and James Lay has resigned as manager of Vogue, Littleton, Colo., opening a 250-car drive-in, Castle Rock, Colo. The Emerson, Brush, Col., has been closed by John Roberts while the drive-in is open. Remodeling of the Columbia exchange includes private offices for each of three salesmen, remodeling of booker's desks, and other improvements. Betty Fushi, Universal secretary, and Thomas Yoshke, manager of the Columbia, are married. Nancy Sogi, Universal booking secretary, sang at the wedding. Barbara Collins is new booking secretary at Universal, succeeding Nancy Sogi, who moves to the projection department and is booker at United Artists. Frank H. Rickerson, Fox Inter-Mountain Theatres president, and Joe Dekker, partner in Civic Theatres, president and secretary, respectively, of the Rocky Rider's, were moving spirits in drive to get two Texas longhorn cattle for the Denver zoo.

DES MOINES

Fire has destroyed the Rialto theatre at Adel. Loss was estimated at $100,000 by Oliver Doop, owner of the brick structure which was built in 1894 and first used as an opera house. Al Christianson, who took over operation of the theatre last September, was out of town on business at the time of the fire; he recently had installed wide screen equipment. Doop, who has owned the building for 16 years, said the loss was covered by insurance. The Rialto was the only theatre in the Dallas county seat town. The Newell theatre at Newell has reopened for business under the management of Lowell Brugge-

man who has leased the building and equipment from Oliver Stober. Brugge also operates the Time theatre in Albert City. John Renfite has purchased the Rose theatre at Audubon from F. R. Thompson, who has taken over management of the house. For the past few years, Renfite has been sales manager for a hybrid seed company; he is a native of Audubon. Thompson, who returned to his home town, has been in the business for 36 years, 16 of them in Audubon. His son, Arlo, has been in the theatre business in Lake Mills for 29 years. The Page at Shenandoah has scheduled a series of summer children's plays and school-age children. Fred Shrier, 63, doorman at the Hilland theatre in Des Moines, is dead of a heart attack. A native of Russell, Mr. Shrier came to Des Moines from Chilton 10 years ago. He is survived by his widow and two daughters. The Watson theatre at Gräettinger has been closed and notices posted that the theatre and equipment will be sold at public auction. There is a dispute over a mortgage on the property.

DETOIT

New lights on a new marquee brighten the Palms, downtown Baharian house. The new front will cover twice the frontage of the old. George Lane, a veteran of the Omaha Beach landing, was flown downtown by helicopter to his new job in connection with the opening of D-Day, The Sixth of June at the Fox. Eugene Sloane presented Mumford High School with an eight-foot, 203-pound shark. The mounted fish, caught by Sloane after a two-hour struggle in Miami, will be displayed in the Mumford science department. Downtowners knew there is a rock and roll show coming to the Fox next week. High schoolers past the theatre carrying white masks were putting up posters boasting Fatti Jerome. General Motors, cutting down on many "non-productive" operations, has boosted its output of commercial films, releasing 57 this year. The Columbus at Flint has closed. Clark Theatre Service has added the Ottawa drive-in, operated by Spring Haven Drive-in Theatre Corp.; the Vassar, Star-Station Smith, at Vassar; Brown city theatre, operated by Stanley Janis; and the Our at Quince, operated by Horner Fox. Jerry Brie, 54, Hollywood theatre stagehand, died. William Lenay has moved to the Lincoln Park from the Majestic.

HARTFORD

Roger Livingston, formerly in independent exhibition in upstate New York, has joined the Hartford Theatre Circuit as manager of the Lyric. Hartford, replacing Michael J. Carr, resigned. Franklin E. Ferguson of the Bailey Theatres, New Haven, has been named chairman of the 1956 New Haven Christmas Seal Campaign. Elihu Glass, formerly manager of the Majestic theatre, West Springfield, Mass., has joined the Springfield office of Shearson, Hamill, and Company, New York investment brokers. Maurice Bailey of the Bailey Theatres, New Haven, has been elected vice-president of the New Haven Jewish Community Center. Dr. Jacob Fishman of Fishman Theatres and Edward E. Hoffman, Connecticut Theatres, were named to the board of directors. Carin E. John has closed the subsequent-run Strand theatre, Willimantic, Conn.

INDIANAPOLIS

Russ Brentlinger, RKO branch manager, and Claude McKeen, Warner branch manager, have been named co-chairmen of the Variety Club's golf tournament at the Indianapolis Country Club August 9. The board of directors of the Allied Theatre Owners will hold their last meeting until the Variety Club's golf tournament at the Indianapolis Country Club August 9. The board of directors of the Allied Theatre Owners will hold their last meeting until the Variety Club's golf tournament. Lawrence Lindbergh has resigned as manager of the Sullivan drive-in to accept a job outside the film business in Kokomo. Gail Lancaster has closed the Jefferson at Hamilton; Sackler, of the Indian Film Distributors, was in Long Hospital for treatment last week. Nicole Milinaire, co-producer of "Foreign Intrigue," was here Monday to meet the press. Alliance has reopened the North drive-in. Anderson, which closed for repairs after fire destroyed the concession stand and projection booth.

JACKSONVILLE

Highlight of the week here was a cocktail party which marked the fortieth operating of WJXX's handsomer building on 503 East Forsyth. Housing the branch office and film exchange. Branch manager Fred Hill and his entire staff welcomed 175 guests from other distribution offices, circuits and owners. Out-of-towners included Rudolph Berger, MGM Southern regional divisional manager, Washington, D. C.; and Judson Moses, MGM publicist from Atlanta. Charles Beuscher, Paramount special sales representative from New York, was here for initial spade work on "War and Peace" and "The 10 Commandments." For the first time in this city's history, two independent first run houses (Points) are booked day-and-date (June 28) on the same picture. It is U. A.'s "Trapeze," with U. A. publicist "Addie" Adolph here to arrange for spectacular exploitation work. Al Hildreth, former Arcade theatre manager, has been promoted to an FST booking post, replacing Bill Baskin, who resigned to take over his father's business interests. Ernest Schanberg, E. M. Loew's manager, Phil Berler and Eddie Myers, Miami; Mr. and Mrs. L. R. Woodard, Madison; Pete Sones, Tampa; Carl Floyd, Haines City; Jimmy Partlow, Orlando; Harold Spears, Atlanta; Jimmy Ochs, Daytona; and Bill Lee, Key- stone.

KANSAS CITY

The 1957 convention of the Kansas-Missouri Theatre Assn. is scheduled for Feb. 26-27 at Pickwick Hotel. The date was advanced from March to enable driving in operators to take advantage of suggestions for opening day promotions. Joseph A. Duram leased the Summit theatre from Commonwealth Theatres and reopened the theatre. Duram, owner of the "d" hotel at the Kansas City Club, is new to the film business. Earl Jameson, Jr., president of Oklahoma City Shipping and Inspection Bureau, announced that Republic Pictures will build a new 1,200 seat drive-in on Highway 60 near Van Buren, Mo., is being constructed by E. W. Priest and G. W. Randolph. The New Park (Continued on opposite page)
(Continued from opposite page)
drive-in at Hutchinson, Kan., owned by Jay Wooten of Hutchinson and Ben Adams of El Dorado, Kan., has 200 enclosed seats for year-round use. . . At open house for the public, June 10, Kansas City's Starlight theatre demonstrated high fidelity sound equipment.

LOS ANGELES

The Associated Theatres have purchased the Puente theatre, Puente. Circuit is headed by Eddie Ashkins, Al Olander and Sam Decker. . . In town on business was Bob McGinnis, manager of the Arizona Paramount office in Phoenix. Another visitor to the Row from Arizona, was Leo Leithold, who operates the Kiva theatre in Scottsdale, Ariz. . . Off to visit his offices in Portland, Seattle and San Francisco, was Norm Jacobs, president of Favorite Films of California. . . George A. Hickey, Pacific coast sales supervisor for MGM, checked in from a two-week tour during which he has been visiting headquarters in San Francisco, Portland, Seattle and Salt Lake City. . . Milt Frankel, Favorite Films salesman, was back from a trip through the territory.

The theatre business in the region is being hard hit as the demolishing of the Laughlin theatre in Long Beach gets under way. The theatre was built in 1916 and was the last word in luxury operation for a period of two years, until it was darkened in 1934. A retail store will rise on the cleared area.

MEMPHIS

Lowe's Palace theatre has a new manager. Col. Cecil Vogel resigned as manager of the Memphis first run, after 16 years in the post, due to ill health. Robert Westerman, Harold Thomas of Malco and Bill Steppe of Paramount say these theatres may have to close unless they are allowed to operate on Sunday. A third theatre, operated by Steve Stein, closed recently. . . Twice burned in Memphis by censors, once when it was first released in 1947 and again when it was re-released in 1954, "Duel in the Sun" has now received the approval of the present censor board and is showing at Malco theatre. . . Leona, who owns and operates Murrah theatre at Oscoda, Ark., is opening a new drive-in there this week. . . 20th Family Club, employees of 20th-Fox exchange, will spend the weekend of June 30 at Ellis Landing (Kankakee Lake), 125 miles northeast of Memphis.

MIAMI

The Miami area and Cuba were part of the vacation itinerary of the Roger Ferri's while Mr. F. took a holiday from his many activities at the New York office of 20th Century-Fox. . . Arlan Pictures, Daughters of Destiny's, starring Claudette Colbert and Michele Morgan, is being handled in the Florida territory by Arthur Davis's Gold Coast Pictures Co. . . Alec Moffat, assistant at the Royal, has a dual celebration this month with his 47th wedding anniversary and his 74th birthday. . . Ed Little, general manager of WITV (Channel 17) announced the appointment of John Crocker to the post of sales manager for the television station. . . WCKT (Channel 7), the NBC basic affiliate due on the air in July, will have Robert E. Gilbert as production manager, R. A. Viegas as director of operations, and Alice Trammell, president of organization. . . For services over and above the call of duty, Richard Lewis, usher at Coughston Theatres for three years, was honored with a testimonial dinner by Lillian Coughston recently. Occasion covered three events, graduation from high school, a birthday and his entry into the U. S. Air Forces. . . Judy Botte, daughter of Harry (FST southeast district manager) Botteck, had a gala 11th birthday recently.

MILWAUKEE

Among those in the industry to be present at the Better Film Council's 25th anniversary this week, were Miss Estelle Steinbeck, Strand theatre; Joe Reynolds, Towne Theatre; Al Koerner, Lebanon, Lew and Orlove, MGM; Jerry Franzen, president of Cinema, Inc., and Al Blicker, Uptown theatre. . . Mrs. Fred Rosenkrantz, president of the Better Film Council, has received a letter from a couple in Hong Kong bringing her to help him organize a film council in Haifa. . . At the last meeting of the Better Film Council the following received honorary memberships, presented by the organization: Jerry Franzen, Al Blicker and Joe Reynolds. . . The preview committee of the Better Film Council of Milwaukee county reported that they had previewed 229 pictures this year. A new look at the Twin for the Republic exchange here is as Betty Gallenger.

MINNEAPOLIS

Ben Berger, president of Berger Amusement Co. and North Central Allied, is in Europe on a six-week trip to study European methods of film distribution and picture costs. . . Joe Murphy, salesman at Paramount, resigned to enter another field. . . C. Glenn Norris, Central Canadian division manager for 20th-Fox, was in on his visit to this city, the local Fox exchange is part of his territory. . . United Artists presented "Train of Freedom" in the trade at June 11 at the Uptown theatre. . . Organist Frankie Cammarata has been discontinued for the summer months at Radio City theatre, a Minnesota Amusement Co. house, and the feature will be resumed in the Fall. . . No settlement has been reached in the strike of union projectionists at the Skylight drive-in, Duluth, Minn., operated by Ted Peterson, by the team of demanding two projectionists. Meanwhile, stand is being operated with non-union help. . . Fire believed to have been started by juveniles damaged several seats at the Auditorium theatre at Red Wing, Minn., according to James Fraser, manager. . . Harry A. Johnson, jr., of Benson, Minn., is now operating the Koronis theatre at Paynesville, Minn.

NEW ORLEANS

Adelaide Delatte, secretary to Alex Maillho, manager, U.A., is on her annual pleasure leave. . . Abe Berenson, F. G. Pratt, jr., E. R. Sellers, Joseph Barcelonas, Bob deGrauwe, Locke Bolen, Wm. Sendy, George Goodwin, Philip Sliman, J. A. Parker and Paul Brunet were officers and members of Allied Theatre Owners of Gulf States who attended the monthly board meeting held on the June 5 at the Jung Hotel. President and national director Abe Berenson reported on the national board meeting which was held in Washington, D.C. with R. A. Viegas in District, and Fines drive-in, Homer, La. and the Paula inside advised Transway of their closing, stating, "We have no immediate plans for reopening either of these situations in the near future, but should it ever appear that an operation in Homer may be justified, we shall certainly contact you." Improvements at the Marrero drive-in, Marrero, La., include a larger and modernized concession stand, new entrance and traffic counter. Wm. Shill and Ed Jenner are the owners. . . Mrs. Yvette Madding, NTS bookkeeper and cashier, is vacationing.

PROVIDENCE

Gill Wilson, muralist and painter, protege of the late Walter Huston, and now being sponsored by Huston's son, John, will be in town to paint "Moby Dick," which will be screened at the Majestic. Wilson made several personal appearances at local high schools, and also at Rhode Island College, when his lectures were supplemented by showings of his famous murals, sketches and paintings. . . William Brennan, a native Bostonian, new in show business, has been appointed assistant superintendent at Loew's State, this city, it was announced by William Trambukis, manager. . . Abe Bernstein, United Artists exploitation man, was recently in town, working with Trambukis on "Alexander The Great" which will be screened at Loew's State. . . Incidentally, "The Wedding at Monaco," was exclusively shown in Rhode Island at Loew's State. It was announced that no other house in the State would present this film. . . "Doctor at Sea" had its R. I. premiere at the Avon Cinema. . . Intermittent showers and some heavy rain cut-tailed outdoor activities on the Memorial Day weekend. Various activities, including automobile races, track meets and baseball games were called off, resulting in a little-better-than-anticipated attendance at movie houses.

ST. LOUIS

The Drive-In theatre, located near Holcomb, Mo., now is equipped for inside heating. The air conditioning was done by the Lions Club of Sheldon, Ill., has appointed a committee to investigate the feasibility of opening the theatre in that city. . . The Rogers theatre, Carbondale, Ill., has discontinued nightly operations during the month of June. Manager John Carothers said the Rodgers will operate on Saturdays and Sundays only. On weekends the theatre is open from 11 A.M. to 12 A.M. . . The Lindina theatre, Eldina, Mo., now is operating on a schedule of five nights a week and is closed Monday and Tuesday. . . H. J. Nash, owner and manager of the Ritz theatre, California, Mo., announced that the house would be closed unless business improved. He invited suggestions from patrons as to the type of pictures liked.

(Continued on following page)
OKLAHOMA CITY

United Theatre Owners of Oklahoma, Inc., held their regular monthly meeting June 4, with 12 members attending. E. R. Slocum, executive director, requested headquarters be moved to a location where he could have a private office. Dick Thompson and Claude Medley were appointed a committee to take care of this. It was decided at the meeting to send monthly bulletins to all members of the organization. These bulletins will be sent from UTO headquarters. Earl Snider, Tulsa, discussed the midsummer convention to be held in Tulsa July 17. The concession stand at the North West Highway drive-in, Oklahoma City, is being remodeled. Billy Graham will hold "crusade meetings" at the Criterion theatre at noon Tuesday through Friday during the month of June. The Criterion theatre will not open till 1:15 P.M. on those days.

PHILADELPHIA

Perry Lessy and Abe Sumberg have dissolved their partnership in the theatre management firm of Trio Amusement, with Sumberg taking over the operation of the Strand, local neighborhood house which will operate on a 24-hour policy, following renovations and the installation of air conditioning. WCAT's "Cinderella Weekend" radio giveaway show will originate in neighborhood theatres during the summer months, with a different house for each weekday night. The show will be taped and broadcast the next day, originating Mondays from the City Line. Tuesdays from the Tower, Upper Darby, Pa.; Wednesdays from the Suburban, Ardmore, Pa.; Thursdays from the Anthony Wayne, Wayne, Pa.; Myer Adelman, head of the New Jersey Messenger, film delivery service, headed the industry committee for the annual Deborah Sanatorium Humanitarian dinner honoring Mayor Richardson Dilworth. Theatres in the Reading, Pa., area faced with increasing competition from the growing number of amusement places and schools advertising the free showing of 16mm. movies. Charles Zagrans, RKO branch manager, and Lester Krueger, assistant zone manager for the Stanley Warner Theatres, who will head up the exhibitors division, will conduct the local Will Rogers Hospital Collection Drive next month.

PITTSBURGH

"Patterns" has been set for the Guild theatre, the neighborhood art house, following the run of the current "Lady Killers." Charles Funk of Jeannette is the new assistant manager in the Penn. The entire population of Smithton (600 persons) turned out to attend a special showing of "Oklahoma!" in the Nixon theatre. All businesses closed down for "Shirley Jones Day," as a tribute to their native daughter. The Fulton gets "The King and I" June 29, three days before the Civic Light Opera opens its season with the same production. The local critics have been invited to the "Moby Dick" premiere in New Bedford, Mass., June 26-27. Critic Harold Cohen of the Post-Gazette and his wife, Stephanie, back from a week in Bermuda. Art Manson, local Cinerama publicist, and his wife, Florence Sundo, off to a motor vacation along the East Coast. Manson just returned from Kansas City where he helped Boris Bernardi and Bill Murphy launch "This Is Cinerama" in the Missouri Theatre.

PORTLAND

Jim Runte, boss of the Evergreen circuit, who was in Los Angeles, Paramount manager Dick Newton had a big campaign for a "Zombie" double feature that stopped traffic. . . . Herbert Rosener was here from San Francisco. . . . The Mousekeeters are here for the annual Radio-Disney at the Portland Armory. Jack Matlack, former J. J. Parker executive, handled the promotion for the Festival Association. Evergreen's Oregon District manager Oscar Nyberg, ever on the upbeat for promotion, presented a "Walt Disney" layout following the "Night In Disneyland" theme for the Rose Festival. When the parade was over, he had a special show at the Orpheum called "Disneyrama."

TORONTO

Doug Smith, manager of Odeon-Garson's Casino and city supervisor, Halifax, is entering the frozen confection field in Nova Scotia with the opening of the This Is Halifax. He will also represent Alexander Film Company in the Halifax and Dartmouth area. . . . The U.S. Consul General in Montreal was guest speaker at the eighth annual dinner of the Canadian Picture Pioneers in Montreal. . . . Robert Gallichan has opened his 504-seat, seven-day Vinni in Chibougamau, Que. J. Hydas Gagnon's 500-seat Chibougamau is the only other theatre in the community and the two are using both English and French pictures.

VANCOUVER

First run business continued dull this week. Exhibitors ask why and many blame the product. Usual spring dip seems sharper than usual. . . . Charles R. White, formerly general manager of KLEW-TV, Lewiston, Idaho, has been appointed vice-president, and general manager of Victoria's new TV station, CKDA. . . . The sister of Anne Thompson, manager of the Odeon-Park, died at Dauphin, Manitoba. She was well known in theatre business, and with her husband, Garry Peebles, ran theatres in Winnipeg and Dauphin. She was 56. . . . Fred Wilson, of the Strand, was hospitalized with a heart condition. . . . Frank Boothe, formerly Odeon manager and who is now in charge of two theatres and a drive-in at Mount Vernon, Wash., was in visiting his father, Howard Boothe, western manager of Audio Pictures.

WASHINGTON

Richard Coo, drama editor of the Washington Post and Times-Herald, devoted his entire column on June 6 to an interview with local theatre exhibitors, regarding the current crop of films, hopes for the future and the motion picture business generally. The general tone was optimistic. The Newton theatre, a Bernheimer theatre, has installed Airflo rocking chair seats and is informing patrons in its ads "You've never been so comfortable, except in bed." . . . Exhibitors at the White House Photographers' Association dinner on June 7, honoring President Eisenhower, were Bob Hope, master of ceremonies, and singers Jane Powell, Pearl Bailey and Vic Damone. . . . T. m. Stanton theatre manager J. Edgar Lillard, will have an "art" theatre policy.
MANAGERS' ROUND TABLE

An International Association of Motion Picture Showmen — Walter Brooks, Director

Which Attracts Audiences—the Alike, or Unlike?

ONE ancient problem persists in the building of programs, for the producer of motion pictures—or the theatre manager at the point of sale. It is the question of whether or not the public responds to more of the same—or to something different. Putting together double bills used to present such a problem—whether to select two alike or two that were unlike. In either case, half of your audience would be delighted—or half would be displeased.

We are reminded of this perplexing detail in programming by the preponderance of similarity in titles in recent months. Martin Quigley, Jr., has commented editorially in the Herald, on the continuing series of titles beginning with the words, "The Man . . ." He counted seven films in the current cycle, and you can add a few more, before it is over. They are not alike in story, but present an advertising problem, which is confusing to the occasional movie-goer, who forgets the picture he wanted to see.

Right now, there is another "series" in work, and these titles all include the word, "Proud . . ." that leads in the sales approach. "The Proud and Profane," "The Proud and the Beautiful," "The Proud Ones" are listed, and there will surely be more, since these are successful films, and imitation is the sincerest form of flattery. Quite often, working on "Selling Approach" for the Round Table, and contemplating a pile of pressbooks, we are aghast to find several similar in title or style, which become confusing to those of us who must keep the records straight.

There's the ancient anecdote of the producer who was catching a ride on the coat tails of MGM's highly successful "Trader Horn." So, when he had assembled another collection of African footage, he said to his yes-men, "What shall we call it, "Trader Who?" And there is another oldie, of the difference between a pessimist and an optimist—both theatre managers. The former leaning over the back rail had said, "The house is half empty." The other took the view, "The house is half full!"

TOLL TV WILL BE C.O.D.

Whenever, however—[and if ever!] TOLL-TV finally comes to this country, it will almost surely be "cash on delivery"—with the deposit of coins in a slot, or very limited credit, which will require payment before you can be re-instated as a customer. Of the several processes in prospect, it is more than likely that cash on the line will be the policy.

Coin operated mechanisms can be most ingenious, but there will also be plenty of trouble for both parties in the transaction. You will have to be right on time, with a handful of quarters or half dollars, ready to drop them in the slot to unscramble the program you want to see. If you are late, you can still pay the full price for what is left, but there will be no repeat of the part you've missed. It will pay to be punctual.

Probably you will be able to hear the sound side of the program you are waiting for, and only the picture will be scrambled. But you will have to decide pretty fast, to make the investment worth while. Thus far, the fee for TOLL-TV has been bracketed at about $1.25 per program, and this will be eventually reduced, when they have millions of sets in use. But, at the start, you better keep quarters and halves handy.

TODAY'S WOMEN are getting out of the habit of going to the movies, according to Edwin F. Zabel, western general manager for Fox West Coast Theatres, who has been conducting a survey. He says the current ratio is only 7 women to 11 men, who have the movie-going habit—and it used to be the other way around. The women have found other things to do, he thinks, and not the least of these is watching television. He concludes, "Probably more than any other business, we owe our growth to the women and children of America. Particularly the ladies. They were the ones who elevated our greatest to stardom.

We can add one thought—to what Mr. Zabel has so aptly said. Perhaps the ladies DO look at television, and it's pretty good through part of the day, but TV can make a woman's day sixteen hours long, without a breather. She can work, and look, all day long, and far into the night, but it prolongs her working hours. Comes night, and Mother is supposed to keep the kitchen open, for short orders, and for guests. She would much prefer to go out to the movies, if it were reasonably possible.

MOMENTS of silence, in some current films, designed for the "little art theatres"—but don't take it as a trend towards a return to silent films. On the contrary, this is a dying gasp from those who like "antiques"—and they wish for the "good old days" of silent films. Two of the "arty" type have long "silent" sequences, and are now proclaimed by some of our critics as a triumphant return to the old days. Don't believe it—and don't turn to it, except as sheer novelty of the moment. One such film has three long ballet sequences which may be separated, eventually, into three "artistic" short films, after they have had a run in the ballet centers, which are not numerous. Another has a keen crime wave, done silently, as most crime waves are—but is no criterion as to production standards.—Walter Brooks
“Girls of Tomorrow” in highly futuristic attire, with antennas built in, act their parts as street ballyhoo for Allied Artists’ “World Without End” at the Roosevelt theatre, Chicago.

An enormous crowd congregates outside Robb’s store in Belfast, Northern Ireland, to greet Fess Parker, on his trip abroad. Admirers of “Davy Crockett” are now world wide—and, good news, his return is promised to our screens in America. Below, still another crowd surrounds the “Davy Crockett Trading Post” in Lewis’ store, in Glasgow, Scotland. It is very interesting to note that both of these demonstrations were at stores, without mention of a theatre in the caption information.

Associate producer Nicole Milinaire, here from France in behalf of her new picture, “Foreign Intrigue,” discusses promotion with Rodney Toups, manager of Loew’s State theatre, in New Orleans.

Arnold Gates, manager of Loew’s State, Cleveland, Ohio, borrowed one of those realistic engines from the American Legion, as good street ballyhoo for “Bhowani Junction.”

Neil Yucett, assistant manager of John Hamrick’s Rialto theatre, Tacoma, Wash., used staff people in a proper pose to promote “Picnic” — complete with everything for the purpose.
Showmen in Action

Charlie Doctor comes right back to life as managing director of the Capitol theatre, Vancouver, and active member of this Round Table, with news of his showmanship that reflects the reason why he is a two-time Quigley Grand Award winner. It seems that both he and/or Ivan Ackery are building houses, as well as running theatres, and it’s landscaping that worries him most.

More reports of that “Mohawk Trail” saturation of showmanship for “Mohawk”—the 20th Century-Fox picture—although now the Indians are moving west. In Cincinnati, Columbus, Dayton and Indianapolis, local TV programs and children’s teens were an important part of promotion. Many sponsored deals, and chain stores cooperating with TV stations are mentioned, and in Columbus, “Little Buckeye Mohawk” is a new member in zoo society, with sorority girls from Ohio State taking great interest.

Bill Hendley, one of our favorite members in these meetings, writes from the Majestic theatre, Gettysburg, where he is busy with bright ideas. He has Kiddie Shows lined up for 22 weeks, on a rental basis, and promises more to follow. We met Bill and Jane in Atlanta, and wished them well on their trip to that Northern battleground.

Henry Piccolo of the Groton Drive-in theatre, Groton, Conn., admits a carload for $1 on “Buck Nite”, every Tuesday and Thursday, and how they load those cars!

George E. Landers, Hartford division manager of E. M. Loew’s Theatres, brought William Sparks, British World War II Commando and one of the two survivors of the raid on which “Cockleshell Heroes” is based, to meet press, radio and TV critics in connection with the premiere of the picture.

Filmack Trailers have just turned out a special job to accent the difference between the giant wide theatre screen with the tiny television screen, as a means of selling what we’ve got now and that TV won’t have for years to come. Showmen should sell their advantages—and stop worrying about the competition.

Vincent Sherlock, manager of Schine’s Waller theatre at Laurel, Del., and Ray LaBounty, at the Wicomico, Salisbury, Md., did very nicely with sponsored “After Prom” shows, both being at substantial rentals, and loaded with good will and community relations for the theatre in the town.

Paul Pearson, manager of the Capitol theatre, Newark, has fifteen merchants lined up to sponsor “Vacation Movies” for ten weeks. And we might add that this is harder to do in a city the size of Newark than it is in many smaller places.

M. H. Parker, manager of Stanley Warner’s Strand theater, Erie, Pa., writes in detail of his special Saturday morning children’s shows, which is an eight-week promotion with sponsors, and has apportionment of prizes, so as many girls can win as boys. That’s a real smart idea, for the little ladies think they are sometimes pushed around by their little brothers.

Sol Sorkin, manager of RKO Keith’s theatre, Syracuse, has a hot-off-the-griddle teup with the Post-Standard who are running Walt Disney’s “Great Locomotive Chase” as a feature in their comic section. And just to even things up, the opposition Herald-Journal is giving the new Disney picture extra space, which shows you that a good manager can always work both sides of the street.

RKO’s “The First Traveling Saleslady” should get some special handling, for RKO’s traveling sales force, including field exploitation men in 18 cities, are going on the road to give this girl a great big hand, beginning in San Francisco with a tour of four RKO starlets, to test the popularity of these lovely at the local level. The Jantzen Company, makers of swim wear, are the sponsors of the promotion which starts this week.

Joe Jarno, manager of Fox-West Coast Ritz theatre, Stockton, Cal., had the Academy Award winner, “Marty” as opposition, so he stirred up local controversy by running “I’ll Cry Tomorrow” against it. Which is what makes horse-races exciting.

Sam J. Berman, who has left Palmerston to become the manager of the St. Thomas Drive-In theatre, at St. Thomas, Ontario, opened with gifts for young and old, to start his new season. His company liked the Mother’s Day idea which he used so well they sent it out as a “Salute to Showmen.”

Pearl Bryant, manager of Schine’s Federal theatre, Federalburg, Maryland, who is able and qualified as one of the best women managers in the country, sold her Mickey Mouse Club in the form of Kiddie’s Gift Tickets, issued for any buyers who wanted to extend this courtesy to the small fry.

Irving Hillman, manager of Stanley Warner’s Roger Sherman theatre, New Haven, Conn., distributed guest tickets to 78 persons who donated blood to the Red Cross blood bank during the run of “The Bold and the Brave”, and tied up with the National Guard for a theatre front display.

Seymour Levine, manager of the Bowl Drive-In theatre, West Haven, Conn., urges greater parent participation in children’s playground activity with the line, “Benches for parents too!” in newspaper ads.

William Wallos, manager of the Mid-City Outdoor theatre, Kenosha, Wisc., used an ingenious one-column ad, full-page depth, with large letters spelling out “Carousel” and against each letter, in smaller type, the ad of a sponsor—which we’ll try to reproduce in the Round Table.

Mrs. Mary Jane Fox, of the Strand theatre, Mystic, Conn., invited Sloan Wilson, author of best seller, “The Man in the Gray Flannel Suit” as opening night guest when she played the picture, taking advantage of his opportune visit in town.

Vern Huntsinger, manager of the Gopher theatre, Minneapolis, and John Eshelman, manager of the Strand theatre, St. Paul, with the cooperation of Bob Stone, MGM Field Press representative, built this robot as walking street ballyho for “Forbidden Planet”—powered by one boy inside, which served the purposes of science fiction.
This Was Australia
But You Can Do It!

In the first quarter of 1936, the overseas winners were two Metro managers in Australia—Arthur Bowe, of the Metro theatre, Sydney, and Harry Marsden, of the Metro theatre, Manly, who jointly entered campaigns on MGM's "Glass Slipper" with a Cinderella Ball, Treasure Hunt and Quest, all of which took place in the summer month of November, 1935. Now that the seasons are approaching summer here, you can do the same things that are shown so graphically in these pictures, from Manly Beach, down under.

Above, at left, you see the "Glass Slipper Ball" with the emissary of the Prince, resplendent in turban, medals and ribbons, finding and fitting the lucky girl who can wear the slipper. At the stroke of twelve, she is announced at a Benefit Ball given by the Younger Set of St. Lucy's School for Blind Children, as one of the main events of the year's social calendar for Sydney's teenagers. The idea was so successful it had to be repeated at the Surf Club Annual Ball on a following night. The two pictures at the top show these attractive young people—and for your information, the one-way plane fare to Australia is about $850.

Below, the two pictures show the Treasure Hunt and Quest at Manly Beach, with younger—small fry engaged in hunting and finding treasure buried in the sand. These were miniature glass slippers, bearing lucky numbers, and publicizing the Leslie Caron picture. At the announcer's signal, they were off, and you can see the scrambling to find prizes. We thought these interesting pictures described the events so well that no smart showman needs any further suggestion—and it can be all done over again in this part of the world, now that the summer sun has swung this way. Nice looking girls, good showmanship, a pleasant setting for promotion—who can ask for more? The complete campaign, containing newspaper and magazine tieups, and many more attractive photos, was a credit to the two managers who shared the overseas honors in the first quarter. Australia proves the slogan—that the sun never sets on good British showmanship.

Local Newspaper Uses Special Edition Head

Bill Butler wrote us about his "once in a lifetime" break with "Ransom!" at the Turner and Reita theatres, Washington, N. C., with a complete remake of the front page of the Washington Daily News to carry an eight-column scare head advertising the picture, but looking like authentic news. People started calling the police to find out if it was a local kidnapping. The whole stunt, involving unsold copies of the paper, cost only $5.00 for the printer.

Big Day For
The Irish—
In Boston

It was a great day for the Irish, and everyone else in Boston, when "The Catered Affair" had its premiere at Loew's State and Orpheum Theatres.

Publicist Karl Fasick designed the lobby displays with an Irish theme and no blow-ups. He used 1x14 stills and captioned them in story or dialogue form. Colors used were Irish greens and contrasting yellows and reds, with world premiere copy on every poster and display. Liberal use of shamrocks convinced the Irish population and in fact, all of Boston, that this was another great Irish story.

Five hundred one sheets in da-glo green on black completely dominated the Boston transit system, bots underground and on the elevated as well as the surface station stops. 400 spaces were contracted for; the theatres received 500. They contracted for one week, and got two weeks, with a possibility of more if additional business does not necessitate their removal.

Three hundred window cards in da-glo were placed throughout South Boston where the Irish hang their hats. Others were tacked on poles on basely traveled streets. Seven window displays were secured.

The Irish population and other interested groups were reached through subway posting, the excellent national ads designed specifically for Boston's Irish population, window cards, and promoted radio contest, plus ballyhoo with the taxi drivers of Beantown.

Jimmie Thames Alerts
Little Rock on D-Day

Teaser ads three days before the first regular, advance newspaper ad break form part of an extensive campaign on "D-Day, The Sixth of June" in Cinemascope conducted by Rowley Theatres for an opening today (6) of the 20th Century-Fox production at the Capitol Theatre, Little Rock.

In a letter to the film company, James F. Thames, advertising-publicity head of the circuit, the executive reports that the campaign was started earlier to capitalize on the propitious opening date of the romantic drama starring Robert Taylor, Richard Todd, Dana Wynter and Edmund O'Brien.

Copy for the teasers read: "Stay Alert for D-Day is coming on the Sixth of June,"

That Quaker Oats Deal

Elmer N. DeWitt, city manager for Maller Brothers theatres in Defiance, Ohio, has had some good exhibits in the mail, to prove the value of his promotions, and some of them arrived here while we were on vacation, but will appear on a Contender's List for the Quigley Awards. He had good success with the Quaker Oats tieup on "Forever Darling."
Selling Approach

THE MAN WHO KNEW TOO MUCH—Paramount. VistaVision, in color by Technicolor. Alfred Hitchcock’s suspense followed by James Stewart and Doris Day, in a new picture that sweeps you from the alleys of Morocco to the concert halls of London. Suspense beyond “Rear Window” or “To Catch a Thief.” The master of melodrama, who does hair-raising thrillers, for everybody’s entertainment, has topped his own record for excitement on the screen. 24-sheet and all accessories in Paramount’s pressbook, have been carefully planned to give every showman his chance. You can make good cut-outs for lobby and marquee display with this fine pictorial art, available at low cost. Folder herald keys the campaign for a majority of situations. Newspaper ad mats are well designed to accent the keen excitement of the picture, and to pull an audience for the two appealing stars. You can kid the current “The Man Who...” titles with a teaser ad that lists them all, and says this is “The Man Who Knew Too Much”—and best of all the bunch. Some very large newspaper ads have good atmospheric color to sell the authentic backgrounds. Hitchcock goes places—and seldom uses a Hollywood studio set, when he can find the real thing. The complete campaign mat selling for 35c at National Screen contains a lot of small ad mats and signs for some situations, but you will need others to give this good picture a proper break.

JUBAL—Columbia Pictures. CinemaScope, in color by Technicolor. Glenn Ford, Ernest Borgnine, Rod Steiger—the stars of “Blackboard Jungle,” “Marty” and “On the Waterfront” in one overpowering drama. Remember his name—“Jubal”—and you’ll remember his story. Hitchcock follows the film, “Jubal” as night follows day. He never had to go looking for trouble—for trouble always came looking for him, in the shape of a woman! No posters larger than the 6-sheet, but they have good pictorial art of the three stars—and the woman. Four page herald keys the campaign for most situations. It’s like a miniature pressbook for the public and manager alike. Newspaper ad mats are strong, in theme as well as style, so look out for your audience preference. The composite mat is even more complete than ever, with six ad mats and signs, a publicity mat and one excellent drawing of the stars. VistaVision ad for 35c at National Screen. This book is available in a 35c paper back edition. There are five kinds of still picture sets, including ad, color, horizontals, uprights and exploitation stills. A special mat shows the meaning of various names, including “Jubal” as suggested throwaway, to be printed locally, or used as an ad.

WHILE THE CITY SLEEPS—RKO Radio Pictures. Suspense, as startling as a scream in the night! Ten top stars in top performances—Dana Andrews, Rhonda Fleming, George Sanders, Howard Duff, Thomas Mitchell, Vincent Price, John Barrymore, Jr., Sally Forrest, James Craig and Ida Lupino, in the sensational story of a lipstick murder! A foolish girl, a dangerous boy, a fatal moment. It will keep you on the edge of your nerved 24-sheet and other posters encourage you to use more pictorial art, which is always the good advice of RKO, “the showmanship company.” Lots of good publicity pictures, too, especially a collection of the ten stars, in separate poses, but with exceptional quality. Group them any way you choose—but use them for “something new and different” in your advertising treatment. Newspaper ad mats are very striking, very strong, very good—and you can go as far as you like along sensational lines. You know your community responsibility. The special 35c mat at National Screen is well selected, and has good material in both ad mats and signs, and for publicity stills. The paper bound book is a hot promotion item, and there is a title song. A special newspaper puzzle mat is available in several sizes, from your RKO field exploitation man. The herald keys the campaign for many small theatres.

FOREIGN INTRIGUE—United Artists. In Eastman Color. Robert Mitchum, in a full length production of Sheldon Reynolds’ startling spy hunt. On the Riviera, he got a warning wraped in a tight, silk dress. In Vienna, it was a knife. In Stockholm, a bullet, with his name on it, and now he was at the end of the line! Mitchum is the hunted. Europe is the hunting ground, half of the secret agents are just one bullet behind him. No posters larger than the 6-sheet, but all have that Mitchum pose you’ll find on this week’s Round Table picture page. Suspense herald, from Cato Show Print, has all the selling qualities of the picture. The newspaper ad mats are strong and selective, with a good approach for a new picture, to appear different on your advertising pages.

Automatic Coffee Maker With Electronic Control

A new automatic coffee maker, designed to “require no further attendance after the push button is pressed” has been marketed by the Best Products Company, Chicago. The unit is electronically controlled. The correct volume of water at the proper temperature for brewing coffee (pre-set according to formula) flows into the copper grind and seeps through the coffee grounds. After the correct volume of water has been delivered, the water shuts off and the signal light goes out. The water supply in the water tank is replenished automatically. It is not necessary to repour the brewed coffee through the coffee grounds manually. When drawing hot water for tea, the water is replaced automatically after each 3 to 4 cups have been taken out. The heating also is automatic, going on when the temperature drops 5° and off when the temperature has been restored.

Curtiss Sells Factory

The Curtiss Candy Company, Chicago, has sold its Milwaukee French fried potato and potato chip plant to Red Dot Foods, Inc., according to an announcement by Robert Schmering, Curtiss president. The sale will enable Curtiss to concentrate more fully on candy products. Mr. Schmering said the plant will continue to produce French fried potatoes and potato chips for Curtiss, it was stated.

New Bubble Gum Pack

“Magic Colors” bubble gum cigarettes, made by the Philadelphia Chewing Gum Corporation, Havertown, Pa., are now being offered to the trade in a five-color, 32-count display box with cellophane overwrap. Each package contained in the box reproduces the carton of one of six popular brands of cigarettes, contains five flavors of gum and retail for 10c. Certificates redeemable by retailers are packed in each box.

New Candy Record Seen

Preliminary estimates of 1955 candy sales indicate an increase of about 1% over the $1,019 billion total sales at the wholesale level in 1954, according to Philip P. Gott, National Confectioners’ Association president. Based on this estimate, total sales for 1953 should approximate $1,029 billion, he declared.
HELP WANTED

MANAGERS WANTED FOR YEAR AROUND, play for summer season theatre. Apply MAX OHEIN, Radio Theatre, Monticello, N. Y.

EXPANDING PACIFIC COAST THEATRE CIRCUIT has openings now for men of potential management calibre. Theatre experience helpful but not necessary. Here is an opportunity for men capable of accepting responsibility to start a business career which is above average in excitement and interest, and which is also profitable. State age, marital status, education and experience in reply. BOX 2922, MOTION PICTURE HERALD.

NEW EQUIPMENT


BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th ed., completely updated to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of television especially prepared for instructors of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Available to beginner and expert. Best seller since 1951. 662 pages, cloth bound, $2.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

SAVE MONEY, PREVENT WASTE, PUT THE MASTER GUIDE To Theatre Maintenance in the hands of your managers and assistant managers. Cost $5.00—would save your a thousand times as much. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

USED EQUIPMENT


STUDIO EQUIPMENT

NEW MADE B.100 FILM RACKS, HOLD 130-1600' reels, $165 originally new, now $82.95; Arriflex II 35mm camera complete, $2,000 value. S.1:05; 1000W Mazda Spotlights 44$ E叩lupal upto, $14.95 list, $6.95; Amer. Cinematographers Handbook, $2.95; Bridgeman Jr. 10mm Automatic Processor, $1,000 value. $955; Maurer 16 Camera, lens, 2 magazines, synchromet, 13x motor w/batteries, all cases, complete $2,955; 5000W Background Projector, reconditioned, $995; Moviola 3mm composite sound/black. $495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Loew's, Inc. Opens New Florida Unit

JACKSONVILLE, Fla.: Loew's, Inc., recently held the formal opening of its new exchange here in a building at 501 East Forsyth Street. The local exchange services motion picture theatres throughout Florida and south Georgia. More than 100 persons attended an open house with Fred G. Hall, Jr., exchange manager, as host. The new exchange building provides the firm with general and executive offices, sales offices, a shipping and storage office and a film inspection room.

Don George Dies

SHREVEPORT, La.: Don George, 49, former film theatre owner, died June 5 at his home here. He had been ill for several years. Mr. George entered the motion picture business in the 1930's, operating theatres in Shreveport, Alexandria, Villa Platte, Natchitoches and Bossier City. At the time of his death he was president of Shreveport Television Company, his widow and a daughter survive.

Dr. Ciriaco A. Santiago

Dr. Ciriaco A. Santiago, president of Premier Productions, Inc. Manila, died recently, it was made known in New York this week. Many of his films earned awards at various Far East film festivals.

CHESAPEAKE ACTION IS DISMISSED

The $15,000,000 anti-trust action brought by Chesapeake Industries on behalf of Eagle Lion Classics, against RKO Theatres and Loew's Theatres was dismissed recently in New York by Federal Judge Archie O. Dawson. Chesapeake had charged that ELC product had been deprived of a New York outlet by RKO and Loew's. In directing a judgment in favor of the defendants, Judge Dawson declared that there had been no proof offered to substantiate the allegations by the plaintiffs that their pictures had been entirely excluded and that there was no proof of the charges that the defendants had conspired and combined to exclude ELC product from their theatres.

The suit was originally filed in 1950. In 1953 the action was dismissed by the late Judge Augustus Hand, who based his opinion on the theory that by releasing United Artists from the case, all defendants were released. U.A. had acquired the ELC pictures subsequent to the filing of the original suit.

The case was appealed and, in 1955, the prior decision was reversed and a new trial ordered.

Legion Approves 13 of 16 New Productions

The National Legion of Decency this week reviewed 16 pictures, putting four in Class A, Section I, morally unobjectionable for general patronage; nine in Class A, Section II, morally unobjectionable for adults, and three in Class B, morally objectionable in parts for all. They are: "Away All Boats," "The Proud Ones," "Storm Over the Nile" and "Unidentified Flying Objects." In Section II are "The Ambassador’s Daughter," "CREEPER Unknown," "Fighting Chance," "Magic Fire," "Narcotic Squad," "Secret of Treasure Mountain," "Terror at Midnight," "Three for Jamie Dawn" and "Track the Man Down." In Class B are "Autumn League" because of "certain elements that are morally repellent; reflects the acceptability of divorce; suggestive situations; "D-Day, the Sixth of June" because of "light treatment of marriage; tends to arouse undue sympathy for immoral actions," and "Trapeze" because of "suggestive costume and situations."

HOLT, NICHOLS PRODUCE

HOLLYWOOD: Dudley Nichols and Nat Holt have announced the formation of an independent producing company in which James R. Grainger will own an interest, and will supervise distribution and sales. "Outlaws in Town" will be the first production.
FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 106 attractions, 3,969 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

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At Last! Heralds EVERYONE WILL READ!

...'cause everyone loves Al Capp's World Famous Cartoon Characters! Color, Hard-Selling Comic Heralds home...and you can be sure kids and old folks alike will read 'em through! That means a Money-Making, Boxoffice Boost for you!

For these Crowd-Gathering Color Cartoon Heralds...Contact your nearest branch of National Screen Service, Prize Baby of the Industry.
MGM to Distribute Films to TV; Seeks Interest in Stations

LOTS OF GOOD MOVIES

"I've heard so much about that amazing 'THE FORBIDDEN PLANET'."
(CinemaScope-Color)
Walter Pidgeon • Anne Francis • Leslie Nielsen and Robby, The Robot

"Give me a Western with a love story like 'TRIBUTE TO A BAD MAN'."
(CinemaScope-Color)
James Cagney • Don Dubbins • Stephen McNally
Vic Morrow • and introducing Irene Papas

"Isn't it romantic! 'THE SWAN' is for me."
(CinemaScope-Color)
Grace Kelly • Alec Guinness • Louis Jourdan
Agnes Moorehead • Jessie Royce Landis • Brian Aherne
Leo G. Carroll • Estelle Winwood • Van Dyke Parks

"I'm taking the girl friend! 'GABY' is a hand-holding picture."
(CinemaScope-Color)
Leslie Caron • John Kerr • Sir Cedric Hardwicke • Taina Elg

SOON YOU'LL KNOW WHAT ALL THE SHOOTING'S FOR!
NATIONWIDE THEATRE SCREENINGS JUNE 27th to JULY 2nd
In all Exchange Cities, the talk-of-the-industry sensation
"SOMEBODY UP THERE LIKES ME"
"The N.Y. Herald Tribune says:
'THE CATERED AFFAIR' is the 'Marty' of the new movie year."

Bette Davis • Ernest Borgnine • Debbie Reynolds • Barry Fitzgerald

"Ava’s gorgeous and the action’s terrific.
'BHOWANI JUNCTION' is my type of movie."

(AcinemaScope-Color)
Ava Gardner • Stewart Granger • Bill Travers

"I read all about it in Argosy Magazine.
'THE FASTEST GUN ALIVE'."

Glenn Ford • Jeanne Crain • Broderick Crawford • Russ Tamblyn

"I’d love to see the exclusive pictures of
'THE WEDDING IN MONACO'."

of His Serene Highness, Prince Rainier III and Miss Grace Kelly
(AcinemaScope-Color)

"THEY’RE ALL FROM M-G-M!
If you haven’t played them you’re missing a lot of fine shows.

P. S. And ask your M-G-M Branch about the Tom & Jerry Cartoon Short
"BUSY BUDDIES" now playing at the Capitol, N. Y. Dorothy Kilgallen
over WOR network said, "Rates Academy Award!"
Three-Theatre World Premiere

John Huston over CBS-TV next Sunday; with big, raving breaks in REDBOOK, CORONET, etc. etc.—and with full-page color ads in LIFE, LOOK and 15 others, starting now and running throughout July and August!

FOLLOW IMMEDIATELY, AND

Theatres, Criterion and Sutton

CAPTAIN Ahab
The White Whale had nearly destroyed him—
the White Whale had to die!

ISHMAEL
The look of a poet,
the courage of a giant!

STARBUCK
He bet his faith against
Ahab's fury!

QUEEQUEG
Cannibal turned harpooner!

FATHER MAPPLE
The blood and thunder preacher!

FILMED WITH A SPECTACULAR NEW DEVELOPMENT IN COLOR BY TECHNICOLOR
NEXT WEEK

20th Century-Fox
BRINGS YOU
YOUR RICHEST ENTERTAINMENT EXPERIENCE!

Darryl F. Zanuck PRESENTS
RODGERS & HAMMERSTEIN'S

THE KING and I

IN THE COMPLETE GRANDEUR OF
CINEMASCOPE® 55
MORE THAN YOUR EYES HAVE EVER SEEN!
COLOR by DE LUXE

"THE KING AND I" in CINEMASCOPE 55 brings you • New life-like realism • Greater depth and scope • Over-all clarity of focus • Increased sense of audience participation • No matter where you sit in the theatre you are assured of the ultimate in viewing pleasure.

5 YEARS ON BROADWAY — and now the fabulous stage success becomes even more wonderful in the amazing eye-and-ear magic of CinemaScope 55!

STARRING
DEBORAH KERR • YUL BRYNNER with RITA MORENO • Martin Benson • Rex Thompson • Terry Saunders

Produced by CHARLES BRACKETT • DIRECTED by WALTER LANG • SCREENPLAY by ERNEST LEHMAN • MUSIC by RICHARD RODGERS and OSCAR HAMMERSTEIN II • CHOREOGRAPHY by JEROME ROBBINS

From the musical play based on "Anna and The King of Siam" by Margaret Landon

DUAL WORLD PREMIERE • Thursday Evening June 28th
ROXY THEATRE, NEW YORK • CHINESE THEATRE, LOS ANGELES
and immediately thereafter in the leading theatres of the world!
Youth Must Be Served

In order to build up theatre attendance to satisfactory levels, new appeals must be directed to all age groups. However, the most important single area for the present and future well-being of the motion picture industry is the youth of the country. In particular this means those in the teens up through the mid-twenties. In relation to their numbers that sector of the population provides the best potential patrons. The boys and girls, and young men and women, in those age groups have the time and should have the inclination to be frequent movie-goers.

There is, of course, no single answer to explain why the appeal of films today is less potent to the youth than it was a decade and longer ago. Those factors which are external to the business are problems about which little may be done. On the other hand the internal factors can, should, and must receive prompt attention for the mutual benefit of producers and exhibitors.

As unpleasant as the facts may be to some who have helped to make the industry great and continue to be major drawing powers at the box office, the majority of the stars today are of an age that makes their appeal to the teenagers somewhat limited. Of the top ranking thirty stars at the box office in 1955 not more than one or two are in their twenties; only a half dozen are in their thirties. The plain fact is that more than two-thirds of the top stars, usually cast in romantic roles, are old enough to be the father or the mother of the present generation of teenagers.

There are, of course, occasions when a young girl takes a deep interest in an "older" man and also—much more unusual—when a young man takes an interest in an "older" woman. However, there is now a lack of screen stars, of both sexes, in the age group which today's teenagers consider ideal.

While it is not difficult to recognize the existence of this problem, ways of dealing with the situation are much harder to discover. The trend to high budget pictures and the emphasis on color and spectacle have accelerated the trend to casting proven stars as "insurance" on the investment. In many cases bank loans and distribution deals have been contingent on starring personalities of box office champion stature.

All these factors, plus competition of television for young actors and actresses, have handicapped the development of new starring personalities. The situation now is so critical that all branches of the industry should cooperate. Thus far Universal has already had considerable success with its contract player policy. Recently Twentieth Century-Fox announced a plan to develop talent. Other studios have projects with the same end.

The talent agencies and the individual actors' agent also have responsibilities in this regard. More time needs to be spent in finding and encouraging new personalities for the screen.

One of the biggest obstacles is the traditional exhibitor resistance to features with "unknown" names. The question, "Who's in it?" should cease to be over-emphasized. Even if an exhibitor does not know some of the new players in a film perhaps his younger customers may or soon will.

The only way stars can be made is by attracting the public's favorable attention through the player's performances on the screen.

How Long Is Too Long?

Some exhibitors are raising the question of the length of features. About five years ago there was agitation on the point and many well-known showmen expressed opinions that 90 minutes was the ideal length. This approach, of course, is governed principally by practical considerations such as number of shows, break times and local bus schedules and union projectionist rates.

The first answer that comes to mind is that a picture should be long enough to tell the story. Lincoln was said to have replied to a question about how long a man's legs should be with the remark, "Long enough to reach the ground!" And so it should be with pictures.

The concentration by the studios on "big pictures" which have been big in budget and big in scope has naturally resulted in longer attractions. While there are exceptions, the picture of over 100 minutes in running time predominates in the lists of box office champions. At the present time there are on the market about 70 pictures with a running time of over 100 minutes. Before the year is over several pictures with running times of about 200 minutes will open.

As in many other things here is a place to apply the Golden Rule. Pictures should not be forced into any arbitrary "ideal" length. On the other hand, since length is an important factor in production cost, scripts on regular pictures should be scrutinized to cut excessive length before the camera rolls.

Food for Thought:—In 1957 the television manufacturing industry expects to sell 5,000,000 black and white receivers, plus 4,500,000 portable TV sets and 500,000 color receivers, according to Ross D. Siragusa, president of Admiral Corp. From the motion picture theatre standpoint, most significant figures from now on will be those for color sets and for portables. Most of the theatres have already felt the full impact of black and white television in the home.

—Martin Quigley, Jr.
We Done Him Wrong

To the Editor:

Of course it was inadvertent but in the caption for the "High Society" scene still in last week's HERALD picture section, who was missing? Wonderful Louis "Satchmo" Armstrong, a big star of the picture. Hope you can put his photo in the Gallery. If not you'll have a flood of letters from your far-flung international circulation.

They met and loved "Satchmo" on his widely publicized world tour as America's ambassador of good will to the fans of the world.


Appreciation

To the Editor:

My thanks and appreciation for the fine coverage The HERALD gave the Paramount stockholders' meeting.

I think Floyd Stone did a great job of photo coverage, and I feel that your concept of handling the meeting as a story-in-pictures was a really fine and most unusual editorial approach.

Again, my thanks for another example of the "plus" which The HERALD so often gets into its pages—JEROME PICKMAN, Director of Advertising, Publicity and Exploitation, Paramount Pictures Corporation, New York.

Report from Japan

To the Editor:

In Japan, from the end of April to the beginning of May we have festival days quite often, namely, April 29 is the Emperor's Birthday, May 3 is the Constitution Day and May 5 is the Children's Day. Besides these festival days we have one Sunday during this period, we call this week "Golden Week" and it is a rush period next to the New Year's vacation for movie business men like us.

Unfortunately for us during this period in this year the weather was fine every day, so many people went to the suburbs for hiking or to visit instead of seeing movies. Consequently, the movie drew a very poor house and worse than week days. About the problem of showing hours which limit two and a half hours at one time as I reported in the last letter, the movie Investigation Committee decided that the first class theatre should show less than two and a half hours, and the second class theatre should show less than three and a half hours at one time. It will be effective in about July and the average of showing hours will be about three hours.

It means that it will be almost impossible to show three movies at one time at any theatre. It will be a problem since the audience got used to seeing three movies at one time.—TOSHIRO MIYAMOTO, Mgr., Shinkoiwa Movie Theatre, Tokyo, Japan.

Restraint

To the Editor:

Some time ago I wrote you a somewhat outraged letter to the editor on the rebuttals made to a letter appearing in The HERALD. However, I think you should be commended on the restraint you showed in handling the letters commenting on your May 5th editorial (What?—No Smoke Oil?). I suppose that if you did not get hot under the collar occasionally, The HERALD would be a less interesting journal than it is.—ROBERT F. SCHREIBER, Decatur, Illinois.

THANKS FOR AWARD

To the Editor:

Please accept my sincere thanks for the kind telegraphic congratulations which you sent me on the occasion of my winning the Quigley Overseas Award.

This appreciation of my work in the service of international motion picture showmanship has made me very happy indeed, and to me it is a spur to be one of the prize winners in the years to come.

Please extend my gratitude also to the members and judges of the awards board. I consider their recognition of my work especially valuable since your committee is composed of members who are successful and practiced personalities in all fields of the motion picture industry. I shall be happy to make more documentation of our showmanship work in Germany available to you in the future.

—H. G. SCHENK, Paramount Films of Germany, Inc., Kaiserstrasse 48, Frankfurt A. M.
On the Horizon

ZANUCK FACT NEARS

Several giant steps nearer to approval of Darryl Zanuck's settlement of his 20th Century-Fox contract, were taken when New York Supreme Court Justice Thomas Aurelio approved the settlement of a suit brought by a group of minority stockholders who had opposed releasing Zanuck from his pact. The opposition group, representing 1,100 shares of 20th-Fox stock, has claimed insufficient time to study the ramifications of Zanuck's deal, but Justice Aurelio stated that ample time had been given. The contract was declared to be fair and reasonable.

VAULT VALUE

With modern radio detailing the news of the day every minute on the minute, and television repeating it every hour on the hour, the newsreel companies, in their looking about for ways and means to offset this usurpation of their province, might find it rewarding to dig back into the vaults of yesteryear for the misuse at some copies of "The Pathé Review" and its contemporary non-newsreel of "The Monday Review" and its contemporary non-newsreels that once covered well and profitably a field of audience interest now totally neglected. With only the slightest change of content, if indeed any change at all, the newsreel companies might find a brighter land beyond the contracting horizon of these over-newed days by dropping the word "news" from their names in favor of "magazine," "review," "digest" and so on. Taken as a forward step, the change could prove an innovation rating promotional measures beneficial to theatre interests generally.

"KONG" SATURATION

RKO's "King Kong," coupled with "I Walked With a Zombie" is saturating California with 116-date bookings, it is announced by Walter Branson, RKO's vice-president in charge of world-wide distribution. Similar territorial saturation releases of "King Kong" are being arranged for other sections of the country, according to Mr. Branson. Each area will be carefully selected with an eye for the greatest grossing potential for each period.

STRONG BOX OFFICE

The energetic promotion efforts of Bob Hope, including his personal appearance stint at the Paramount in New York, were highly praised recently by Barney Balaban, Paramount president, who said he hoped the example set by Hope was one that others in Hollywood equally able to assist in the launching and sale of their pictures would emulate. Mr. Balaban further stated that in today's market, special efforts are required to properly merchandise even the most outstanding product, and personal appearances by stars do much to swing the balance in favor of a strong boxoffice showing.

GRANT TO CBC

The Canadian Government in its 1956-57 estimates has announced a grant of $12,000,000 to the Canadian Broadcasting Corporation to help that organization meet its television deficit this year. CBC has announced a total revenue of $35,400,000 for the 12 months.

THOMSON HEADS SCOTS' TV

Scotland's first commercial station will be operated by Canada's Roy Thomson, the Independent Television Authority has announced. Mr. Thomson, who is chairman of Scottish Television, Ltd., owns five radio and two TV-stations in Canada, as well as 25 newspapers in Canada, Florida and Great Britain.

WHEN AND WHERE

June 25: Annual golf tournament and dinner party of Albany Variety Club, to be held at Shaker Ridge Country Club, Albany, N. Y.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of the Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association to be held at the Coliseum, New York City.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.


October 23-24: Allied Theatre Owners of Indiana, meeting at the Marriot Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 24-28: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas, Texas.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

February 26-27: Annual Convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

NEW "HERALD" STYLE

With this issue, Motion Picture Herald completes a program of typographical revision for the purpose of making its pages more legible and more easily read. The scheme is modern in basis, with headings styled and spaced for a maximum legibility. Text type also has been changed for greater legibility, being bolder and more liberally lined spaced than heretofore. The result in type selections, and in page makeup, to accord with them, is greater visibility, simplicity and orderliness so that items of interest may be the more readily discerned and the more rapidly read.
THEY CAN DREAM. No; it's not Time's Cover; it's the cover of the souvenir program for "Moby Dick" at the New Bedford premiere next week.

NEW YORK press and broadcasting writers now know more about matters maritime—and Universal's "Away All Boats"—and the company's vice-president has a citation. At the Brooklyn Navy Yard, below, featuring the all-day outing known as "junket", Captain George DeMetropoulis hands Charles J. Feldman the award, and star George Nader, left, watches.

ALLIED ARTISTS makes Music Hall. Left, in New York, Russell Downing, president of the Hall, signs in the presence of Morey Goldstein, AA vice-president, standing, and sales consultant William F. Rodgers, for "Friendly Persuasion" to open.

BACK from Asian research on Marlon Brando's "Tiger on a Kite", writer Stuart Stern and producer George Englund in New York urged a broader Hollywood outlook.

"THE KING AND I" comes Thursday to New York (Roxy) and Los Angeles (Grauman's Chinese), and to a waiting world. Stars Yul Brynner and Deborah Kerr are seen at the right awaiting a final scene.

LOYD FRANKLIN is the new president of the New Mexico Theatre Association.

This week in pictures
Some sat down

... like, for instance, Mortimer Wormser and Irving Moross of Columbia, and equipment dealer Geo. Hornstein.

Some swam

... Bernard Lewis, for instance, newly appointed ad-publicity director for Kingsley International.

Some played cards

... this game shows Lou Fischler, Nat Furst, and Alex Arnswalder.

Everyone relaxed

... at the bar, and seated as you see some of them here, Martin Schiff, Herman Scheffler, Tom Hayde, and Max Friedman.

AND THEY GOLFED


(A Herald Report—Floyd Stone)

Irving Dollinger, Joe Siccardi, Jack Harris, Sidney Stern.


George Trilling, Ted Ebenstein, Lou Golding, Ed Seider.

Herman Ripps, Max A. Cohen, Nat Feldman, Jack Myers.

... FOR PRIZES

LOW NET: Leo Jaffe
LOW GROSS: Clem Perry
NET RUNNER-UP: Chas. Aaronson
DOOR PRIZE: Bob Sherman.
CREDIT CARD SYSTEM IS BIG BUSINESS, BUT NOT FOR FILMS—YET

by WALTER BROOKS

The bits and pieces of the colossal puzzle which is "credit" for film theatres are now on the table—but putting them together is the trick to be accomplished. It requires more than casual observation, or cross-word puzzle technique, to solve this perplexing problem. We can learn much from experience in other lines—and observe much, to be avoided, in our own industry.

Oldest, and by far the largest of the credit card organizations is the Diners' Club, founded in 1950, and celebrating the completion of its sixth fiscal year with a full-page ad in the New York Times. The club has nearly 300,000 members, who pay $5 per year for the privilege, so the Diners' Club starts with $1,500,000 in revenue from card-holders.

A Big Operation

And that is only the beginning, for they are handling close to $5,000,000 per month in billings, from more than 6,000 establishments, including restaurants, hotels, auto-rentals, flowers, gifts and other sources, throughout the world. They charge a flat seven percent fee for making these collections, and it is really big business. This year they will collect $80,000,000 in charges, for which they will be paid $4,200,000 in fees, in addition to their revenue from card-holders.

Ralph E. Schneider was the founder, and is now chairman of the board of the Diners' Club. Alfred Bloomingdale became interested in what was "just an idea"—and he is now president. It is a very substantial banking business, for like all the credit cards, they pay bills promptly, and then collect from their members, with a very small percentage of loss. Card holders are closely examined for their credit standing and it is axiomatic that if you have a Diners' Club card, your credit will be recognized anywhere.

Some restaurants object to paying the seven percent fee and so, when you present your Diners' Club card, the proprietor will edge into the picture and offer you credit which he doesn’t have to pay to collect. The Club's attitude toward this practice is that the seven percent fee is a small cost item for "so much new business, thrown their way."

A spokesman for Diners' Club told The HERALD that they had a negative attitude toward film theatres and film tickets as part of their charge service. They want only accounts with members who have incomes of $5,000 a year and up. Their members incur bills averaging $20 per month, while the national level for film-goers is closer to $20 per year for film tickets. The Diners' Club takes pride in its service in supplying duplicate bills which can be used for income tax deductions by businessmen, and they are frankly not seeking business at the film theatre level.

They formerly had a theatre ticket service, set up somewhat differently than their usual policy, but they dropped it, because "it was too much trouble." Everybody wanted the sixth row in the orchestra, for only the best shows—and there were too many complaints about "bad seats"—and also about "bad shows."

Another, and newer credit card is Trip Charge, Inc., with headquarters in Pittsburgh. They also have worldwide lists where you may charge many things, including gasoline and theatre tickets. The company is said to be "affiliated with Cinerama"—which likely sprang from their Pittsburgh home office. But Cinerama sells tickets on a legitimate theatre basis, and when you have a $20,000,000 gross in 20 theatres, you have something acceptable to credit affiliations.

In New York, Trip Charge is also affiliated with LeBlang's—which used to be known as "the cut rate" in theatre ticket sales. Almost any ticket broker will recognize the quality of your credit standing, if you have a bundle of credit cards to offer, but he will send his own bill—if he knows you are a good customer.

Trip Charge is three years old, and has a good list of places where the credit cards are recognized. It claims about $8,000,000 a year in billings, plus a $6 charge for each membership. It also says its losses are less than three-eighths of one per cent, and that is really low, but an indication of the quality of their credit ratings.

Of course, the largest number of credit cards are used by the major gasoline companies, such as Gulf Refining Company, as an example. There are millions of these cards in use, because it is a convenience and a service to charge gasoline when you are driving, anywhere along the road. You will get better service, and the filling station operator will respect your credit standing. The card is useful identification in many places, where you may need it, en route.

Differs from Banking

But this is somewhat different than a banking business. The local dealer has no interest at all in your possible failure to pay, for he is guaranteed credit against his wholesale purchases of gasoline, using your credit sales slip as cash. Very little cash changes hands—it is all trading in gasoline between the retail and the wholesale level. The credit card clubs say that there is a much higher percentage of loss in gasoline cards than is true in such organizations as Diners' Club or Trip Charge.

The Wall Street Journal has estimated there are 25,000,000 persons holding credit cards of one kind or another. A Sheraton Hotels, or Hilton, credit card, issued to an individual, is good for credit almost anywhere, in any line of business. You not only get credit at department stores, on a charge-and-send basis, when you are far from home, but you get deferential treatment, at preferred customer, desirable to those who recognize the quality of your credit rating.

The consensus of opinion, among the credit clubs, is that the extension of their service to film theatres is not desirable. A spokesman for the Diners' Club says that they already have turned down the approach by film industry people for anything inclusive in their books. The credit manager of Diners' Club says, "In view of its vast experience in the credit field, to reject any kind of transaction with film industry, on the grounds that the cost of handling small charges would not be profitable to either party."

Diners' Club has automatic credit in 6,000 places, around the world, and it works—perfectly. They are meticulously correct about details, and provide ample cooperation with clients. Last year, Trip Charge was credited with a "deal" for credit in the Panhandle, thrown on an average 5% instead of the usual seven per cent basis—probably to cover the increased risk with smaller charges. Nothing has been heard of this, recently.
**MGM Plunges Into TV: to Rent, Make TV Films, Seek Station**

AFTER weeks of consideration of various offers, the board of directors of Loew's Inc. this week decided to make its library of 770 pre-1949 talking pictures and 900 short subjects available to television on a rental basis through its own soon-to-be organized television distribution set-up.

Following the board meeting in New York Wednesday, Arthur M. Loew, president, announced that the company will itself enter the TV field and will negotiate directly with the many stations throughout the United States and Canada as well as in other areas which have adopted commercial TV.

He indicated also that station ownership would be sought.

The company expects to be ready to talk deals with stations within several weeks and to have the films ready for showing in the fall.

The MGM decision follows by just one month the decision of 20th Century-Fox to make available to television a block of 52 films for distribution, on long-term lease, through National Telefilm Associates. In deciding to handle its own films in TV contracts, Loew's thus is following the lead taken by Allied Artists and Columbia Pictures, both of whom handle the business through specially organized subsidiary firms. Sold outright to TV interests were the libraries of Warner Brothers and RKO Radio Pictures.

For some months the industry has been speculating on the disposition of the MGM product. Offers made to the company included outright sales of negatives as well as propositions to lease the films for long-term periods. While the cash amounts and percentage offers were said to be "substantial and consistent with the success that attended the theatrical presentation of the films," the board decided that the company would be well advised to enter the television distribution field on its own so that it could exploit every facet and obtain the greatest amount of revenue.

**To Produce for TV**

Mr. Loew also announced that MGM activities will extend to new productions especially produced for television, with the first productions planned for the 1957-58 season. This would be in addition to and separate from any MGM television show on the order of the MGM Parade, the affiliated ABC-TV presentation designed to promote MGM theatrical features and made up principally of old MGM shorts and clips from old features. The show went off the air last month, at which time the company said it hoped to be back on the air in the fall with a new format.

That the company plans to enter television whole-heartedly in the future was further evidenced by Mr. Loew's post-board meeting statement that Loew's intends to acquire TV station ownership.

Within the coming months an MGM TV distribution organization capable of negotiating in all cities where stations are located will be set up under Charles C. Barry, vice-president in charge of the company's operations and, prior to his joining MGM, a network vice-president and program executive. Richard Harper, a member of the MGM sales department, will assist Mr. Barry in this activity.

Among the feature pictures are The Yearling, Easter Parade, Mrs. Miniver, Random Harvest, Gaslight, National Velvet, The Great Ziegfeld, Boys Town, Good-Bye Mr. Chips, Wizard of Oz, The Big House, Grand Hotel, Min and Bill, The Merry Widow, Valley of Decision, San Francisco, Mutiny on the Bounty, Meet Me in St. Louis, Boom Town, The Good Earth, Little Women, Three Musketeers, David Copperfield, Treasure Island, and A Tale of Two Cities.

A selected number of pictures will be available for presentation as spectaculars on the networks. Others, such as the Hardy Family pictures and the Dr. Kildare series, will be rented in groups.

The MGM announcement concluded with the statement that "with its own product under its own control, MGM can appraise each local situation and consider its relation to its regular business of production and distribution for theatres."


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**TV'S BOX SCORE**

With this week's announcement that Loew's Inc., was making available to television its library of 770 pre-1949 talking pictures, a total of 2,628 first class Hollywood feature films have been turned TV's way in the last six months. The following is a company-by-company breakdown of that total:

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<th>Company</th>
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<td>Allied Artists</td>
<td>26</td>
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<tr>
<td>Columbia Pictures</td>
<td>104</td>
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<td>Loew's</td>
<td>770</td>
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<td>Republic</td>
<td>76</td>
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<td>PKO Radio</td>
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<tr>
<td>Warners</td>
<td>850</td>
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<td><strong>TOTAL</strong></td>
<td><strong>2,628</strong></td>
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"**King and I" To Be Shown On Broadway**

A major cross-section of the press and motion picture industry will see Rodgers and Hammerstein's "The King and I" in Cinemascope 55, when 20th Century-Fox shows the Darryl F. Zanuck presentation at a special screening on the morning of June 28 at the Roxy, theatre, New York. Invited to the showing will be the staffs of newspapers, wire services and syndicates, magazine writers and critics, their publishers, as well as radio and television representatives of the networks and local stations.

Also scheduled to attend the picture's first showing will be leading exhibitors, their associates and top distribution executives from the home offices and exchanges in the metropolitan and surrounding areas. It is expected that theatre men in the Philadelphia, Washington, Albany, Boston and New Haven exchange centers will also journey to New York to witness the showing of the company's second Cinemascope 55 feature for the year.

"The King and I," which was produced by Charles Brackett and directed by Walter Lang from a screenplay by Ernest Lehman, will open at the Roxy the night of June 28 with a benefit opening for the Police Athletic League. Deborah Kerr and Yul Brynner head the cast.

Twelve top Hollywood stars, including Gregory Peck, Susan Hayward, Richard Widmark and Rhonda Fleming, will appear in a salute to the film on the Ed Sullivan Show on CBS-TV, Sunday, June 24. The dozen personalities to be featured in a 10-minute filmed segment, will be joined in the festivities by the UCLA Choral Group singing one of the songs from the 20th Century-Fox production.

**Quits "Old Man"**

Leland Hayward, producer, and Fred Zinnemann, director of Warners' "The Old Man and the Sea," from the Ernest Hemingway novel, have announced that Mr. Zinnemann is quitting the picture on an amicable basis. A new director will be announced when production is resumed at Warners now that location shots in Cuba are completed.
Networks Defend the Present TV System

. . . Sarnoff, Kintner and other affiliate, TV-film executives tell Senate committee public is best served as TV is now

WASHINGTON: The Senate Interstate and Foreign Commerce Committee this week wound up the network phase of its over-all investigation into television broadcasting practices. The emphasis in most of the testimony by representatives of the networks and of their affiliates was on the virtue inherent in what Robert W. Sarnoff, National Broadcasting Company president, called the "whole delicate balance of network advertising, affiliation relationships and service to the public."

Executives Testify

Other star witnesses included:

Robert E. Kintner, president of the American Broadcasting Company, who declared that only through the allocation of more TV stations to create a greater competition within the industry would the "alleged monopolistic practices" disappear.

John S. Hayes, president of WTOP-TV, Washington, and WMBR-TV, Jacksonville, who, as one of the spokesmen for CBS-TV affiliated stations, said that "television networking and affiliation-network relationships are operating to the advantage of the public. We do not believe our critics have proven otherwise."

Ely A. Landau, president of National Telefilm Associates, who called the situation today "monopoly by default . . . sired, fostered and perpetuated by the Federal Communications Commission, the only agency authorized by law to rectify the situation," and

Donald H. McGannon, vice-president of Westinghouse Broadcasting Corporation, who defended the use of network option time and the right of networks to own stations, and also strongly opposed Federal licensing of TV networks.

No Federal Control

Not one of the witnesses who testified proposed anything resembling Federal control as a cure for TV problems. As NBC's Mr. Sarnoff warned: the industry's vital objective of developing the maximum number of stations should not be obscured or diverted by attacks on network operations. If these attacks should lead to restrictions of network operations through Government regulation, he said, "the whole delicate balance of network advertising, affiliation relationships and service to the public could be upset."

"Moreover," he continued, "various types of regulation which have been proposed could not be effected without regulating advertisers. Such a step would raise the most serious problems not only for television, but for the American enterprise system."

The NBC president's 38-page statement included the first public report by any television network of its annual sales and income figures. These revealed that in its first eight years, from 1947 through 1954, NBC-TV incurred a cumulative loss of more than $4,000,000. Only in 1955 did the network achieve a cumulative net profit—which amounted to $2,315,000, or less than one-half of one per cent of the cumulative net sales for the nine years of the network's operation.

Aids Independents

The NBC-TV network. Mr. Sarnoff said, presents annually 6,500 different programs, serves 200 stations and does business with over 200 advertisers of all types and sizes. He also testified that NBC produces less than one-third of non-commercial programming in its schedule, and instead of stifling independent production, encourages it. Other highlights in his testimony: between 80 and 90 per cent of total network hours are live shows, and only through a network system can these shows be broadcast on a national basis; NBC's annual national advertising revenue in 1955 was 17.2 per cent; its share of all television advertising revenue was 21.7 per cent.

ABC's Mr. Kintner called for "strong Congressional mandate to the FCC, not only to speed up the granting of television stations already allocated, but also to devise new allocations, whereby three, four or five competitive stations can be established in the larger markets of the country." Regarding option time, Mr. Kintner said "it is absolutely essential that any network have reasonable assurance that its programs can be broadcast in various parts of the country in prime time. Unless this assurance can be given the advertiser, we cannot obtain the revenue necessary to finance our investment and overhead."

Mr. Landau, like Mr. Kintner, put much of the blame for today's troubles on the FCC. "If there is only one station in a market, the NTA president said, people watch that station or they don't watch television. By the same token advertisers must buy time on that station or they don't cover the market. At the same time, he continued, advertising rates in smaller, one-station markets tend to go up beyond their worth because of the lack of competition. The networks simply are taking advantage of a situation not of their own creation and are following a course of action any businessman would take under similar circumstances, he said.

Cite Freedom

All the spokesmen for the CBS-TV affiliates testified to their relative freedom of action in programming and denied any network "dictatorship" over their policies. Rex Howell, president of KREX-TV, Grand Junction, Colo., said his station might not be in business today were it not for "the existence of networks operating in the present pattern."

Under questioning, Mr. McGannon of Westinghouse admitted his company had been forced to sell its Philadelphia TV station to NBC under threat of loss of the station's NBC affiliation. He said NBC had indicated to Westinghouse that it wanted a TV outlet in Philadelphia and would withdraw its affiliation from the Westinghouse station unless it were permitted to buy it. Since $5,000,000 of the $8,500,000 which Westinghouse had given for the station was figured to be the value of its NBC affiliation, Westinghouse was forced to let NBC have the station in return for another NBC station in another city, he said.

Hearings covering additional phases of the committee's investigation will be held either next week or the week after, a committee spokesman indicated Wednesday.

RKO Business Gains Abroad:

Branson

RKO's business abroad will show "a substantial increase over last year," it was predicted by Walter Branson, vice-presidential in charge of worldwide distribution, returning from a month's trip to RKO offices in Great Britain and on the Continent. "There has always been enthusiasm among our foreign sales staffs and now we are beginning a period of a continuous flow of top-grade product from our own studio," Mr. Branson said. "During the past year business has continued to be big," he added, pointing to the pace-setting grosses of Howard Hughes 'The Conqueror' wherever it has played. "With the excitement this box office picture has sparked," he said, "we are now going to follow quickly with such new productions as 'The First Traveling Saleslady,' 'Back from Eternity,' 'While the City Sleeps,' 'Tension at Table Rock,' 'Beyond a Reasonable Doubt' and 'The Brave One.'"

Business in general, as observed by Mr. Branson, is "similar in some respects to the way it is in this country. Where there is commercial television, such as in England, the movie box office tends to be less active. But there is still a great interest among the public in films."
"EXHIBITORS SHOULD FIND IT A BELL RINGER...
A LOT TO SELL!"

—a says M. P. Herald

ROBERT MITCHUM
in the Full-length Production
in COLOR of
FOREIGN INTRIGUE
Produced, Written and Directed by
SHELDON REYNOLDS

"Plot source, Mitchum's and Reynold's name, color and locale should guarantee patronage and spectator satisfaction!" —BOX OFFICE

"Nerve-tingler! Fan-pleasing! Seethes with intrigue, mayhem and mystery!" —FILM DAILY

"Good spy stuff! Suspense!" —VARIETY

"Potentialities of being a top favorite at the boxoffice!" —M. P. DAILY

"Engrossing! Good prospect!" —FILM BULLETIN

"Mitchum never looked or acted better!" —HOLLYWOOD REPORTER

"Good boxoffice potential! Viewers of all ages should find enough here to keep them interested and entertained!" —M. P. EXHIBITOR

Now Playing To Smash Business!
Time Factor Dimming Hope of Tax Relief

WASHINGTON observers see little chance this year but predict easy passage at next session of Congress

by J. A. OTTEN

WASHINGTON: The chances of admission tax relief next year are quite good but the outlook for this session of Congress is now very dim. This is the off-the-record, private admission of key members of the House Ways and Means committee.

The situation still could change suddenly this year, although it seems unlikely. The present outlook is a product of several factors: the lateness of the session, with time rapidly running out on any possibility of moving controversial legislation such as admissions tax relief; the continued opposition of the Administration to any major tax reduction; and the slowness with which the House Ways and Means committee has been moving this year on all tax bills.

Technical Bill Ready

The industry originally had hoped to get an admissions tax cut added to a comprehensive bill making dozens of technical changes in Federal excise tax laws. The Ways and Means committee has completed its initial consideration of this subject and is now waiting for Congressional drafting experts to put the committee's decisions into bill form.

Committee officials say before the bill is ready and a committee report is prepared on the measure, it would be early July at the earliest that there would be House floor voting. That is just too late, they say, to expect the Senate to consider such a comprehensive bill before Congress adjourns late in July. So, they add, the technical excise bill may pass the House, but will go no farther.

In addition, there is still the question of whether an admissions tax cut could be added to this bill. Chairman Cooper (D., Tenn.), who is not very enthusiastic about cutting the admissions tax this year, already has ruled out of order a move to cut the admissions tax as an amendment to the bill. Another attempt will be made to add such an amendment when the committee goes over the bill again, but several members of the committee say it will face tough going.

Failure to add the admissions tax cut to the general excise changes bill or failure of that bill to go anywhere would still leave the alternative of trying to get admission tax relief enacted as a separate measure. But committee members again say privately that the outlook for this is not too good, either.

Committee members have been asked to submit a list of three or four bills they would like the committee to vote on when it gets around to holding a session, the committee's bills soon. Rep. King (D., Calif.), it was learned, has included on his list his bill to make the 10 per cent admissions tax apply only to that portion of the admissions charge over $1.

But again the questions arise whether the committee will approve Mr. King's bill or, if it should be approved, whether it is not too late in the session for the bill to go any farther. Chairman Cooper is taking his time in scheduling the committee meeting on members' bills, and it will be late this month or next month before the bill comes to a vote. If, as expected, the Treasury opposes the measure, it would stand little chance of passing Congress so late in the year.

This week, Treasury secretary Humphrey restated his "firm conviction" that tax cuts should not be voted this year. He did this in testimony before the Ways and Means committee on boosting the Federal debt ceiling. He said that "not only is there an insufficient surplus this year, but the figures for next year are sufficiently uncertain" that tax cuts should be ruled out this session.

New Bill Introduced

While members of Congress concede that the outlook for tax relief this year is now very poor, they hasten to add that the industry's tax relief campaign has not been completely in vain. The campaign, they say, probably has laid the ground for a more successful drive for tax relief next year.

Meanwhile, Senator Beall (R., Md.) announced last week he has introduced a bill to remove the admissions tax and other "illjoy taxes." The bill, he said, was "completely incongruous" for the government to promote widespread recreation programs, and at the same time maintain taxes that kill recreation opportunities. His bill would remove taxes on admissions, club dues, sporting goods, playing cards and other recreation items.

Warners Sets Dividend

At a special meeting of the board of directors of Warner Bros. Pictures, Inc., held June 20, a dividend of 30 cents per share was declared on its common stock, payable August 4, 1956 to stockholders of record July 13.

NASHVILLE: Asking if the motion picture theatre is outmoded, Alfred Starr, chairman of the executive committee of the Theatre Owners of America, told the delegates to the annual meeting of the Tennessee Theatre Owners Association last week that the situation has become worse since last year.

"More TV stations, more sets (particularly cheaper color sets), better programming, with improvements such as wall projection, are all coming just as sure as tomorrow is coming," he said. "Added to this condition is the seriousness of the sale of film libraries to TV, forced by stockholders' demands for quick profits. However, the blow that almost broke our backs was the U.S. Treasury Department acceptance of these sales as capital gains.

On Subscription TV

"Another thing facing us," he added, "is subscription TV, which, if allowed, will eliminate the exhibitor as a competitor, even for new motion picture film. The battle is far from being won. An effort will be made after the general election this Fall to license Toll TV on a trial basis," he said.

Commenting on the Warner Bros. sale, Mr. Starr said, "we are hopeful and it is most important that the transaction fall into the hands of S. Fabian. Our ace in the hole is in the fact that the large divorced circuits, who have enormous investments, must survive. If Warners falls into the wrong hands, there is a possibility of a direct liquidation to TV interests and another producer will be gone," he added.

Claude C. Mundo, administrative assistant to the president, said, "too much negative thinking was in no way helping the industry to solve its problems but creative and positive thinking would ultimately open the way for exhibitors to improve their box office take."

Also at the meeting, the organization authorized J. Morton Tune, its president, to employ a full time executive secretary as Tennessee became the tenth state to provide for a special committee to protect in every way possible the interest of theatre owners, particularly in tax matters in both Congress and the state legislature.

Ruff Acquires Franchise

Edward Ruff Film Associates, Inc., Boston, Mass., has acquired the franchise for the New England territory of Astor Pictures, the firm announces. According to Mr. Ruff, the move gives him the entire backlog of Astor product for theatrical release in the New England States.
Through the keyhole
... and how Alice got there

How to treat a body as much smoke... thread it through a keyhole... materialize it as a living, breathing human being. A trick of course... compounded in optical and processing departments to confound and charm the public... developed by an industry that never fails to entertain. To aid in solving problems such as this, Kodak provides Eastman Motion Picture Film for every purpose... maintains the Eastman Technical Service for Motion Picture Film.
This week there were from the three branches of the industry three specific, significant reports, upbeat in nature and perhaps more indicative of future prospects than other, better publicized reports. Among those speaking:

Distributor Max Youngstein, vice-president of United Artists, who announced in New York Tuesday that his company will maintain a release schedule of at least four pictures a month for the remainder of the year, maintaining the release pace set last year when 52 pictures were released.

Producer Herman King, vice-president of King Brothers Productions, independent production organization, who revealed New York this week that his organization will invest close to $10,000,000 in six pictures for RKO Radio release within the next two years; and

Exhibitor Robert J. O’Donnell, general manager for Interstate Theatres of Texas, passing through New York last week, reported a reversal in the slack box office trend and that as a result of the completion of school terms and the better product available, theatre business throughout the southwest has taken an upward surge in recent weeks.

Mr. Youngstein made his announcement just prior to leaving New York for Hollywood, where he is to cooperate with producers releasing through United Artists on plans for distribution of new product and advancement of production plans for other films. The company’s release schedule, he said, calls for three to five pictures a month during the last half of the year. Last year’s average of four films per month continued through the first half of this year, Mr. Youngstein said, giving United Artists the largest release schedule in the industry.

“We at United Artists,” he observed, “are optimistic. We had a record year last year and we hope to change this year. We think that a steady flow of product, aggressively merchandised and enthusiastically exploited is the way to do it.”

King Is Optimistic

Some of the same optimism was expressed by Mr. King, in New York for merchandising conferences for his latest production, “The Brave Ones.” He disclosed that following merchandising conferences with RKO executives an advertising-publicity budget of $1,500,000 has been set to promote the new picture, filmed in Cinemascope and color in Mexico and which Mr. King described as “the best we have ever done.”

The independent producer said that among the six films to be made “with our own financing” within the next two years are “The Syndicate,” “Heaven with a Gun,” “Mr. Adam” and “Two-Headed Spy.” Two other properties, as yet untitled, are now in work.

Mr. O’Donnell’s enthusiasm on the box office outlook in the southwest was echoed by prominent exhibitors in other parts of the country. According to the general opinion among leading executives of national circuits and important key city operations, theatre attendance has touched bottom and levelled off, with a substantial upturn expected to begin shortly.

The slump, according to a survey of the executives, has been one of the most disturbing experienced by the industry within recent years. Most theatre operators report that it began immediately after a good post-Easter week early in April. The downturn trend was not unexpected, but when attendance failed to recover thereafter, and actually continued to decline, exhibitors became worried. Now they feel the bottom has been reached and improvement on a broad scale is expected to manifest itself soon.

Theatre operators point to the closing of schools, the increased leisure time of the vacationing public, the seasonal termination of popular television shows and their replacement with old, repeat and substitute programs, and most important to the theatre, the increasing release of a continuous flow of strong attractions by practically all national distributors and a number of independent producers.

In addition, they point to the demonstrated popularity of air-conditioned theatres in the hot weather season, with good attendance during last week’s heat wave in many parts of the country as a case in point.

Chairman of three federal tax lawyers asserted, add up to a significant attendance increase starting almost at once. As Mr. O’Donnell pointed out, the upsurge already has begun in the southwest where schools in most instances close in late May and early June.

**Republic Sets Plans for 18 Low-Budgets**

**HOLLYWOOD:** Republic Pictures, which has been inactive in production recently, will start to make feature films again July 15, it was announced by a spokesman for the company. He said Republic will produce 18 low-budget films which will be in the $150,000-$200,000 class.

In commenting on the decision, Herbert J. Yates, Republic president, said, “We simply have to take a more realistic look into the present situation and operate within the bounds of common sense. Republic can’t afford really big product. The field for profitable pictures requires either big $10,000,000 to $4,000,000 shows or very small budget pictures. We will aim for the latter, reducing our production gamble, and will trim all our overheads to reach for the proper profit potential.” The report that Republic will close its foreign distribution outlets was denied.

The company also reported a net profit for the 26 weeks ended April 28, 1956 of $1,714,694, before Federal tax provision with estimated Federal, normal and surtax of $636,000, or a net after taxes of $1,078,694. This compares with a net profit last year for the same period of $1,911,613, before Federal tax provision with estimated taxes of $1,033,000, or a net of $878,613 after taxes.

**Eastman Wages Up**

ROCHESTER, N. Y.: Eastman Kodak Company has announced a general wage increase of approximately five per cent. The pay raise, totaling about $12,000,000 a year, will be effective July 9. It will go to about 34,500 Kodak people on hourly and salary payrolls in the company’s Rochester plants and offices and to 6,500 persons in certain related company units in other parts of the United States, such as sales divisions.

**RKO Radio Announces 1956-57 Shorts**

RKO Radio Pictures has set up a releasing schedule for its recently announced program of short subjects for the 1956-57 season. The new RKO Playhouse series of 12 diversified two-reel dramatic and musical subjects will be released one a month starting August 24, it is announced. Twelve RKO-Pathe Specials of documentary nature will be released one a month beginning September 7. The RKO-Pathe single-reel subjects, Sportscapes and Screenliners, will go on an alternate schedule every four weeks, the former starting August 3, the latter September 14. The Walt Disney Classics, cartoon re-releases in color by Technicolor, start being released every three weeks as of August 3. The annual “Football Highlights,” a two-reeler, is set for December 7, and the annual “Basketball Highlights,” also two reels, next April 12. In addition to these series and Sports Specials, two new color subjects for the Wildlife Album series will be announced in the near future.
ED SULLIVAN, television ambassador and friend of the motion picture industry

by FLOYD E. STONE

There are some people in the industry to whom Ed Sullivan is more than a television personality, a variety show impresario. They say he is the one who these days sells tickets. They say he is exploiting motion pictures to the millions. They claim the industry should give him an "Oscar." Or an "Emmy." They know he is a friend. They know, also, he doesn't feel he is in the camp of the enemy. He avows that both television and motion pictures are entertainment, and that each may aid the other.

He asks two things; that the motion picture people keep clever; and that they use their medium for its ability to expand beyond the limited format of stage and television. As he puts it, the industry must keep moving.

Mr. Sullivan also says the role of candid friend. Relaxed and easily expansive the other day in his suite at the Hotel Delmonico, New York, he nevertheless had strong words, short of the term stupidity, for the attitude of some executives.

He was the first on television, he avers, to help the industry. And he did so only against the strongest objections of the biggest company heads.

An Historic Date

An historic date, he feels, and he may be correct, is February 6, 1949. That is when he had Luise Rainer do a live scene from "The Great Ziegfeld" on his TV show. He had to convince Nicholas Schenck, and he had to use the arguments which previously had not convinced other studio chiefs: that after spending millions on pictures how can it hurt to exploit them on television if you don't give away the plot? He points out Miss Rainer acted out a scene which took only four minutes and which came from a picture made 13 years earlier.

One year later, he staged another trailblazer, a scene from "Journey's End," again "live," using David Niven. The picture in this instance was by then 20 years old, and as Ed puts it: "I took two weeks arguing this this time and had to pledge my undying love of the industry."

Other "firsts" of which he makes much because they helped make television the now commonplace and effective motion picture advertising aid, were the Robert E. Sherwood story November 18, 1951, in which he used clips from a motion picture for the first time; and the appearance of Walt Disney February 8, 1953.

Of the Sherwood affair, he recalls Samuel Goldwyn was the first producer to voluntarily break away from the United Hollywood "front." He commented that Mr. Goldwyn seemed fearful that by giving television clips from "The Best Years of Our Lives" he had broken some sort of confidence.

Mr. Sullivan sees in the attitude of the industry's seniors a relic of the days, he says, when he was alone in Hollywood, and used to come almost to blows in the locker (golf, naturally) room, over television's actual status. "I used to argue with them that after having seen the changes and having grown with sound, and with color, and with radio, why should they figure television as nothing but Gorgeous George?

Two Had Foresight

"In those days, I recall only George Burns and Bob O'Donnell, the Texas exhibitor, seemed to have a vision of television's capabilities. "They think they've come a long way since then, however. But I think, mainly, it's the independent producer who's doing the job."

A picture like "Trapeze" which he currently has been exploiting (another one soon will be "Moby Dick") has his aid because independent producers and their distributors and publicists use the original approach he admires. He not only saw and publicized the production in Paris but its premiere in Los Angeles. And the publicizing was not haphazard; it was written and rehearsed; and was, in itself a production.

One thing he dislikes possibly most about industry television exploitation is trailers.

If you "traileree" a picture, a people will turn you off, he postulates, it is "1937 thinking." Putting on just a scene is "hauling in the picture by its ears."

"When you have 50,000,000 persons watching, you have some responsibility. Exploitation has to be entertainment because what the people are watching for is entertainment."

He enjoys particularly working with United Artists' promotion men, and their independent producers, he says, and adds it started with "Vera Cruz."

"UA flew him there. It was the first time I met a publicity department which knew what I was talking about."

About "Trapeze": "I am enthusiastic. It is the type of thing I do on stage. It is the kind of thing Hol-lywood excels at but unfortunately doesn't do enough of. It has color and movement and expanse which belongs only to the motion picture. It has variety. And it is by an independent the kind who is going to revolutionize the industry."

Mr. Sullivan spoke of being recently on the MGM lot with Sol C. Siegel, whose "High Society" has some people excited.

Mr. Siegel has some authority on the lot, Mr. Sullivan reports, and comments: "In 1937, if any one ever suggested that the day would come when MGM would yield its sovereignty to an independent producer they would have taken him to Cedars of Lebanon for observation."

Decision Is Upheld In "Blacklist" Suit

LOS ANGELES: The California District Court of Appeals recently upheld the Los Angeles court in rejecting the "blacklist" suit brought against the major studios by 23 persons, demanding $2,250,000 damages each on the grounds that they had been deprived of employment "for political reasons." The plaintiffs had charged they were penalized by the studios for refusing to answer questions put to them by the House Un-American Activities Committee in 1951. Counsel for the group said an appeal will be taken to the California Supreme Court.

Columbia Votes Dividend

The board of directors of Columbia Pictures Corporation has declared a regular quarterly dividend of 30 cents per share on the common stock and voting trust certificates for common stock, payable July 30, 1956 to stockholders of record June 29, 1956. The board also declared a 2 ½ per cent stock dividend on its outstanding common stock and voting trust certificates for common stock payable in common stock July 30, 1956 to stockholders of record June 29, 1956.
Johnston in London
With Full Briefcase

. . . President of MPAA ready to discuss varied aspects of relations between film trades in United States and England

by PETER BURNUP

LONDON: A tight schedule of engagements awaited Eric Johnston on his arrival here Tuesday. Early the following morning he met the London managing directors of the American companies. In the course of the week he was expected to address two luncheon meetings; one, at which he was to meet the editors of national newspapers, and the other, organized by the Four Associations, attended by all the leaders of the trade.

Mr. Johnston, himself, doubtless looks upon the arranged meeting with Sir Frank Lee, permanent secretary of the Board of Trade, as his most important engagement of the week. Both he and Sir Frank were anxious to discuss a number of vexed questions, including that relating to the degree of participation in Quota and Eady benefits of American “runaway” pictures. Although no definite date has been arranged, the Four Associations plan to have a showdown discussion with the MPA president on recent sales of backlog libraries of films to TV interests.

Mr. Johnston made clear in advance he wished during his London visit to express the continuing desire of the U. S. industry to maintain the closest and most friendly relations with all elements of the British film industry.

FINANCE BILL DELAY
HITS TAX RELIEF

An inordinately crowded Parliamentary programme has prevented the House of Commons hitherto from debating the two new clauses in the Finance Bill which would bring tax relief to smaller exhibitors.

Ellis Pinkney, CEA general secretary, has taken the opportunity of addressing a last-minute plea to the Chancellor of the Exchequer asking him to receive a reprisal from the Association.

In his letter to the Chancellor, Mr. Pinkney says: “Since representatives of the trade waited upon the financial secretary in February last, and even since the date of the budget, the operating costs of cinemas have continued to rise to an alarming extent.”

The Pinkney letter asks for the opportunity of making representations in support of the two new clauses now standing on the Commons order papers. So far, Mr. Pinkney has received formal acknowledgment only of his letter.

The decision of the major circuits to increase seat prices forthwith has created a rare rumpus among independent exhibitors up and down the country. They assert the decision is ill-timed and that the circuits might have waited until Parliament reaches a decision in regard to those new Finance Bill clauses. Significantly, Walter Eckhart’s Star Circuit, operating 112 theatres in the North country, has decided against a price increase. It is pointed out also that the circuit move conflicts with the Chancellor of the Exchequer’s efforts to curb inflationary spending.

Against all that it must be admitted that the circuits are called upon to bear an immense burden of rising operating costs, with no hope of tax remission this year whatever happens to new Finance Bill clauses. It is the fact also that the Chancellor will reap more benefit out of the price increases than anybody else. Out of the 6d. increase no less than 4½d. will require to be paid out in entertainment tax and Eady Levy.

SIX FILM UNIONS
CITE FUTURE POLICY

With singular and unexpected unanimity, but in a cloud-cuckoo manner of daydreaming, the six film unions have contrived to make a joint submission to the Board of Trade in regard to the industry’s future policy.

The unions—the Association of Cinematograph and Allied Technicians, British Actors’ Equity Association, the Electrical Trades Union, the Film Artistes’ Association, the Musicians’ Union and the National Association of Theatrical and Kine Employees—preface their document with the forthright statement that they “place on record their complete lack of confidence in the Board of Trade as judged by its policy today to take any measures to benefit British production.”

“The Board,” the remarkable document continues, “has ignored our approaches on the question of studio space. It has so far been deaf to the appeals for urgency in dealing with the continuance of the British Film Production Fund, a dilatoriness which is already leading to uncertainty and postponements by companies who wish quite properly to plan ahead their production programmes.”

HITS U. S. Industry

The unions then proceed to chastise the American production industry and advocate Governmental measures which would virtually kill the American market here. They urge on the Government a policy which, they claim, would give British films the major portion of screen time in this country “leaving room only for the outstanding films from the rest of the world.”

Says the submission: “The whole present basis of the Quota is wrong. Instead of a Quota of British films there should be a foreign Quota. This is the understanding operating in commercial television. The Quota should be adjusted so that, as in television, the bulk of the programmes are British and a strictly limited remainder is foreign.

“ar
the Government should say that American companies can only take out of Britain a sum equal to the sum British companies can take out of the U. S. . . . Distribution by American companies of films in Britain should only be permitted to the extent that the same companies distribute British films in the U. S. . . . A British film centre should be established in the U. S. and support be given to the establishment of an Anglo-American Film Council.”

The necessity of governmental stimulus and support of the production industry is implicit throughout the document.

Significantly, the unions decline to deal with the question of alleged restrictive practices on their part. The statement says: “We assume the trades unions are not required to answer this question. We therefore reluctantly suppress our impish desire to do so.”

The visionary views expressed in the statement may well disturb Americans. No British Government is likely to accept most of the surprising suggestions; the populace, moreover, would rise in revolt if they were denied Hollywood films.
Hollywood Scene

"CONTROVERSIAL WESTERN"

Esteeamed Editor:

Yesterday at St. George, Utah, the “first controversial Western” went into active production. It is entitled “Run of the Arrow,” and it is being produced and directed by Samuel Fuller from his own screenplay and story. If Western melodrama is to be controversialized, after all its decades of supremacy in the field of escapist entertainment, Samuel Fuller is without doubt the producer-best qualified to do the controversializing.

Producer-director Fuller learned the art of controversy from a past master. He started his professional career as copy boy to the late Arthur Brisbane, editorial chief of the Hearst newspapers and easily the champion controversialist of his era. The boy who was to galvanize the American box office in 1951 with his peculiar “Steel Helmets,” setting a pattern followed closely ever since by producers of war stories, watched the great Brisbane from close by as he propagated controversy after controversy over a chosen topic, nurtured it to full bloom, sustained it during a period, and closed it off when it had served its purpose.

He learned from Brisbane copy he carried daily from typewriter to linotype the penetrating power, the command of interest, the dramatic usefulness of the crisp phrase, the short, simple sentence. These things, and countless others such as a boy learns from a man he idolizes young Master Fuller carried with him through the succession of reporting jobs, writing jobs, wartime fighting jobs and post-war picture-making jobs—as they carried him the while—to yesterday in St. George, Utah.

In his hands, the “first controversial Western” could furnish trade and public with a good deal of talking material, as well as thinking material, and with box office benefits in plenty. (This last has never been further from the Fuller consideration than it was from Brisbane’s.)

The writer, producer and director of “Run of the Arrow” explains, when inquired of, that his story is controversial in connotation, and by direct parallel, unmistakable but not belabored. (Of course it is by no means a challenging of the facts of the Old West of the cow-man and the sheep-man—represented in some thousands of uncontroversial Westerns, although the period, the places and the incidents of the story are of that era.)

The story, its author says, deals with the United States and its people as of the end of the Civil War and some years thereafter, showing, without pointing, that sectional differences which existed then still exist, virtually unchanged, nearly a century later. This is as much as the author believes he should divulge at this point in the production of the picture.

The film, which is for RKO release, is being shot in color, with a cast that includes Rod Steiger, Ralph Meeker, Sarita Montiel, Brian Keith, Jay C. Flippen, H. M. Wynant, Neyle Morrow and Stuart Randall.

William R. Weaver

Postscript: To continue for a moment in the vein of last week’s communication concerning the trend toward specialization in the relationship of personnel to subject, it is of interest that the realism of Tyrone Power’s portrayal of the late Eddy Duchs in “The Eddy Duchs Story,” now playing your Music Hall, owes much to the fact that George Sidney, director of the picture, took music lessons from Duchin and knew by boyhood observation the famed pianist’s every move and mannerism.

W. R. W.

Hollywood Bureau

Four pictures were started and three others were finished to bring a quiet week to an uneventful close with the shooting total at 34.

Universal-International, employing Cinemascope with color by Technicolor, began photographing “Interlude,” in Munich, with June Allyson, Rossano Brazzi, Mari-anne Cook, Keith Andes and Ilka Chase in principal roles. Ross Hunter is the producer, Douglas Sirk the director.

Hal Wallis launched “The Rainmaker,” for Paramount release, which has Burt Lancaster, Katharine Hepburn, Wendell Corey and Lloyd Bridges at top of a cast directed by Joseph Anthony.

Producer Edmund Grainger turned cameras on his standout contribution to the RKO release schedule, “Bundle of Joy,” which co-stars the country’s most popular young couple, Eddie Fisher and Debbie Reynolds, in an opulent production in Eastman color directed by Norman Taurog.

John Agar, Murla English, Touch Connors and Joyce Meadows are among the players in “The Flesh and the Spur,” a Hy Prods production in color for American International release. Charles Lyons and Touch Connors are executive producers, Alex Gordon is producer and Edward L. Cahn is directing.

Completions of the week are “The Oklahoman” and “The Cruel Tower,” Allied Artists, and “The Power and the Prize,” MGM.
Name Marcus President of Wisconsin Unit

ELKHART LAKE, WISC.: Ben Marcus of Milwaukee was elected president of Allied Independent Theatre Owners of Wisconsin at the organization's convention held here last week. Reelected were William Chrisman, vice-president; Edward Johnson, secretary; Oliver Trampe, treasurer; S. J. Goldberg, national director, and Harold Pearson, executive secretary.

In an address to the delegates, Mr. Goldberg discussed the proceedings of the Senate Small Business subcommittee in Washington and said they were "most discouraging to the independent exhibitor. "I get the impres-
sion," he said, "that they don't care what happens to the small exhibitor." He recounted attacks upon exhibitors and charged the press with being unfair to the country's theatre owners.

Jack Kirsch of Allied Theatres of Illinois, also addressed the group. He called for unity among the state's exhibitors in striving for better releases and film rentals and urged the exchange of ideas to the end that grosses may be improved.

Marcus Scores Studios

Mr. Marcus attacked the systems of production, releasing and availability. He said that grosses are at an all-time low and decried the fact that the studios are "no longer in a position to plan product for the whole season." He added the releasing system is too seasonal, saying "you can't run a business on a seasonal basis, getting patrons back only certain times of the year."

He also told exhibitors if they do not approve of arbitration of the price of films, then they should at least agree to arbitrate sales policies on a local level at each exchange center.

Angelo Provinzano, out-going president, urged the members to "get close to their state senators," since the bills coming up are, in many cases, detrimental to the industry. Members elected to the board of directors include John Adler, Russell Leddy, Floyd Albert, Harry Melcher, Don Deaken, Frank Hahn, Martin Holzman, Jerry Dodge and F. J. McWilliams.

At the closing session, delegates urged production and distribution leaders to participate in round table conferences with exhibition in an effort to arrive at solutions of the more pressing industry problems of the day. Such a meeting, the resolution contended, could serve to "conscientiously lay the groundwork for mutual understanding and trust so that the best interests of exhibitors of the nation, as well as of distributors, will be served."

"Thrillarama Adventure" In Houston July 25

The world premiere of "Thrillarama Adventure" will be held at the Metropolitan theatre, Houston, Texas, July 25, it was announced recently by Albert Reynolds, president of Thrillarama. According to officials of the company, it seemed logical that the first motion picture filmed in the new dual camera process should be first unveiled in a leading Texas city, as the process was conceived, developed and financed mainly by Texas showmen. Filmed by R. G. Wolff Productions, Inc., "Thrillarama Adventure" was approximately ten months in the making. Two complete production units traveled over 50,000 miles and filmed approximately 150,000 feet of film. The running time is two hours. Since there has been no prior trade or press screening, the Houston premiere is expected to be attended by many leading theatre exhibitors.

THE WINNERS CIRCLE

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ended June 16 were:

Atlanta: The Animal World (W.B.); The Great Locomotive Chase (B.V.) 2nd week; Hot Blood (Col.); The Man Who Knew Too Much (Par.).

Baltimore: Foreign Intrigue (U.A.); The Man Who Knew Too Much (Par.).

Boston: Littlest Outlaw (B.V.); The Searchers (W.B.); Ugetsu (Harrison).

Buffalo: Gaby (MGM) 3rd week; A Kiss Before Dying (U.A.); The Proud Ones (20th-Fox).

Chicago: Bhowani Junction (MGM) 2nd week; The Great Locomotive Chase (B.V.); Madame Butterfly (S.E.F.) 5th week; Trapeze (U.A.); 25 Paces to Baker Street (20th-Fox) 3rd week.

Cleveland: Atomic Man (A.A.); Safari (Col.); World Without End (A.A.).

Columbus: The Man Who Knew Too Much (Par.); The Man Who Never Was (20th-Fox).

Des Moines: D-Day, The Sixth of June (20th-Fox) 2nd week.

Denver: The Man Who Knew Too Much (Par.) 3rd week; The Return of Don Camillo (I.F.E.) 2nd week; The Searchers (W.B.) 3rd week; While the City Sleeps (RKO).

Detroit: D-Day, The Sixth of June (20th-Fox) 2nd week; Forbidden Planet (MGM) 3rd week; The Man Who Knew Too Much (Par.) 2nd week.

Hartford: Crime in the Streets (A.A.);
D-Day, The Sixth of June (20th-Fox); Killer Is Loose (U.A.); Kiss Before Dying (U.A.); Safari (Col.); Wages of Fear (D.C.A.).


Jacksonville: The Animal World (W.B.);
The Great Locomotive Chase (B.V.); The Man Who Knew Too Much (Par.).

Kansas City: The Ladykillers (Cont.) 5th week; The Searchers (W.B.).

Memphis: The Animal World (W.B.);
Bhowani Junction (MGM) Dual in the Sun (Selsnik) (Reissue); The Man Who Knew Too Much (Par.).

Miami: Bhowani Junction (MGM) 4th week;
The Man Who Knew Too Much (Par.);
Oklahoma! (Magna) 16th week;
The Searchers (W.B.) 3rd week.

Milwaukee: The Catered Affair (MGM).

Minneapolis: The Man Who Knew Too Much (Par.) 4th week; Screaming Eagles (A.A.);
The Searchers (W.B.) 2nd week.

New Orleans: Bhowani Junction (MGM);
The Searchers (W.B.); Song of the South (B.V.) (Reissue); Toy Tiger (U.I.).

Oklahoma City: D-Day, The Sixth of June (20th-Fox); The Man Who Knew Too Much (Par.) 3rd week; Safari (Col.);
The Searchers (W.B.) 3rd week.

Philadelphia: The Man in the Gray Flannel Suit (20th-Fox) 8th week; The Man Who Knew Too Much (Par.) 4th week; Safari (Col.).

Pittsburgh: Foreign Intrigue (U.A.);
The Ladykillers (Cont.) 7th week; Oklahoma! (Magna);
The Searchers (W.B.) 3rd week;
Seven Wonders of the World (SW) 9th week.

Portland: Bhowani Junction (MGM);
The Black Sleep (U.A.); Creeping Unknown (U.A.);
D-Day, The Sixth of June (20th-Fox) 2nd week; Gaby (MGM) 2nd week;
The Searchers (W.B.) 3rd week.

Toronto: Bhowani Junction (MGM);
The Searchers (W.B.) 2nd week;
Simon and Laura (Jaro) 3rd week.

Washington: The Man Who Knew Too Much (Par.) 3rd week;
Picnic (Col.); 17th week;
The Searchers (W.B.) 3rd week.

PARAMOUNT TO VIEW FINAL "WAR" PRINT

A group of Paramount executives will go to London July 5 to see the final VistaVision print of the Ponti-DeLaurentiis production of "War and Peace." It was pointed out that thus far, the only prints which were screened were those without sound or otherwise in rough stages. The first completed print with sound, it is reported, will be ready by July 5, hence the trip abroad.

CANADA THEATRE NET UP

TORONTO: Eastern Theatres, Limited, operators of Canada's largest theatre, the Imperial, Toronto, reported a net profit of $115,616 in 1955, 10.6 per cent higher than the previous year. This represented earnings of $3.61 per share of common stock, compared with $3.27 the year previously.

MOTION PICTURE HERALD, JUNE 23, 1956
Spanish Deal Unsuccessful

MADRID: Efforts of Eric Johnston, president of the Motion Picture Export Association, to effect an agreement which would reopen the Spanish market to American films, have been unsuccessful, he said here Tuesday as, his mission unfulfilled, he left for London.

Spanish government officials persisted in their stand that American companies must agree to distribute one Spanish film in the United States for every four Hollywood films admitted into Spain. The demand and its refusal caused a stoppage of the flow of American films into Spain last August, which Mr. Johnston, with his aides, G. Griffith Johnson, MPEA vice-president, and Charles Baldwin, MPEA Rome representative, sought to resolve last week in protracted talks with the Ministry of Commerce. Despite the failure of the talks Mr. Baldwin is remaining here for further sessions.

The American industry takes the view that Spanish film producers could not deliver enough films capable of standing on their own in the American market and that the Spanish Government’s demands, therefore, would amount to an American subsidization of the Spanish industry, if they were to be accepted.

Lem Jones Resigns As 20th-Fox Shorts Head

Lem Jones, short subjects, newsreel and 16mm sales manager of 20th-Fox, has resigned from the company and is slated to leave July 1, it was announced. He started with the company in March, 1945 as executive assistant to Spyros P. Skouras, president, and was named to head the shorts and newsreel department in 1953. In addition, it was announced by Edward E. Sullivan, publicity director, that Leon Pillot, special events manager, has also been appointed national magazine contact. Mr. Pillot’s duties as special events manager has included handling of national syndicates and promotional tieups.

George Seaton Again Named Academy Head

HOLLYWOOD: George Seaton has been reelected president of the Academy of Motion Picture Arts and Sciences board of governors. Others reelected were: Samuel G. Engel, first vice-president; Fred L. Metzler, second vice-president; John Aalberg, treasurer; Jacob H. Karp, assistant treasurer, and Margaret Herrick, executive director. Named to first terms were Hal Elias, secretary, and Perry Lieber, assistant secretary. At the first such session held by the newly-constituted board, organization was discussed.

MGM Consolidates Two of Its Sales Territories, Omaha and Des Moines

Consolidation of MGM’s Omaha and Des Moines sales territories has been announced by Charles M. Reagan, vice-president and general sales manager of Loew’s, Inc. Branch manager Vincent F. Flynn of these territories will transfer his headquarters from Omaha to Des Moines. G. E. “Jerry” McGlynn, formerly branch manager at Des Moines, recently retired because of poor health. According to Mr. Reagan, sales and booking activities and all clerical work in connection with accounts in the two territories will be conducted at MGM’s office in Des Moines, beginning in the near future. Shipping and inspection of prints for accounts in the Omaha territory will continue at Omaha.

Consolidation of the territories is in the best interests of both the company and its customers, MGM believes. Salesman will continue, as in the past, to call on customers in the Iowa, Nebraska and South Dakota areas comprising the Omaha shipping territory. Exhibitors in this area have done most of their booking with the salesmen or by mail and telephone, few making more than periodic visits to exchange headquarters. Since shipping will continue from Omaha, there will be no change in transportation charges involved. “We believe that the economy of operation which will result from combining our ‘bookkeeping’ functions in one office is as much in the exhibitors’ interest as our own,” Mr. Reagan said.

At the same time Mr. Reagan announced the promotion of Richard L. Huffman from assistant branch manager to branch manager at Charlotte, succeeding the late Jacques C. Reville. At the same time, John H. Allen was promoted from salesmen at Jacksonville to assistant branch manager at Charlotte.

All Paramount Officers Reelected in New York

Barney Balaban, president; Adolph Zukor, chairman of the board, and all other officers of Paramount Pictures Corporation were reelected at a meeting last week, in New York of the company’s board of directors. Other officers reelected were Stanton Griffis, chairman of the executive committee; Y. Frank Freeman, Paul Raibourn, and Louis Phillips, vice-presidents; James H. Richardson, treasurer; Louis A. Novins, secretary; Russell Holman, Arthur Israel Jr., and Jacob H. Karp, assistant secretaries.

Technicolor Name Changed

HOLLYWOOD: Effective at the close of business June 30, the name of Technicolor Motion Picture Corporation will be changed to Technicolor Corporation, it is announced by Dr. Herbert T. Kalmus, president and general manager. Founded in Maine, the company is a wholly-owned subsidiary of Technicolor, Inc.

Samuel Goldwyns Embark For Europe July 5

Samuel Goldwyn and Mrs. Goldwyn will embark for Europe July 5 on a three-month trip during which they will attend the European openings of Mr. Goldwyn’s production, “Guys and Dolls,” released through MGM. The picture will have dual European premieres in Brussels and Antwerp, Belgium, July 20. The Goldwyns will be in Belgium in advance of and during the premieres and then will visit European cities for the general openings over a three-month period. Before sailing on the Queen Mary, Mr. Goldwyn will consult in New York with executives of Loew’s, Inc., on future distribution plans for the picture.

To Construct Drive-in

HARTFORD: Plans for construction of a 600-car capacity drive-in theatre to cost $250,000, have been disclosed in Westport, Conn. by Norman Bialek of the Sampson-Spodick-Bialek Theatres.
Almost the entire industry was sued in New York Federal Court Thursday by the makers of "Salt of the Earth." They claim a boycott, ask an injunction and demand $7,500,000 in damages.

The plaintiffs are Independent Productions Corp. and IPC Distributors, Inc., producer and distributor of the picture. The people and companies against whom they complain range from Loew's, Inc., to General Precision and from Howard Hughes down to John Does. These include 62 companies which produce, process, distribute and exhibit films; two trade associations—the MPAA and AMP, and 16 individuals.

They allege the conspiracy about which they complain derives from the usage of writer Michael Wilson, director Herbert Biberman and producer Paul Jarrico, who were uncooperative with the House Un-American Activities Committee and since then reportedly have been unable to find work in the major studios.

Simon Lazarus of Los Angeles wholly owns Independent Productions Corp.

Franklin Elected Head of New Mexico Association

ALBUQUERQUE: Lloyd Franklin was elected president of the New Mexico Theatre Owners Association at its annual meeting here. Others named to office were Elmo Courtney, secretary-treasurer; Mason C. Greer, chairman of the board, and Ed Tiddwell, Mr. Courtney, Mr. Franklin, Mr. Greer, Louis Gasperin, Tom Murphy, M. O. Rudick, Mrs. S. E. Allen, Jack Brauning, Russell Allen and Russell Hardwick, directors. The association also went on record as favoring one national organization and for amending the consent decree to eliminate competitive bidding and adding franchises, with the sale of all quality product on a sliding scale.

"Moby Dick" Airlift to Ferry Press to Debut

- A luxurious airlift will be the "Moby Dick" ferry service to the New Bedford, Conn., world premiere of the Warner Bros. presentation June 27, it is announced by Warners. The personal plane of W. A. Patterson, president of United Airlines, is being used for the unique airlift, and will bring the press to the occasion, which includes a regatta, a clambake, a whaling "gam," a torchlight parade, a special afternoon parade with 55 floats participating, and the three-theatre opening of the John Huston production of Melville's novel.

Spyros Skouras on Trip To Europe, South Africa

Spyros P. Skouras, president of 20th Century-Fox, left New York this week for a lengthy trip to Europe and South Africa. His first stop was London where he was scheduled to meet with Otto Koe gel, 20th-Fox general counsel. From there, he is slated to go to South Africa to look into the company's newly-acquired properties there. The duration of the trip is said to be from "three to five weeks" with no definite itinerary.

Charles L. Levy has resigned from 20th-Fox to devote himself to his own advertising-publicity agency in New York. He was recently named eastern representative for Bryna Productions.

Richard A. Harper will serve in an executive capacity in the newly-formed television department of Loew's, Inc., under the direction of Charles C. Barry, vice-president.

M. W. "Red" Kennedy has been appointed head of RKO Studio's transportation department.

Fred G. Williams has gone to Honolulu to assume his duties there as president and general manager of Consolidated Amusement Co., Ltd. He had been San Francisco representative for them.

Fred Lida has been named national director of advertising, publicity and exploitation for Artists-Producers Associates.

Robert W. Selig, division manager for Fox Intermountain Theatres, has been elected president of the board of trustees of the University of Denver.

Sylvan Ostreich, New York tax consultant who has been with the Samuel Goldwyn organization for more than 30 years, has been awarded an honorary doctorate at Holy Cross College.

A. L. Lancaster, managing director of the Majestic and Strand theatres and the Starvue Drive-In, Stuttgart, Ark., was recently named aide-de-camp with the rank of colonel on the official military staff of Governor Earl Long of Louisiana.

Raphael Klein, partner in the Mountain drive-in, Hunter, and Hi-Way drive-in, Coxsackie, N. Y., is running on the Democratic ticket as assemblyman for Greene County.

Walter K. Scott, formerly chief of the Motion Picture Services, U. S. Department of Agriculture, has joined Capital Film Laboratories as a special sales representative.

Ettinger Firm In Expansion

Don McElwaine will head the newly organized motion picture publicity, promotion and exploitation department of the Ettinger Company, New York and Los Angeles public relations firm, it was announced this week by the company. Serv- ice from this department will be available from pre-production periods through release for companies operating in the United States and abroad.

Mr. McElwaine, for many years a publicity executive at MGM, has produced films as well as having served as publicity and advertising manager for several major producing companies.

Initial films to be represented by the company will be announced shortly, Margaret Ettinger, president, announced. Associates of the Ettinger Company are maintained in Washington, Chicago, London, Paris, San Francisco and other cities.

Fay Drive Co-Chairman

Edward Fay, Providence theatre owner, has been named general co-chairman with Joe Cronin, Boston Red Sox general manager, of the 1956 Jimmy Fund Drive. Mr. Fay, now 81, has been Rhode Island state chairman of the Children's Cancer Research Foundation since its inception.

"Salt of Earth" Owners Suing On "Boycott"

"Moby Dick" Airlift to Ferry Press to Debut

Spyros Skouras on Trip To Europe, South Africa

Ettinger Firm In Expansion

Fay Drive Co-Chairman
Albany
Stanley Warner manager in Albany, Troy and Utica will participate in "Operation Showmanship" from July 1 through Sept. 30. They listened to addresses by general manager Harry Kalmine and others at a recent meeting in Hartford ...
Harry Lamont supplemented newspaper and radio advertising with a man-on-stilts walkaround for the opening of a mechanized-rides playground at River-side drive-in, Rotterdam Junction. The 62-year-old mother of Sid Sommers, manager of Troy in Troy, died ...
Metro will sneak preview "Somebody Up There Likes Me" at Fabian's Palace July 2.
Visitors included Louis M. Schine, Glover Aviation. Leading exibitors had telegrams from Bob Hope inviting them to a Palace screening of "That Certain Feeling," arranged by branch manager Dan Houlihan.

Atlanta
Tom Lucy, Exhibitors Service Co., and his family are back after a vacation trip to Florida. Nell Middleton, MGM, and her husband, have returned from a fishing trip to south Georgia. Curley Burns, booker at Columbia Pictures, moves up to sales representative.
Margaret Stoves, formerly with Republic Pictures, is now with Benton Bros. Film Express. Catherine Clark, Sam Harrison, and Bertha Fish, Republic Pictures, are back at their desks after vacations.
Marta Cash, United Artists, will marry this month. George Owens, after many years as a theatre owner in Alabama, plans to retire, sell his four theatres.
The Skyway drive-in, Fitzgerald, Ga., had its screen damaged in a storm and was forced to close until a new screen was installed.
The Belmont theatre, Nashville, Tenn., is now operating as an art theatre.
The Palm drive-in, Atmore, Ala., is celebrating its sixth year. John Smith is manager of the 400-car drive-in.

Baltimore
The Roslyn theatre, closed recently, is being torn down to allow for the widening of Howard Street. I. M. Rappaport, Rappaport Theatres, was in New York on business. Allied Motion Picture Theatre Owners of Maryland held a luncheon meeting at the Variety Club. Don Delauney was in from Westminster.
The Hartford theatre has finished with its redecoration in which includes new screens, new carpeting and complete redecoration. Ed Rosenbaum, long-time advance man, has come out of retirement to do special work for "Trapeze." Irving Cantor, Hippodrome manager, arranged a presse party with the B & O RR in a dining car stationed at Camden Station and a screening of "The Great Locomotive Chase." Rodney Collier, Stanley theatre manager, is on vacation... Bill Schnader, Newspost theatre representative, is vacationing in Florida.

Boston
Three permits for new drive-ins have been granted in this area. John G. Abber-ley and Wilbur Edwards of Connecticut are planning to open on Route 44 near Middleboro, Mass. Reuben Grossman of Quincy, Mass., will break ground in nearby Lakeville, Mass. on Route 44. Norman Zalkind and Hyman Lepes will break ground in July for a September opening at Seekonk, Mass. on Route 6. The latter drive-in will accommodate 1,000 cars, and has a 400 foot entrance.
Joseph G. Cohen of Boston will do buying and booking. Incidentally, the above mentioned Mr. Zalkind of Fall River, Mass., made a Founder's Day address recently at his alma mater, Durfee High. He owns the Strand theatre, Fall River. A special gratis showing of "Las Vegas Story" for the graduating class of Wellesley High School was arranged recently by W. Leslie Bandeslev of the Community Playhouse, Wellesley Hills, Mass., and Ben Ros- senwald, resident manager of Metro Show-
doms, who was at two A.M. following a graduating dinner and dance. "The King and I" is set for a Friday, June 29, opening at the Metropoli theatre, Boston. The Boston engagement will be the first in the east after the Roxy, New York, world premiere.

Buffalo
The Buffalo Museum of Science was to devote its entire half-hour TV program Saturday to talk on prehistoric animals known in the Warner Bros. pro-
duction "The Animal World," current at the Center theatre... A possibility that only the theatre section of the Erlanger theatre building will be demolished, while the front section containing stores and offices will remain intact, is now disclosed...
Cash totaling $95 was stolen from the candy counter the other night in Basil's Lafayette. George Simon, assistant manager, reported the robbery to the police... E. J. Wall, Paramount Pictures field representative, was in Buffalo the other day with Pearl Bailey, one of the stars of "That Certain Feeling." Jay Golden, district manager, RKO Theatres, with headquarters in Rochester, is working out a celebration by the RKO Palace in that city on July 18 to mark the 50th anniversary of the opening of the old Bijou Dream... Phil Engle, 27th Cen-
tury-Fox field representative, who headquarters in Boston, has taken over the Buffalos and Albany territories formerly covered by Joe Lebworth. Engle was in Buffalo this week conferring with Arthur Kroll, Charles B. Taylor and Ben Dar-
gush of the local Paramount Theatres organization.

Chicago
Norman Pyle, head of MGM publicity here, was able to take a week for golf between expolotinge sessions for new MGM films scheduled for loop theatres.
Dore Schary is due here just prior to the opening of the Democratic Convention, to take charge of the entertain-
ment features. Mrs. Burton Bishop, wife of MGM's divisional sales manager, underwent surgery last week. Reports indicate that she is progressing nicely. Negotiations have started for the reopen-
ing of the Halfhead. It has been closed for about a year. Columbia publicist Bob Weiner set up another very effective tie-in, this time for "Taddy Duchin Story," due at the Woods theatre in July. The Kleenex people cooperated by having their paper linen napkins imprinted with the film title, and Columbia handled dis-
tribution of a restaurant throughout the city. Movies are on the program for the first time at Ravinia. "I Know Where I'm Going" will open the motion picture program on June 27.

Cleveland
More than 125 industry members have made reservations to attend the farewell testimonial dinner Monday in the Clevel-
dand Hotel, in honor of Morris Lefko who resigned as RKO district manager after 26 years with the company, to join Para-
mount as assistant to Charles Boosberg, handling "Ten Commandments" and "War and Peace." Guests came from New York, including Milton A. Cohen and John Turner of United Artists and Leo Green-
field of Buena Vista, and from Buffalo, Pittsburgh, Cincinnati, Indianapolis and Detroit. Another 26-year film veteran, Bill Lissner, is retiring from the business and he and his wife left by automobile over the weekend to wander through the west and northwest. During his many years in the industry, he was a film salesman in the Buffalo and Cleveland terri-
tories—the last three years with the local Universal-International branch.
Sheldon Schemer, a casualty of the Re-
public Pictures economy move, has been added to the Paramount payroll and is awaiting an assignment. Mrs. Kath-
erine Mack, veteran film inspector for United Artists until her retirement some five years ago, died in St. Vincent's Hos-
pital of a stroke. She was the mother of Hazel Mack, of National Screen Service and of her predecessor, Exhibitors Poster Service.

Columbus
Lou Holleb has installed an 18-hole miniature golf course at the In Town Auto theatre... Manager Robert Boda of the Hartman legitimate theatre will erect a modern illuminated marquee. The

(Continued on following page)
Indianapolis

Irwin Allen, producer of "The Animal World," was here Wednesday for the filming of "Witchcraft." Box 20th-Century-Fox, Wisconsin native Allen, is also producer of "The Time of the其次是","Waxworks." Bob Clark, formerly manager of the Liberty at Muncie, has been named manager of the Sullivan drive-in to succeed Lawrence Lindsey, who resigned. . . . Y & W has closed the Princess at New Castle for the summer. . . . Pete Fortune has disposed of the Tuxedo to James Stanley, who also operates the Hamilton here. . . . Bob Jones prepared a report on "cable" theatre for the June meeting of the Allied Theatre Owners of Indiana board this week. . . . Burdette Peterson, manager of National Theatre Supply, has air-conditioned the offices here. . . . The Variety Club has announced a membership picnic June 30 at Northern Beach. . . . The Crystal at Ligonier, closed since mid-April, has re-opened. Phil Schloss is the manager.

Jacksonville

Local delegate to the national Jaycees convention in Kansas City was George Krevo, manager, Imperial theatre. . . . Stricken ill and confined to a Tampa hospital was Frank Alg, former FST circuit officer. . . . Tommy Coy, FST distribution offices were John Jarvis, IFE salesman; Jimmy Bello and Frank Lowery, Capitol; and Grover Livingston, Warner. . . . Norman Albers, MGM publicist, left for Miami Beach to visit Miss Claudia Johnson. . . . Howell Redlick is the new manager of Talger's Ritz theatre, Winter Haven, replacing Frank Sparrow, who resigned. . . . Tommy Hyde, manager of Talgar houses in Tallahassee, was here for several days. . . . Variety held a successful night barbecue and hillbilly square dance at the Pistol Club. . . . Jack Clem, theatre artist from Miami, visited here with Bill Fegenbush of the FST art shop. . . . Frank Bell, supervisor of FST's west coast theatres, came in for house office conferences. . . . Tom Corbitt of Orlando was executing FST newspaper ads while Edith Smith vacationed.

Kansas City

Officials of the Stanley Warner Cinerama Corporation who came to Kansas City for the June 14 premiere of Cinerama at the Missouri theatre included Lester B. Isaac, director of advertising and publicity; H. M. Kalmine, vice-president and general manager, and B. G. Krauze, vice-president. . . . As a Father's Day promotion, the Crest and Riverview drive-ins gave cigars to the first 400 fathers at the box office. . . . The Palace, located at 14th and Hilltop drive-in at Marysville, Kan., formerly owned by Liberty Theatre Co. and now operated by Fox-Midwest, are in the hands of a receiver. The courts appointed R. L. Helvering to operate them temporarily. . . . Hollywood theatre, Leavenworth, Kan., is offering free passes to patrons holding tickets ending in the number "40th" in a white gloves-appreciation promotion. . . . Death came to Lawrence H. Brueningger, who retired in March as city manager for Fox Midwest in Topeka, Kan. He had been a Topeka theatre owner and manager for 33 years.

Continued on opposite page
Los Angeles

Manny Feldstein, of the Dietrich and Feldstein Theatres, was in Cedars of Lebanon Hospital for a check-up. Tom Charack, of Pacific Drive-In Theatres, was off to Honolulu for a business and pleasure trip. In from Manhattan to attend the charity premiere of "Trapaeze," were Universal International salesman Earl Heinenman, sales chief Jim Velde, and Al Fitter, western sales manager. Dick McKay of the Pacific Drive-In Theatres, was off for a vacation in Yosemite. Hugh Braly of the Park was Bob Kronenberg of Manhattan Films, who stopped off in Salt Lake City, Seattle and Denver on his way from the East.

Memphis

Memphis theatre owners are counting the spring slump in attendance with bargain nights, family nights and cuts in children's admissions. Malco's suburban circuit—Crosstown, Linden Circle and Memphis—have cut the prices for children under 12 to 10 cents. Twenty cents had been the regular admission for children. The Rosemary, in the Clanciolo chain, has a 50-cent admission for children 10 cents. Hollywood has same rates for bargain nights. Madison charges 10 cents for children. Linden Circle tried a family night with a mother, father and two children all being admitted for 50 cents. Mississippi's Supreme Court ruled this week that the 1954 state law permitting movies to show different circuits simultaneously was constitutional. The court has 9 P.M. and midnight on Sundays repealed local option laws in all cities and counties which prohibited any Sunday movies. The case was won by Magnolia Theatre, which operates the western, which is in the Memphis trade territory—where the city tried to prohibit Sunday movies under a local law.

Miami

FST's Harry Botwick was host at the Sheridan theatre recently for an invitational showing of "The Miracle of Todd-AO," the new quarter-hour film which includes a roller coaster sequence. News columnist Herb Rau reported the super-wide curved screen made it almost as real as an actual ride. The Cloughton circuit announces construction of the Hollywood theatre, a 1,000-seat house which will start serving first run films to Hollywood residents come November. MGM's Florida exploiter Norman Levinson was due to join the ranks of the benefactors of the film. Mitchell Wolfson will again be holding the reins as president of the University of Miami Symphony Club, to which executive spot he was named for the third term. The wife of WTVJ's announcer Lee Taylor gave birth to twin girls recently. WTVJ is again cooperating with the University of Miami for a series of four concentrated summer courses on television and motion pictures.

Milwaukee

It wasn't easy for Allied members to leave Schwartz Hotel on Elkhart Lake after the convention here this past week. Everyone was relaxed, and agreed it was the best convention yet. Pat Malia, Manley, Inc. was distressed upon arriving at the Wisconsin Allied convention last Tuesday. Being there, he learned that the going into Plymouth and Sheboygan failed to solve the mystery as to what happened to the popcorn machine. A new face at the Allied sessions was Mrs. Lydia Ratzow who owns and operates the Violet theatre here. John Adler's Reda theatre in Marshfield is being converted into a store for the Three Sisters. A long term contract has been signed. Also to receive a new theatre is Niles, Para- iowa, were Mrs. and Mr. Charles Niles. Golfing awards at the Allied convention were awarded at the banquet. Higgest score of 72 was won by Jim Geszki, Airway theatre, Milwaukee. Europe-bound in the very near future are the Russell Leddys of Green Bay and Ben Berger.

Minneapolis

The town board of suburban Eden Prairie reversed an earlier decision and approved rezoning of land for the Flying Cloud drive-in being promoted by Otto Kobs. Kobs also operated the Oxboro theatre in suburban Oxboro. Stars Arlene Dahl and Fernando Lamas were in to help promote the sales of government savings bonds. The new Cinerama production, "Seven Wonders of the World," has been set to open at the Century theatre August 7, according to Philip R. Jasen, managing director of the theatre. Program "Hawaii" is in its 47th week here. Larry Bigelow is the new apprentice booker at Columbia replacing Jim Simonsen, who was named assistant shipper. Dick Kollinson, at Columbia, vacationed on the north shore of Lake Superior. Conclusions to J. T. McBride, branch manager of Paramount, whose brother, James, passed away in St. Louis. New on the row are Donna Konial, box office clerk at MGM, and Kathryn Gordon, booking stagener at Paramount. M. A. Levy, 20th-Fox midwest district manager, has been making a tour of branches in his district.

New Orleans

George Edward's Ritz, Hattiesburg, Miss., is now equipped with a new wide screen and LeRonnegen lens Raymold Gremilion of Southeastern handled the sale and installation. Mrs. Sue Jones slated June 29 for reopening of Hill Top, Clinton, Miss., which was closed since the flood of January 3. Carl Cudia, assistant manager at the RKO Orpheum, is off on his annual pleasure jaunt. It is reported that George S. Owen, proprietor of the Indoor Royal, the Dixieland and Midway drive-ins, Opelousas, is retiring from the theatre business and has advertised the four theatres for sale. Henry Glover, assistant shipper at RKO and wife Ruth, inspected at Stevens Pictures, are on vacation leave. Patsy Brown, Stevens' Pictures secretary, is back at her desk after vacations. The Palm's drive-in, Atmore, Ala., at the Country Theatre held a dual celebration recently—National Drive-In Theatre Week and the beginning of its sixth year of operation. John H. Smith is the manager. He also holds the reins of the town's indoor Strand.

Philadelphia

Exhibitors Abraham M. Ellis, William Goldman and Leo Posel, also Variety Club's former chief bookers Jack Beresin and Victor H. Breslow, are among those serving on the Sponsors Committee for the Yeshiva University testimonial dinner held this week. Variety Club, Tent 13, is sponsoring the testimonial dinner to be held in honor of Howard Minsky, Paramount midwest regional manager, at the Belvue-Stratford Hotel June 25, on his moving his office to Pittsburgh, Pa. The huge pipe organ in the Astor, Reading, which was damaged, will be repaired by William Goldman, head of the William Goldman Theatres chain, is being rebuilt and re-tuned and to be returned to use. The 1,000-seat Penypak, key neighborhod house here which was reconstructed in 1940 at a cost of $100,000, and equipped with a complete stage for shows, is being offered up at an absolute auction July 19. The Laureldale, Pa., Civic Association has announced plans this week to purchase the Laureldale in that community for $15,000 and to convert it into a community center. The house was last operated by Edward Levy and Andrew J. Dzurovich. Frank Damis, assistant to the vice-president at Stanley Warner Theatres, and general manager Harry M. Kalmine, were in town visiting with the circuit and with Howard Minsky, Paramount's partner in the theatre. The Columbia theatre will be the scene of a baseball game between the Phillies and Chicago.

Pittsburgh

The Penn has set "Johnny Concho" to follow "Trapaeze." The Stanley held over "The Searchers" for a third week, the first movie to achieve that feat in many months. "Oklahoma" opened big in the Nixon, will go to Shirley Jones who came home for the occasion. Leonard Mendelowitz, SunTelegraph critic, off for a week's vacation in New York and then to New Bedford, Mass, for the "Moby Dick" premiere. "Song of the South" re-issue finally got a date at the Stanley after several postponements. It will be followed by a dual bill, "Animal World" and "My Life." Also set for this house are "Santiago," "Great Locomotive Chase" and "Moby Dick." The Squirrel Hill art house has set "Citizen Kane" for a July re-issue, to be followed by "Lovers and Lollipops." Playhouse actress Janice Norris, a double for Marisol.
Portland

Lon Chaney, Bela Lugosi, John Carra-
dine, and Tor Johnson were in town for
one day to promote "The Black Sleep." Dick
Newton, manager of the Paramount theatre,
reported a terrific gross with this film
titled "The Creeping Un-
known." . . . Broadway theatre manager
Heinz Rieser will show "The Oregon Trail,"
filmed by Encyclopaedia Britannica,
to the National Teachers Conclave here
the first week in July. . . . Gunner Gud-
derson has filmed 26 amateur fights and
will sell them to Harscope productions
in Hollywood for TV use. . . . Allan Ries-
er, director, and Allan Croslan, assistant
director, are at Mt. Hood taking back-
ground shots for "The Day They Gave
Babes Away." . . . Hal H. Paff, owner
of the 21st Ave. theatre, admitted ads
free when accompanied by a kid on
Father's Day. . . . Paramount theatre man-
ger Dick Newton had clowns march in
the Rose Festival plugging "Trapeze" . . .

Providence

Primarily because of the previous
week's inclement weather, and lull in
business, any appreciable activity at the box office, this week saw
several hold-overs. "Doctor At Sea" held
at the Avon Cinema, while "The Man
Who Knew Too Much" ran for a second
week at the Strand, as did "The Search-
ers" at the Majestic. . . . Thieves who ap-
parently hid in the Elmwood theatre,
neighborhood house in the Elmwood sec-
tion, after the usual closing time, recently
stole about $100 from a cigarette vending
machine in the lobby, and ransacked the
office, according to William McTieren,
former local motion picture inspector, and
now manager of the house. . . . Patrons at
E. M. Loew's Providence drive-in were
recently treated to a stage show and radio
broadcast simultaneously. Gil Conti and his
Record Review company made personal
appearances on the stage at the
drive-in to do their regular broadcast
which is a prime feature of station WPAW.
. . . Henry Morgan, screen and TV com-
dian, has been signed by producers Spof-
ford Beadle and Michael Howard of the
Casino, Newport, to star in the opening
play of the 1956 season, the comedy "The Seven Year Itch." . . . State and city digni-
taries, theatre men, and delegates from all the state civic clubs, the
Town Criers, Kiwanis and Rotary,
at tended the funeral of Mrs. Mabel Fay
Clarke, sister of Edward M. Fay, dean of New York showmen; and mother of
Albert J. Clarke, former Majestic man-
ger.

St. Louis

A dance concert was given at the Elec-
tric theatre in St. Joseph, Mo., recently
by the pupils of Paul Chambers and Clif-
ford Kirwan. . . . Lawrence H. Breuning,
65, theatre owner and manager at Topeka,
Kan., for more than 33 years, died re-
cently at his home in that city. He had
retired last March as manager of the
Topeka Fox theatres. He remained active in
the theatre business, however, and
was president of Chief Drive-In Theatre, Inc. . . . Orris Collins, owner of the the-
etres at Paragould, Ark., recently was
elected vice-president of the Independent
Theatre Owners of Arkansas. . . . The
Lindina theatre, the only one in Edina,
Mn., which had been operated since 1942
by the Pirrie Circuit, has been closed. The
Lindina was built in 1932 by the late C.
B. Linville. . . . The Rialto Theatre at
Adel, Ia., recently was destroyed by fire
and Oliver Doop, the owner, placed his
loss at $100,000.

Toronto

The local Kinema Club of Simcoe held
a movie night when Morley McPhee, of
the Strand, invited the members of the
city to be guests of his theatre. Arch H.
Jolley, president of the Motion Picture
Theatres Association of Ontario
addressed the dinner-meeting beforehand.
. . . Reported sale of Batten Films to
Julian B. Beadle, Ralph L. Zegers, and Don
Roffman and Foster returning to
their old name, Meridian Films, and the
Batten firm still on the sale block. . . .
Harry Coleman has sold Coleman Electric,
Toronto, to Robert Wood, president of
Woodham Theatre Supply Co., Ltd.,
national theatre supply firm. Operat-
ing in Ontario only, Coleman Electric,
organized in 1914, was the oldest supply
house in Canada. The stock has been re-
moved from the building which housed it
on Dundas Square, Toronto, and the name
will vanish. GTS, a subsidiary of Famous
Players Canadian Corp., also acquired the
goodwill, said Coleman, who isn’t getting
out of the business. . . . The seventh an-
ual 16mm film festival of the Regina
Film Council is scheduled to take place
October 17-19 Mrs. D.H.O. Woodham
has been named chairman of the Festival
Committee. The 1956 edition of the film
festival will also include films from other
countries.

Washington

Nathan D. Golden, director of the mo-
tion picture, scientific and photographic
products division, Department of Com-
merce, has again been named international
chairman of Variety Clubs Inter-
national, by new international chief bark-
er John Rowley. . . . The Variety Club
golf tournament and dinner dance will be
held this year at the Woodmont Country
Club in Recifeville, Md., October 5. Sam
Galanty, George Crouch and Albert Le-
Witt will be co-chairmen of the affair. . . .
Fred McMillan, managing director of the
Warner Cinemarana theatre, has a new as-
istant, Harold Smithson, formerly with Loew’s. . . . Fred Kogod, K-B theatre
head, has been elected president of the
Adas Israel Congregation. . . . Henry R.
Wall, 34, New York theatrical agent, died
June 11. He was at one time assistant to
Frank La Falce, director of advertising and
publicity for Warner Bros. Theatres in
Washington. . . . Newest members ap-
proved by the Variety Club board of
the governors for associate membership are:
Maurice Fitzgan, owner of the Fitzgan
Realty Co., Louis B. Chedec, merchant-
men, and Max Kampelman, attorney.

De Laurentiis, Cinerama Deal
Is Discussed

Negotiations are under way currently
between Dino De Laurentiis and Cinerama
Productions, Inc., whereby the Italian pro-
ducer would make a number of feature
films "with story lines" at his Rome stu-
dios during the next few years in the
Cinerama process and in standard ver-
sions, possibly in CinemaScope, it was
reported this week.

The first picture to be made under such
an agreement, it was said, would be a
remake of "The Adventures of Marco
Polo," with Ernest Hemingway writing the
screenplay.

Mr. De Laurentiis and Cinerama Produc-
tions would be equal partners in the pic-
tures produced, it was said, and the deal
would also provide for each picture to be
shown on a "roadshow" basis in 40 the-
atres throughout the world equipped to
show Cinerama product. In addition, a
minimum profit for each film would be
assured the producer.

An official of Stanley Warner Corp.,
which has the exclusive global exhibition
rights to all Cinerama product, said nego-
tiations are always being conducted for
more product. He said he didn’t know if a
deal was in the works with the Italian pro-
ducer, pointing out that Nat Lapkin, vice-
president of Stanley Warner and Cinerama
Productions, handles all production talks
for the company.

Allied Artists Signs New
Distribution Agreement

Allied Artists International Corporation
and Leo Lax Films of Paris, France, have
signed an agreement for the distribution
of Allied Artists’ product in Continental
France and French North Africa, it is an-
nounced by Norton V. Ritchey, president
of Allied Artists International, and Leo
Lax, president of Lax Films. The recipro-
cal arrangement provides for the distribu-
tion in the U. S. of French films, controlled
by the Lax organization, by Stratford
Pictures Corporation, subsidiary of Allied
Artists Pictures Corporation, parent com-
pany of Allied Artists International.

"Locomotive Chase" Opens
In New York June 26

The New York premiere of Walt Disney’s
newest feature film, “The Great Loco-
otive Chase,” will take place at the May-
fair theatre, Broadway, Tuesday, June 26,
it was announced by Leo F. Samuels, pres-
dent and general sales manager of Buena
Vista, distributors of Disney productions.
The picture is in CinemaScope.
FAMILY OR MONTHLY TICKETS — a Solution?

"THE KING AND--YOU"

Coming up, for the delight of good showmen and their audiences, is the bright and brilliant 20th Century-Fox production of "The King and I"—in CinemaScope 55, with DeLuxes Color, and your richest entertainment experience, in anticipation.

With all the skill of Rogers and Hammerstein, who have given you "Carrousel" and "Oklahoma!" this year, with all the acting talent of Deborah Kerr and Yul Brynner, in roles that have made Broadway history, with all the professional qualities of half-a-hundred theatrical technicians—here is a picture that has literally been "made to order" to recapture our lost audience. It will be a source of pleasure and satisfaction to every member of this Round Table, and to those whom you call your loyal patrons of the movies.

Based on a great book, produced once before in our old techniques, it is now superb, beyond all praise from this corner. You must carry the ball from here—to properly sell a motion picture which has so much that it defies description. You have never seen such color, such charm, such sheer delight, on the big movie screen which is our stronghold of defense.

Ticket books are a great institution, not as much appreciated here as in Canada, where Famous Players sell millions of admissions annually through the sale of coupon books. It is a substantial backlog of prepaid admissions, with the cash in the bank in advance, and no problem of credit or collection, whatever. Ticket books give more admissions for less money, and also pay a commission to the seller.

EFFECTIVE next week, in the Round Table, we will print one list of contenders for each quarter. This list, to run in the issue of June 30th, will contain all the finalists for the second quarter of 1956. Thus, we will avoid some repetition and duplication which have occurred in the past, and will save our valuable space for more news in these columns.

Under the new arrangement, there will be approximately 104 contenders listed in each quarter. This will be a third or less of all of those who submit material, but these have a chance to win in the judging. Others will be handled for "news" of their showmanship and discussion in the Round Table. Of the contenders listed, two top winners in large and small situations, and one from overseas, will be chosen by the judges, as well as seven Scroll of Honor winners and approximately 44 citation winners, as has been our practice. We solicit quality, rather than quantity, and wish more could qualify as finalists.

CHILDREN in Norwich, Conn., will be admitted free, if under 12 years of age and accompanied by their paying parents. The three theatres, Stanley Warner's Palace, Lord's Midtown and Norwich theatres, will apply the policy at evening shows, seven days a week. This is no more than defensive tactics, since 4500 drive-in theatres have been doing exactly the same thing for years past.

Apparently, this policy will not disturb the highly successful Saturday morning children's shows, which are increasingly subject to sponsorship by friendly merchants, and the entire house "sold out" on a rental basis. Many circuits are making this a very profitable feature, and it happens at an hour when drive-ins are unable to compete. Also, Mr. Sindlinger says, we are raising a new generation who are getting completely out of the habit of paying—for television or the movies. We better think that one over, very seriously, because it sounds quite convincing in this editorial corner.

—Walter Brooks
Famed circus clown Felix Adler is interviewed by Dave Garroway from the lobby of the Capitol theatre in New York, at the premiere of "Trapeze".

Youngsters were attracted by a clown who distributed some of 100,000 balloons, tipping small-fry to the circus atmosphere of the Hecht-Lancaster picture at the Capitol.

The Circus Comes To Your Theatre

Denise Darcel, and her sister, are greeted by a clown bearing bouquets, in the circus-style opening at the Capitol.

Circus hoopla, featuring clowns, ring-master, and the flavor of tanbark, sold "Trapeze" as big-top excitement to thousands crowding police barriers at the premiere.

Director Sir Carol Reed, with Roger H. Lewis, UA's national director of advertising, publicity and exploitation, and Joseph Gould, advertising manager, look over proof of the cross-country campaign for "Trapeze".

Harry Greenman, managing director of the Capitol, stressed the circus in all advance display for "Trapeze".
Showmen in Action

No one does a better job of newspaper relations than Ernie Emerling, with his direct-mail approach to the fraternity in appreciation for their cooperation. We've said that before, and now we can say it again, for in the mail comes a special portfolio with the headline, "So You're Going On Vacation." Aimed at the working press, it supplies a bundle of "guest columns" and other emergency copy which can be left on the hook, while the newsboys enjoy their time off. It's inspired, because Ernie speaks the language, and knows the habits, of newspaper guys and dolls. Something similar may be inspired in your town, if you put your mind to it and get up some copy to fill in while they rest and play. Some members of the Round Table have done guest columns over their own signatures, and with great success. Notably, Sonny Shepherd, of Wo- metco, and others here and yon.

Richard DeBow, formerly manager of Trans-Lux 86th St. theatre in New York, has been appointed to the socially suburban Hastings theatre, at Hastings-on-Hudson, and is very happy on his new job. Dick is one of our Round Table friends who have found a membership here to be valuable in making new connections. He says business has already picked up, which is a satisfaction.

Nyman Kessler, manager of Stanley Warner's DeWitt theatre, Bayonne, N. J., says "Showmanship is synonymous with us at this theatre, without a letup"—and with that we'll agree. Nyman was a runner-up in the recent Quigley Grand Award finals.

Two Connecticut managers who brought in extra entertainment to focus attention on their newly opened kiddie playground facilities are Charlie Lane of the Summit Drive-In, Branford and John Silverwatch of the Hartford Drive-In, Newington. The former had a cowboy entertainer and the latter had "Brownie," the clown entertain the youngsters, with town officials participating in ribbon-cutting ceremony on opening night.

Charles Gaudino, manager of Loew's Poli theatre, Springfield, Mass., had newspaper picture of aspirants to the "Miss Springfield of 1956" contest which is sponsored by the Junior Chamber of Commerce and will be staged June 22.

Mayor Robert J. Wagner purchased the first ticket for the gala PAL benefit premiere of "The King and I," opening at the Roxy theatre on June 20. A boy and girl member of PAL joined in handing the Mayor the huge blow-up ticket for the Twentieth Century Fox spectacle.

Eugene Pleshette, managing director of the Brooklyn Paramount theatre, is presented with a plaque by Mildred Wisenfield, director and founder of the National Council to Combat Blindness, and little Stevie Michaelson assists in the cause of eye research. Mr. Pleshette staged the "Lights on" show recently to raise funds for the organization.

Ken Finlay, with Dorothy—and little Dorothy, have picked up bag-and-baggage and moved from Newburgh, N. Y. to take over at the Fond du Lac theatre, Fond du Lac, Wisconsin, for Alliance Theatres. Ken is the one who created such fine publicity as a new parent that he attracted attention in the Round Table and throughout the trade, with even Cecil B. DeMille applauding.

Mr. Peganus, general manager of the circuit, which operates 92 theatres, was so pleased with Ken's "promotion" that he called up from Chicago, and offered him the chance to manage one of their finer houses, in Fond du Lac. He liked the whole idea so well that he invited the family to spend the weekend in Chicago en route, to visit the home office, and even made a hotel reservation — including a crib for the tot. Ken reported on the job in Fond du Lac on June 18th and we wish him the best of luck, and more promotions as successful as this one.

John A. Waggon, who is obviously a showman, writes from Toledo, Ohio, to say that he will offer color and cut-out comic books for drive-in and conventional theatres, to be advertised in the Herald, and while we have a sample book, which looks attractive, there's no other information, so we'll have to wait to learn the details. Looks like a profitable item for the children's trade, and could be sponsored by a back-page advertiser.

Nice letter from Larry Graburn, that we're happy to get. You'll remember him, in the Round Table, as advertising and publicity manager for Odeon Theatres (Canada) and he left to join Columbia Pictures Studio, in January, 1954. Now, he reports from Walt Disney Productions, Burbank, California. Larry had his sights raised for a better job, and we think, he's gotten it, with all the joy of California besides. Horace Greeley said it!

Murray Spector, manager of Stanley Warner's Central theatre, Jersey City, was honored with a plaque from the Women's Group of the Yeshiva of Hudson County, in herald of his efforts in behalf of their activities. His name has been inscribed at the Yeshiva, on a "Torah" Leaf of the Tree of Life, and this fact is stated on the plaque.

Sid Kleper, manager of the College theatre, New Haven, Conn., was presented with Indian headgear and made a member of the Sachem of the local Red Men tribe—and the newspaper ran the picture.

Bill MacGrath, manager of the Stanley Warner State theatre, Manchester, Conn., had an unexpected break when the Hartford Times ran a front-page picture of the Manchester high school graduating class filing into the theatre for commencement exercises and pointed out that the marquee ad for "The Searchers" was in keeping with the class motto of "Look to the Future."

John J. Link, concession manager and publicity director for the Crescent circuit, with headquarters at Nashville, is highly pleased with the success of "B-Day" featuring special prices for adults and children in all of their theatres and drive-ins, with concession sales booming. The Tennessee, largest theatre, drew three times as many as a comparative Wednesday, and the Skyway Drive-In had twice its usual Wednesday night crowd.

National Screen promises "cool cash" from "hot summer promotions" in their special bulletin accenting accessories for the summer shows. Cool trailers, patron-pleasing promotions, community tie-ins and shopping stunts are among the extra exploitation ideas.

Charlie Doctor addressed his direct mail campaign on "Wee Geordie!" at the Capitol theatre in Vancouver, as "From One Scot to Another"—with names furnished by the Caledonian Society. He used caricature ads in the newspapers, and Duncan Chocolates practically took over the concession counter with cooperative stunts.

The largest saturation radio advertising campaign in the industry's history will be inaugurated by 20th Century-Fox with more than 1,100 spot announcements to herald the coming of "The King and I" to the Roxy theatre, June 28th.
SMALL TOWN THEATRE HELPS LOCAL TALENT

Ulderick S. Allaire, owner and manager of the Victoria theatre, Victoriaville, Quebec, Canada, is no stranger to this Round Table. We've known Dick, and written about him before, in these pages. His town is midway between Montreal and Quebec, but closer to Three Rivers, and the language is more French than English, with most of the town's 15,000 population needing super-imposed titles for English films. And Dick has been just the man to be most popular, and civic-minded, in his town.

He is a member of Canadian Motion Picture Pioneers, and bought this theatre in 1932, only to have it destroyed by fire in 1950. So, he rebuilt it as a modern house, with 750 seats, with all of our new techniques added as they came along. He has CinemaScope, and also an electric organ, concert piano, TV lounge, restaurant and spacious stage. Dick is a composer, himself, and music is his forte. He encourages his audience to take part in all manner of local attractions, and brings them the best of everything. He is active in radio and has taken his talent to Montreal for recitals over CKAC. He founded his own music firm, and edited an 180-page book of French Canada's folklore songs. He has published his own compositions in various fields.

You can readily understand the pleasure his neighbors and friends have in appearing on stage in his many productions. The theatre is his home—and can see all, hear all from a special window which shows the screen and stage from his living room, upstairs. The theatre is larger than it looks in the attached photo, for the entrance is at right and through a comfortable lobby area in natural stone. He is active in religious affairs, a member of the Knights of Columbus and the Society of Bon Parler Francus. He has played his own compositions with the U. S. Army and Navy bands, the Grenadier Guards and the Garde Republique, of Paris, France. He is the conductor of Victoriaville's Civic Orchestra, who hold their concerts on stage, and he frequently puts on an operetta, with local talent. It is because of his keen interest and fine adaptability with local talent that we think he deserves our applause at this meeting. We wish there were many more who would have the necessary push in promoting stage events for their communities.

Crescent Circuit Has Accessories for Plan

The interesting “Go to the Movies” campaign which was credited to Crescent Amusement Company, of Nashville, on page 16 of The HERALD for June 16, is supported by adequate accessories and we have samples at hand. John J. Link, the circuit’s publicity director, may be addressed at 415 Church St., Nashville, and will be willing to provide promotional material, including billboard signs, bumper strips, lobby pennants, doorway decals, restaurant menu cards, an assortment of mats and a trailer, in a package deal. All Tennessee theatre owners had a look at the campaign at their meeting held on June 14th.

Manager Finds Big Game for "Safari"

Manager Robert Whelan of the RKO Orpheum in Minneapolis developed several fine local tieups for his engagement of Columbia's "Safari." He managed to work up two fine displays of wild animal heads and skins. One came from the local travel bureau and was displayed in their window, the second came from a local big-game enthusiast. This display was used first at the theatre, then moved to a local TV studio for use in a show plugging the film. Whelan also got extra exploitation by hooking up with the local Pontiac dealer. Pontiac features a "Safari" station wagon and what could make a more natural tie-up?

Steve Allen Sends Scroll As an Entry

Steve Allen, manager of the Odeon theatre, Haney, B. C., sends us a scroll, as a switch, only this unrolls and unrolls all the way across this desk and over and around our assorted piles of mail, which are numbered from one to five. Thus, it's hard to classify a rolling scroll, which may gather no moss.

His campaign on the British film, "Value for the Money" was a quick cue for cooperative advertising from the Super-Valu Stores, where they obviously have it. The Haney Gazette plays up the deal, and also carries a news story on the front page, that Frank Fisher, of Odeon head office in Toronto, was a business visitor. Steve can send tear-sheets which will probably earn another scroll from his circuit's managing director. There was also a news picture. The second cooperative page, in the same issue, had splendid full-length pictures of Diana Dors, which certainly sold "Value for the Money." In addition, the stores sponsored a $200 food giveaway, and the chain's supervisor wrote a letter of praise for the deal.

For Mother's Day, Steve had another wonderful newspaper tieup, with a double-page of cooperative advertising, sponsored by 21 local merchants and the Gazette. He had a contest for the oldest grandmother, and the response was amazing. The winner, a lovely lady of 93 years, has nine children, twenty-two grandchildren, thirty-two great-grandchildren, and three great-great-grandchildren, which is a proper way to celebrate Mother's Day. Steve's regular folder program is entirely paid for by cooperative advertisers.

Skouras Contenders

Skouras Theatres in New York are active contenders for the Quigley Awards, and have made their entries for the second quarter which ends June 30th. Spyros S. Skouras, president of the circuit, encourages his managers to compete.
Selling Approach

TRAPEZE—Hecht-Lancaster; United Artists. CinemaScope, in color by DeLuxe. Burt Lancaster, Tony Curtis, Gina Lollobrigida, in a story that rings true, of circus life and love, hate and passion, risks and rewards. The wonder show of the world—it happens there in midair—high, high, above them all! Backed with a fabulous $2,000,000 advertising and publicity campaign, which is pre-selling the picture through every situation. Including the 2nd annual "Exquisite Form" contest, with $5,000 in prize money for theatre managers who participate. And thousands of dollars in prizes for the public to win locally. Give it the biggest and brassiest exploitation hoopla your town has ever seen. 24-sheet and all posters have that circus pose of the three stars in midair. You can do wonders with it. Also available, a two-color newspaper ad mat, and many others, in spectacular display, including the one that runs between two newspaper pages, with the flying stars, available in one or two colors, tabloid or full size pages. All newspaper ad mats are exciting, and there are many styles. The special campaign mat, for 55c, gives you an assortment for small theatres. Two-color tabloid-size herald from Cato Show Print provides that circus flash. 36,000 Norge dealers are ready to cooperate in putting on a circus of their own for your promotion. Street ballyhoo, contests and circus stunts will pay off. Circus novelties, clown masks, etc. are offered in the pressbook for your use. Flags, banners, specialties for lobby display will sell that "big top" look. The three top stars, in this picture, will top their own records.

QUINCANNON, FRONTIER SCOUT—United Artists. Color by DeLuxe. Tony Martin—you’ve never seen him like this! Rough, reckless, rampaging, as the man whose guns and courage saved the Bozeman Trail! It’s a bad title, but it may be good casting, at that. And it will give Tony Martin a different opportunity to charm your patrons, for he also sings. No poster larger than the 3-sheet, but the herald from Cato Show Print will key your campaign. It tells Tony Martin, the new he-man, in action, and a local merchant can buy the back page as cooperative advertising. A special "talent scout" contest sponsored by Merit Clothing Co., offers a separate campaign kit for showmen, and prizes to be awarded nationally and locally, for the "best dressed man" who is most likely to succeed in pictures. Tony Martin Fan Clubs have been alerted to look for "The Frontier Scout" as their big surprise on the screen. Newspaper ad mats follow the advertising style of the herald, and the composite mat, selling for 35c is complete for small theatres, with an assortment that will give you a wide choice of material at the lowest cost.

THE CATERED AFFAIR—MGM. Starring Bette Davis, Ernest Borgnine, Debbie Reynolds and Barry Fitzgerald. "When you’re in love, nothing else matters." Not since "Father of the Bride" has there been such a delightful story. "Family Hold Back—How To Encourage Young Romance!" They prefer to be alone; give them privacy; don’t frighten him; be patient with her—see the happy ending in "The Catered Affair!" Weddings Are Fun—as you’ll find out, in this wonderful slice of life. 24-sheet and all posters have fine portrait heads of the attractive stars. Two-color herald from Cato Show Print keys the campaign. Buy the herald blank and sell the back page to a cooperative advertiser. June is the month for weddings, and all summer, the time for Saturday night dates. This is a picture for everybody, the blushingly bride, the hard-to-get bachelor, the newlywed and the never-wed. Newspaper ad mats are fine, and the composite mat has everything for the small theatre, all for 35c at National Screen. Lots of tieups possible in this picture of "The Catered Affair!"—which sells itself as an idea for sponsorship. A special page of drive-in promotion in this MGM pressbook, and two new Debbie Reynolds books are featured in the five-and-dime stores. Serve this in style.

THE MAVERICK QUEEN—Republic Pictures. Naturama, in TrueColor, the first to be filmed in this new miracle of the screen. Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy, in a story of a woman with powerful passions—and a passion for power! There was something about her, since she was sixteen, that attracted men, to ‘the Maverick Queen.” Out of the eye-stunning wonderland of Wyoming’s wilderness—the most dangerous woman the West had ever seen! Posters place the star in character pose for your lobby and marquee display. Newspaper ad mats in good variety for size and shape, follow that same style. Composite mat at National Screen combines six ad mats for the price of one, a bargain for small theatres. Joni James sings the title song as a music tieup via MGM Records. And, by the way, they call “Naturama”—the "Poor Man’s Cinerama."

Better Refrigeration Merchandising

...Timely news supplementing the special monthly department covering all phases of refreshment service.

New Cooling System for Cole Drink Dispensers

The Cole Products Corporation, Chicago, has announced redesigning and improvements in its line of automatic cup drink dispensers to include "Frigid Heart" cooling, which is described as a sealed system devised by the company’s engineers which they claim will produce cold drinks instantly "under all conditions regardless of volume." The company’s line of "Cole-Spa Special" dispensers includes models for 1, 3 and 4 drinks. In addition to the new cooling system, the "Spa" machines now have a hammertone green finish and a three-color, illuminated display is now a part of the all welded steel cabinet. The machine has cooled dispensing valves, only two operational relays and a heavy-duty 1/3 h.p. compressor. All units have a capacity of 780 cups and syrup for 1900 drinks.

Orange-Crush Franchise

The Orange-Crush Company has granted a franchise to Embotelladora Haz-Sol, S.A. Orange-Crush de Monterrey in Monterrey, Mexico. Bottling equipment is being installed in a new building and the firm expects to begin operations in the near future. A formal opening is expected to be held in September.

"Frosty Treat" Dixie Cups

A new line of Dixie cups for shakes, floats, sodas, and sundaes in addition to soft drinks and hot beverages, has been announced by the Dixie Cup Company, Easton, Pa. The line is trade-named "Frosty Treat." The cups are colorfully printed in red and blue and come in the following sizes: 14 to 24 ounces for shakes, floats and sodas; 9 to 16 ounces for soft drinks and beverages; a 6 ounce size for hot drinks; and for sundaes and take-outs from 3½ ounces to 1 quart.

Doug Smith Leaves Odeon

Doug Smith, manager of Odeon-Garson’s Casino theatre and city supervisor in Halifax, Nova Scotia, has resigned, effective at the end of June. He plans to enter the frozen confection field, having organized the "Gaylee Girl Confections," which will serve Nova Scotia in the "Good Humour" fashion. He will also represent the Alexander Film Company in the Halifax and Dartmouth areas.

MOTION PICTURE HERALD, JUNE 23, 1956
HELP WANTED

EXPANDING PACIFIC COAST THEATRE CIRCUIT has openings now for experienced men, bookers, managers, executives and stagehands. The theatre business in this area is keeping pace with the rapid industrial growth and we have opportunities for men of experience capable of accepting responsibility. State age, marital status, education and experience in reply. Box 2924, Motion Picture Herald.

POSITIONS WANTED

THEATRE MANAGER: 42 YEARS OLD, MARRIED, family has run (2) companies 24 years experience in all phases, large or small towns. Excellent references. Prize winners in many exploitation contests. Box 2924, Motion Picture Herald.

DRIVE-IN EQUIPMENT


WANTED TO BUY

THEATRE CARPET, PAID 60 AMPERE lamps, changeable letter sign. BOX 395, Rochester, N. Y.

POPCORN

WORLD-WIDE HEADQUARTERS FOR POPCORN machinery, supplies, equipment. POPCORN VILLAGE, Nashville, Tenn., U.S.A.

Chesapeake Damage Suit Is Dismissed by Court

The Appellate Division of the Supreme Court of the State of New York has unanimously affirmed a decision of the New York Supreme Court, dismissing the complaint in the $100,000 damage action brought by Chesapeake Industries, Inc., against Seinzick Releasing Organization, Inc., on a charge which had been alleged in the complaint that Seinzick unreasonably and in violation of the distribution agreements between them, withheld approval of exhibition contracts which Chesapeake claimed they had procured through Eagle Lion Classics, Inc., the distributor. A motion for a summary judgment to dismiss the complaint was granted by the lower court. The Appellate Division upheld the lower court in favor of Seinzick with costs of the appeal.

Johnston at Festival

WASHINGTON: Eric A. Johnston, president of the Motion Picture Association of America, has been named official U. S. delegate to the sixth international film festival at Berlin which is to run from June 22 to July 3. Theodore Streibert, U. S. Information Agency director, said Mr. Johnston had been the unanimous choice of the government agencies involved.

Saranac Tour This Weekend

The annual board of directors meeting and inspection tour of Will Rogers Memorial Hospital and Research Laboratories will be held the weekend of June 22-24, it was announced this week. Leaders of the film industry, including members of the recently organized junior executive committee, and of allied industries, are scheduled to attend.

The group will arrive at Saranac Lake, N. Y., where the hospital is located, the morning of June 22 and will tour the building and grounds. After the inspection there will be an informal meeting in the Will Rogers Clinic Theatre to hear reports and discussions. After lunch a short film subject will be shown to demonstrate the CinemaScope equipment recently contributed and also the Henry Fonda special appeal trailer to be used in the Audience Collections campaign in theatres during the week of July 16 across the country.

The balance of the weekend will be spent at Edgewater Motel at Schroon Lake, N. Y., where the group will be the guests of Herman Robbins and his sons Allan, Burton and Norman. The annual meeting will be held June 23 at Edgewater with reports of the president, Abe Montague, and the committees to be presented.

CBS Buys Seven More TV-Tape Recorders

HOLLYWOOD: CBS has purchased seven more Ampex video-tape recorders, in addition to the three previously acquired, and will have all in use within a year, according to Howard S. Meighan, vice-president of the Columbia Broadcasting System. Mr. Meighan said video-tape is a "tool of television" and has no motion picture use in the predictable future, but "will have more usefulness and flexibility in the television and advertising fields than motion pictures ever could have." According to Mr. Meighan, a tape-recorded program should cost no more than a live program, whereas, a half-hour film-recorded program, on the average, costs roughly $10,000 more than a "live show."

Harold Kaplan Dies

MINNEAPOLIS: Harold Kaplan, 48, part owner and manager of the St. Louis Park theatre in suburban St. Louis Park, died at his home here recently of a heart attack. He had had extensive experience in managerial posts in loop theatres and was manager of Radio City (then the Minneapolis) before taking over the St. Louis Park house. A member of Variety Club of the Northwest, his survivors include his wife, two children, a sister and a brother, all of Minneapolis.
**FILM BUYERS RATING**

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 76 attractions, 2,677 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

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<td>Conquerer, The (RKO)</td>
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<td>Day the World Ended (A.R.C.)</td>
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<td>*Indian Fighter (U.A.)</td>
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<td>Inside Detroit (Col.)</td>
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COLUMBIA'S "FLYING SAUCERS" SHATTERS RECORDS IN OPENING AT DENVER THEATRE, DENVER! GET ABOARD NOW!

FLASH!
TOPPING "IT CAME FROM BENEATH THE SEA" RECORDS BY MORE THAN 135% IN SALT LAKE! OKLAHOMA CITY! L.A.!

STARRING HUGH MARLOWE • JOAN DONALD MARLOWE • CURTIS TAYLOR
SCREEN PLAY BY CURTIS GEORGE WORTHING YATES AND RAYMOND T. MARCUS • CURT SIDHU
SCREEN STORY BY CURT SIDHU • CURT SIDHU
PRODUCED BY CHARLES H. SCHNEER • EXECUTIVE PRODUCER SAM KATZMAN • DIRECTED BY FRED F. SEARS • A COLUMBIA PICTURE

TECHNICAL EFFECTS BY RAY HARRYHAUSEN
Fund for the Republic
Hits Industry Stand
Against Communists

Will Rogers Hospital: A Picture Report

REVIEWS (In Product Digest): PARTNERS, REBEL IN TOWN, SATELLITE IN THE SKY, UNTOUCHED, ISLAND OF ALLAH, BLONDE BAIT, WELCOME MR. MARSHALL, FEAR (In News Section): THE KING AND I, MOBY DICK
“Somebody Up There Likes Me”...
a motion picture so important M-G-M is
giving it a special preview in 32 cities

Extra special pictures deserve extra special welcomes.
So—between June 27 and July 2—M-G-M is previewing
“Somebody Up There Likes Me” in 32 cities
across the nation.

This welcome is more than extra special. It is unique.
If you live in or near one of the 32 Preview Cities, and
would like to be among the first to see the kind of picture
it takes to rate this kind of send-off, just phone the number listed with your city to find out
where and when your preview will be held.

These previews are for everyone. For critics. For fans.
For butchers and bakers and candlestick makers. In
short, for all opinion-makers.

Many of course already know the frank and fascinating
story of Rocky Graziano’s rocky road to love and
happiness. It was acclaimed as a Look Magazine serial-
ization. The Simon & Schuster and the Pocket Book
editions were both best-sellers.

Now this life-inspired story is a motion picture, start-
ing the brilliant new dramatic find, Paul Newman,
co-starred with Pier Angeli.

It is a picture to look forward to with excitement. A
picture to look back on with affection and gratitude.

“SOMEBODY UP THERE LIKES ME” is a picture
for everybody.

ALBANY - Albany 5-3138
ATLANTA - Georgia 3-7764
BOSTON - Waltham 6-0943
BUFFALO - Waskosha 2343
CHARLOTTE - Eden 2-3519
CHICAGO - Waddell 2-0000
CINCINNATI - Cleray 1-2057
CLEVELAND - Cleveland 5-2120
DALLAS - Arlington 1171
DENVER - Denver 5-8506
DES MOINES - Des Moines 8-1978
DETROIT - Walled 5-4166
INDIANAPOLIS - Nashville 4-0861
JACKSONVILLE - Eggo 4-3519
KANSAS CITY - Kansas 7-2109
LOS ANGELES - Calabas 1-4181
MEMPHIS - Memphis 5-5143
MILWAUKEE - Milwaukee 3-4021
MINNEAPOLIS - Elbow 2-9553
NEW HAVEN - Stenge 7-4298
NEW ORLEANS - New Orleans 9945
NEW YORK - Circle 60708
OKLAHOMA CITY - Almen 5-5381
OMAHA - Omaha 3414
PHILADELPHIA - Elbow 7-5120
PITTSBURGH - Elmore 1-8380
PORTLAND - Opal 7-2021
ST. LOUIS - Jefferson 3-0201
SALT LAKE CITY - Elbow 5-7922
SAN FRANCISCO - Pacific 5-1623
SEATTLE - Seattle 8-4056
WASHINGTON - District 7-6530

“A girl can lift a fellow to the skies!”

Paul Newman - Pier Angeli

“Somebody Up There Likes Me” will be the next attraction at Loew’s State. Broadway at 45th Street, New York.

*Screen Play by *Ernst Lehman - Robert Wise - Charles Schnee - M-G-M Picture

Based on the Autobiography of Rocky Graziano - Written with Rowland Barber - Directed by Robert Wise - Produced by Charles Schnee - An M-G-M Picture

FULL-PAGE AD IN N.Y. TIMES Sunday, June 24
YOUR ATTENDANCE AT OUR PREVIEW INSPIRED A FULL-PAGE AD IN THE N.Y. TIMES!

It is another M-G-M First!

Currently in Exchange cities throughout America, Theatre Previews of M-G-M's "SOMEBODY UP THERE LIKES ME" are being held for exhibitors, press, radio, TV, together with the public. Last Sunday we alerted the nation's opinion-makers, through the vast nationwide circulation of the N. Y. Times, to the importance of the picture and its screenings. The full-page in the N. Y. Times (shown to the left) represents a forward step in motion picture promotion.

Additionally, M-G-M is placing another off-beat ad in 75 top cities of America. This display advises the readers of TV pages to anticipate Perry Como's RCA recording of the title song, "SOMEBODY UP THERE LIKES ME" and suggests that they urge disc jockeys to play it.

These two promotions are in addition to the extensive newspaper, magazine, TV and radio campaign behind this widely discussed attraction.
BEYOND BELIEF!
BUT IT'S HAPPENING!
THE PICTURE THAT MOVED HEAVEN-AND-EARTH TO TELL THE SPACE-SHATTERING STORY OF THE MAN-MADE SATELLITE THAT COULD RULE THE WORLD!

FROM WARNER BROS.—THE FIRST BIG DRAMA OF LIFE ON THE ROOF OF THE UNIVERSE IN CINEMASCOPE AND WARNERCOLOR

FIRST TIME!
A fabulous city-of-the-future never-before-seen... built underground to launch the massive satellite!

NEXT MONTH! WARNER BROS. BLAST IT OFF WITH A R
FIRST TIME!
Flaming out of the earth’s depths, the multi-stage robot rockets take off for the top of the universe!

Tumbling around the sun—five men and a girl marooned in the outer void!

STARRING
KIERON MOORE • LOIS MAXWELL • DONALD WOLFIT
AND BRYAN FORBES • JIMMY HANLEY • THEA GREGORY
PRODUCED BY EDWARD J. & HARRY LEE DANZIGER
PRESENTED BY WARNER BROS.

OCKER-SOCKER SKY-ROCKETING CAMPAIGN!

WATCH OUR STAR-DUST!
SOON! 20th Century-Fox presents

Marilyn Monroe

BUS STOP

co-starring

Don Murray

with
Arthur O'Connell • Betty Field • Eileen Heckart

Produced by
Buddy Adler

Directed by
Joshua Logan

Screenplay by
George Axelrod

Based on the Stage Play by William Inge

CinemaScope
COLOR by DE LUXE
Shades of Neutrality

During the war the Irish practiced official neutrality but they took steps to make clear that "they were neutral against the Nazis." In our day the word neutrality also often cloaks a bias. This unsatisfactory state of affairs has spread from the political into the industrial and educational fields. A typical example is the report of The Fund for the Republic issued June 25, 1956 called "Report on Blacklisting" in two volumes: I—Movies and II—Radio—Television.

The publication of these studies by John Cogley caps a two-year study financed by the Fund for the Republic for a reported $60,000. The foreword by Paul G. Hoffman, chairman of the Fund's board of directors, says that the author accepts all responsibility for the report. However, the board praises Mr. Cogley's "calm deliberation" and "thorough job."

The "Report on Blacklisting—I. Movies" for the most part consists of purported historical accounts. Appendices include studies of "The Legal Aspects" and "Film Content." The report confirms—if additional confirmation is necessary at this late date—what has always been maintained on this page: the Communist attempts to influence film content never made any substantial progress in Hollywood. The reason, of course, was not for want of trying but because the responsible executives of the industry there, in New York and the exhibitors and public throughout the country never felt any sympathy with Communists or their special causes.

The Fund for the Republic and some other "liberal" organizations and individuals are disturbed at the American motion picture industry because individuals and companies have been opposed to the hiring for creative work in pictures Communists or those who continue to give sympathetic adherence to Communism. On the other hand the Fund for the Republic has been widely criticized for seeming more against anti-Communists than Communists.

The Cogley report is not going to make any change in the situation. Hollywood has handled a difficult job with considerable skill. The courts thus far have upheld what has been done. Moreover, public opinion of the country certainly has backed Hollywood in its anti-Communist position. In fact, it might be said that fears of economic repercussions at the box office were contributing factors making necessary a thorough job of eradicating Communist penetration of the studios.

Fortunately there are few people so politically naive as to believe with The Fund for the Republic and Mr. Cogley that Communism is essentially a political belief and that its adherents are entitled to the same rights as a Democrat or Republican or other legitimate political party member.

Mr. Cogley's report in many instances is "neutral against" what the industry has done and is doing. His views were known when he was selected for the job for which he had no other noteworthy qualifications. Repeated attempts are made to arouse sympathy for the plight of the "Un-friendly Ten" and ridicule anti-Communists such as Roy Brewer. The report makes no recommendations on what the industry should have done. It must be assumed that the Fund for the Republic maintains that any Communist who is not known to be a convicted spy for the Soviet Union should be hired for any job for which he may be otherwise qualified. The American motion picture industry and the American public do not agree. Anyone who is giving conscious help to the Communist conspiracy does not belong in a creative post in such a vital and influential industry as the entertainment business.

A Matter of Viewpoint

The British producers who during the past half dozen years have been principal suppliers of feature films to television in the United States have now raised a hue and cry against the sale of American features for television broadcasting in Britain. The position taken is that the exhibition of the Hollywood features on television would have a detrimental effect on theatre attendance and hence on the grosses of British film makers.

It is unfortunate that representative British producers have not made a close study of the effect of the free showing of their films on U. S. television stations. There is no doubt that the numbers of British films sold for television in the United States "paved the way" for the sale of the RKO and Warner features made prior to 1948 for the same purposes.

British producers assert that the telecasting of their films in the U. S. has increased the theatrical market for their new features. Whether this is true or not is still to be demonstrated. It would be interesting to have comments on the matter by American exhibitors.

The fundamental point is that features, whether made in the United States, Britain or elsewhere are intended initially for theatrical exhibition. That is their primary market. No sales to television should be made that have any serious adverse effect on that primary market. Otherwise, the producer is jeopardizing the financial success of his own future productions. Television is certainly no primary market for multi-million dollar films.

Sooner or later, or both sides of the Atlantic, methods of distribution of features to television may be found that do not substantially affect theatrical exhibition. This is the ultimate goal. It is inevitable that some mistakes will be made until experience determines what is the best course.

—Martin Quigley, Jr.
Letters to the Herald

Good Work
To the Editor:

Under the auspices of the Theatre Equipment Dealers of America, Mr. Ray Colvin has just completed a two-week visit to Arkansas during which he spoke to 10 different civic clubs in different cities on "What the Motion Picture Theatre Means to Your Community."

Needless to say, these splendid talks by Mr. Colvin did a lot to make folks in our towns realize how their business is tied in with ours, and created a great deal of new good feeling toward the theatres.

It was helped directly in Little Rock even more when Claude Mundo sent a wire to the club president congratulating him on having Ray—then wound up with a plug telling the members to see a certain current picture because it was so good.

We don't believe that TEDA or Ray Colvin have boasted enough of the good work they have done all over the country at no cost to the exhibitors—or even any effort—and it was all to help us get people in our theatres—not to sell equipment. This type of public relations we have been sadly lacking in our business, so we are taking this opportunity to thank TEDA and Ray Colvin for their ability, time and expense.

This public relations work is needed more than at any other time we can remember. We know TEDA can't bear the cost as they have the past two or three years, but it should be continued in some way by the exhibitor groups assisting.—Jack D. Braungart, United Theatres Corporation, North Little Rock, Ark.

* * *

Exhibitor Viewpoint
To Mr. Brooks:

I feel that in the pages of The HERALD you have kept in touch with all who read your words of wisdom in the weekly Round Table. Knowing how much fan mail you get from the exhibition field, it is probably unnecessary for me to add my plaudits for your consistently interesting comments on the many aspects of our industry, especially from the viewpoint of the exhibitor.—LARRY GRABURN, Walt Disney Productions, Burbank, California.

QUIGLEY PUBLICATIONS STAFF CHANGES

JAMES D. IVERS

Charles S. Aaronson

Martin Quigley, editor-in-chief and publisher of Quigley Publications, announced this week the appointment of James D. Ivers as managing editor of Motion Picture Daily and Charles S. Aaronson as managing editor of Motion Picture Herald. Both posts are newly established. Sherwin Kane is editor of Motion Picture Daily and Martin Quigley, Jr., is editor of The Herald.

Mr. Ivers joined the staff of The HERALD in 1936 after several years as a newspaper writer and editor in New York City and Westchester County. He has been news editor of The HERALD since 1942. In 1953 he was named editor of Fame.

Mr. Aaronson, following his graduation in journalism from Columbia University, worked first in advertising and then in various editorial activities, including special assignments for the New York Times. In 1930 he joined the editorial staff of Exhibitors Herald-World in the New York office. Successively he was news editor of Motion Picture Daily and production editor of The HERALD. He also is editor of Motion Picture Almanac and Television Almanac.

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June 30, 1956

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BREWER COMMENTS
Roy Brewer, former IATSE international representative in Hollywood (1945-55) and referred to in the Front for the Republic's two-volume report on blacklisting in the entertainment industries (see page 16) as one of the most active of Hollywood's anti-Communists, Thursday described the report as "distorted and biased." The fund, said Mr. Brewer, has since its inception "devoted its energy toward making America safe for Communism. This report was conceived for this purpose and executed with this end in mind." He continued: "This report is a discredit to every American attached to it. It is a discredit to the institution which supplied it the money... It would be refreshing if at some point the fund would turn its energies against the enemies of freedom, rather than the enemies of Communism."

GOLDWYN ON THE FUTURE
Samuel Goldwyn says the economics of the industry is undergoing a revolution that may take two years to complete, but once over, it will be a sounder but drastically different business. "We are doing too many things in outmoded ways," he says. "When a fine picture comes along it has to be sold in the same old way all other pictures are sold. We need to establish new precedents; set new patterns and procedures." Declaring that the expected summer attendance pickup will have little significance when it occurs, he said that improvement must be sustained to be meaningful.

TAX BILL AGAIN
The House Ways and Means committee was to resume work on the excise tax bill this week. Some committee members were hopeful of adding a provision for reduction of the admissions tax although there was no indication just when a vote might come or whether it would be successful. Members said the committee also hoped to start meeting next week on individual bills. Rep. King (D., Calif.) is demanding a vote on his bill to make the 10 per cent tax apply only to that portion of the admission cost over $1 but it is considered late in the session to be moving such a bill.

NO REPUBLIC DECISION
No decision, affirmative or otherwise, has yet been made by the Cantor, Fitzgerald & Co. investment banking group regarding their option agreement to assume working control of Republic Pictures from Herbert J. Yates, Republic president, and his associates, it is reported. B. Gerald Cantor, partner in the West Coast firm, has been conferring with members of his New York auditing firm, which is checking Republic's books and records. The auditing is expected to be completed this week.

EXTENSION FOR AP-PT
The Justice Department has agreed to another 60-day extension—until September 3—in the divestiture deadline of American Broadcasting - Paramount Theatres. Justice officials said the company still had 24 theatres to dispose of under the Paramount consent decree, 22 of them in joint ownership with Maine and New Hampshire Theatres. The company is the only one of the five majors sued in the Paramount case that has not completed its divestiture, although it had the largest number to dispose of.

William R. Weaver—Lawrence J. Quirk—Jay Remer

WHEN and WHERE
August 20-24: Biennial convention of the International Alliance of Theatrical Stage Employees, Hotel Muehlebach, Kansas City, Mo.

September 19-25: Annual convention of Theatre Owners of America, in conjunction with the annual convention and trade shows of The Theatre Equipment Dealers Association and Theatre Equipment and Supply Manufacturers Association at the Coliseum, New York.

September 28-30: Third annual national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 5-7: Third national convention of the Women of the Motion Picture Industry, Dinkler-Plaza Hotel, Atlanta.

October 7-12: 80th semi-annual convention of the Society of Motion Picture and Television Engineers, scheduled to be in Los Angeles.


October 23-24: Allied Theatre Owners of Indiana, meeting at the Marott Hotel, Indianapolis.

October 28-30: Annual convention of the Motion Picture Theatre Exhibitors of Florida, to be held at Roosevelt Hotel, Jacksonville.

November 24-28: Allied States Association, Fall board meeting and annual convention, to be held at Statler Hotel, Dallas.

November 25-27: 44th annual convention of the Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

February 26-27: Annual Convention of the Kansas-Missouri Theatre Association, Pickwick Hotel, Kansas City, Mo.

IN NEXT WEEK'S "HERALD"
Letters from all branches of the industry (exhibition, distribution and production), with their reaction and viewpoints on the Motion Picture Herald feature, "Plan to Revitalize Theatre Attendance," presented in the June 16 issue, will be published in The HERALD next week. The article dealt primarily with ways of discovering and launching new talent for motion pictures. This is to be done with the aid of the newspapers, theatre managers, schools, clubs and ultimately, the public. Readers still are invited to send in their comments and viewpoints on the article.
Interviews...

Herman King, left, said his picture ($10,000,000 worth, through RKO) would be "international." See page 22. Mervyn LeRoy, right, complained many exhibitors have dirty theatres, poor timing and no showmanship. The producer-director's latest is Warners' "The Bad Seed." He was at the home office for discussion on its selling and on "On the Unknown."

Receptions...

for Martine Carol, left, of "Nana," at the Little Carnegie, New York; and for Kim Novak, seen at the Radio City Music Hall with George Sidney, director of Columbia's "The Eddy Duchin Story."

This week

PROJECT, the industry's New York trade show and convention, September: seated, Bert Nathan, PCA; standing, TOA page boy Johnny Chester, counsel Herman Levy, RKO's Lee Koken, PCA's vice-president Tom Sullivan, TESMA executive secretary Merlin Lewis, TESMA president Lee Jones, TOA finance chairman Phil Harling, TOA executive Joseph Alterman.

And a meeting...

all in New York this week as the industry's personalities, performers and planners permitted a press picture peek.
In London...

A reception for the peregrinating president of the Motion Picture Association of America, Eric A. Johnston. At the Claridge's Hotel affair, and in usual order, are Sir David Griffiths, president of the Kinematograph Renters Society (exhibitors); Earl Mountbatten, Mr. Johnston, and Sir Tom O'Brien, general secretary of the NATKE (film unions).

And in Chicago...

NEW SLATE for Wisconsin Allied: seated, treasurer Oliver Trampe, vice-president William Charloneau, president Ben Marcus, secretary Edward Johnson, national director Sig Goldberg. Standing, Angelo Provinzano, Jerry Goderski, Martin Holtzman, John Adler, Floyd Albert, Russell Leedy, Harry Melcher and F. J. McWilliams.

PROMOTION, for "The First Traveling Saleslady": RKO starlets Peggy Creel, Kathy Marlowe, Dawn Richards and Gloria Kristy pose with Essaness Theatres general manager Ralph Smitha, and president Edwin Silverman, seated.

RETIREMENT, for Universal's chief accountant, Alfred Platzman, center. Presentation of the gift is by Elizabeth Wetter, branch manager Lou Berman, district manager Manie Gottlieb, and head booker Walter Hyland.
Fabian Out; Talks Continue, With Jack Warner Seen As President

Harry Warner reported to retire when stock disposed of; informant indicates deal will definitely go through

When—and, of course, if—the investment group headed by Serge Semenenko, first vice-president of the First National Bank of Boston, consummates its deal to purchase the controlling stock interest in Warner Brothers Pictures, Jack L. Warner, currently vice-president of the film company in charge of production will become president of the company, it was reported in New York this week.

At the same time it was learned that Simon H. Fabian, president of Stanley Warner Corporation, has withdrawn as a principal in the deal to buy out the stock interest of the three Warner brothers. In becoming president, Jack L. Warner will succeed his brother, Harry M. Warner, who will retire when his stock holdings have been disposed of, reportedly at a premium price.

This information was learned from one of the principals in the deal, who also denied reports widely circulated in industry and financial circles during the last week that the Semenenko group would not complete the stock purchase from the Warner brothers and was withdrawing from the negotiations.

"We are moving steadily toward the completion of negotiations," the principal said. Requesting that his name not be used, he said the complexities of the deal were numerous and it would be unwise to predict at this stage when a closing might be possible.

In reply to a question, he denied that the new controlling interests had in mind a liquidation program for Warner Brothers Pictures, as financial and trade circles have heard. The aim of the new owners and management, he said, will be to strengthen the company as a film producer and distributor and that only "extraneous assets," which could contribute nothing to that objective, would be disposed of.

Plan Streamlining

Again, asked specifically if the Warner music publishing companies and the British theatre properties might be considered "extraneous assets," the principal replied, "Definitely not. We believe they are useful to the principal business of the company and they will not be sold."

"It will be a streamlining, but not a liquidation, process," he added, mentioning certain real estate, such as the studio ranch property, which might be sold. In this connection, there are reports that the Ford Motor Company is interested in the West Coast property at an unconfirmed price of $8,000 an acre.

Of Mr. Fabian's withdrawal as a participant and intended president of the company, the principal said, "It was not impossible to work out an arrangement that would permit Mr. Fabian to go ahead, but to do so obviously would have been too time-consuming," delaying unduly consummation of the stock purchase and the subsequent management revision.

With the Federal consent decrees prohibiting an exhibition alliance with production-distribution, the difficulty of Fabian disposing of his theatre interests to enter Warner Brothers management and ownership was gravely complicated by the fact that the Fabian exhibition interests are held by a family foundation. Thus it was more than a personal or individual problem in Mr. Fabian's case. It entailed, as well, disposition of the theatre interests of other members of his family, involving a family trust.

Credit Card Study Talked

A meeting to consider costs, methods, etc. of the proposed Indianapolis theatre credit card survey was held last week at the MGM home office by the subcommittee of the Motion Picture Association of America's sales managers' committee, headed by William C. Gehring, vice-president of 20th-Fox, with various market research organizations. The proposed study will cost, it is said, between $3,000 and $5,000.

A five-man exhibition committee, representing theatres in the Indianapolis area, has been formed to work with the MPAA's sales managers' committee. It is composed of Joe Cantor, chairman; Doc Sandorf, Dick Lochry, Dale McFarland and Rex Carr, all prominent in local exhibition affairs.

According to a subcommittee member, no market research company has been selected. The subcommittee will name one company shortly, it was said, following a study of each organization's qualifications.

The survey of the public reactions to the theatre credit card plan would encompass between one to two per cent of the 560,000 persons who are served by the 62 theatres in the Indianapolis-Marion County area. It is understood the MPAA subcommittee met with representatives of five or six research firms, among them Sindlinger & Company, Alfred J. Politz and Benson & Benson.

Prior to the meeting, Mr. Gehring had said that exhibitors in Indianapolis are "favorable" to the credit card plan and that the survey is expected to begin within four to six weeks, with the credit card slated to be put into effect within two to three months.

Meanwhile, the various subcommittees of the advertising and publicity directors' committee of the MPAA were to meet this week to finalize their reports on the progress they are making on their individual plans to find ways and means to revitalize the box office.

Among the committees scheduled to meet was the group charged with studying a proposal dealing with merchandising aspects. This is headed by Alfred Tamara, assistant national advertising, publicity and exploitation director of United Artists. Other subcommittees are charged with investigating all aspects of research and survey, the Hollywood press symposium, field tours by company presidents and advertising campaigns.

Film License Threat Looms in Milwaukee

MILWAUKEE: Milwaukee's Common Council is currently considering an ordinance giving the city power to license each film shown here unless distributors show more cooperation with the city's Motion Picture Commission and the Common Council's license committee. The possibility was discussed here by the license committee in a debate over the showing of the film "Crime in the Streets" which had a week's run at the Warner theatre. The commission objected to showing it on the ground that it allegedly was detrimental to youth. Nat Nathanson, division manager for Allied Artists, said representatives of the Milwaukee branch office would discuss the film with the commission before it shows in neighborhood theatres.

Miami Circuit Addition

MIAMI: Newest addition to Clauthon Theatres will be a $300,000 structure at Harrison Street and 17th Avenue, at Hollywood, Fla. Work on the project began recently.
20th ANNOUNCES

Bigger than Life

A MOTION PICTURE SO

shocking

YOU MUST ASK

how did they dare to make it?
“I saw him take the first pill...and the next...and the next! Then he was lying for them...begging for them...forging prescriptions for them...and then...”

20th CENTURY-FOX presents

JAMES MASON
BARBARA RUSH

in

Bigger than Life

COLOR by DE LUXE
CINEMASCOPE

co-starring WALTHER MATTHAU

Produced by
JAMES MASON • NICHOLAS RAY • CYRIL HUME and RICHARD MAIBAUM

Based on an article in The New Yorker by Berton Roueche

“I prescribed it...he misused it!”
THE STORY OF THE HANDFUL OF HOPE THAT BECAME A FISTFUL OF HELL!

A theme so vital... so violent that we urge you to bring all your compassion and understanding to it!

20th delivers its most startling attraction since "THE SNAKE PIT"... from the director of "REBEL WITHOUT A CAUSE"!
Report of Fund for the Republic Scores Industry's Stand on Reds

by MARTIN QUIGLEY, JR.

. . . 600-Page Report on Blacklisting by John Cogley says entertainment industry's attitude compound of "fear and shame"

The entertainment industries were sharply criticized this week in a 600-page "Report on Blacklisting" by John Cogley, sponsored by the Fund for the Republic, Inc. That organization, established by a $15,000,000 grant of the Ford Foundation, has itself been repeatedly sharply criticized for its tolerant attitude toward Communism and Communists.

According to Mr. Cogley, "the characteristic attitude of industry people in Hollywood or on Madison Avenue is compounded of fear and shame..." for the way the Communist problem has been handled. This will be news to most people!

Little Else New

There is little else new in the two volumes of the report. Their tone could have been accurately forecast from the spirit of the original announcement of the project by the Fund for the Republic and the selection of Mr. Cogley to find documentation to support the preconceived idea that the industry had handled the Communists in a shameful way.

Initially the managers of the Fund for the Republic and Mr. Cogley assumed that there is "blacklisting" in the entertainment industries; that "blacklisting" is necessarily a bad practice; that only the innocents are hurt by the policies of trying to keep Communists out of motion pictures, television and radio. Moreover, the Fund for the Republic apparently believes that most of those who have been conspicuous in anti-Communist work are vain, ambitious, self-seeking, cruel and un-American.

In view of the fact that the Fund itself has become controversial for its allegedly "soft" attitude on Communists and "hard" viewpoint on anti-Communists, it is not surprising that in identical introductions to the two volumes the Fund attempts to deny its basic responsibility for the reports. Paul G. Hoffman, chairman of the board of directors, says that Mr. Cogley was given a free hand and "accepts responsibility for this report." The Fund for the Republic puts Mr. Cogley on the back as it shifts to him full responsibility: . . . "the Board of the Fund wishes to state its full confidence in the calm deliberation which he has given to its preparation. We believe he has done a thorough job."

The fundamental trouble is that while Mr. Cogley convinced his sponsors that he shared the Fund's viewpoint on the subject before getting the assignment, his previous record includes no special experience or proven aptitude for the work. Not having a personal background of knowledge of the subject, Mr. Cogley and his research staff had to be guided by what people told them. Individual recollections of past actions and events are not always the surest guide to the whole truth. Moreover much of the research consisted in asking Mr. A what he thought of Mr. B and what Mr. B had been doing.

Mr. Cogley describes himself as a journalist. He is 40 years old. Born in Chicago, he received a Ph.D. degree there from Loyola University. He pursued advanced studies in philosophy and theology at the University of Fribourg in Switzerland after serving the whole of World War II in the U.S. Army Air Force. He joined Commonweal, a weekly edited by Catholics who pride themselves on maintaining a "liberal" viewpoint, in 1949 as feature editor. Later he became managing editor.

About Historical Matters

The Cogley report on Movies is largely concerned with historical matters. The first chapter, "The 1947 Hearing," takes up the excitement in the industry generated by the hearings before the House Un-American Activities Committee in 1947 under J. Parnell Thomas. At that time Eric Johnston, for the industry, engaged Paul V. McNutt to head the defense. The effort miscarried and the industry position shifted rapidly when the stand taken by the "Unfriendly Ten" witnesses stirred up (Continued on page 18)
"THE KILLING"

LIKELY TO MAKE A KILLING
AT THE CASH BOOTHS!

—TIME Magazine

"Tense drama! Brilliantly
done! Action crisp and
fast! Succeeds excellently
in building tremendous
tension!"
—Hollywood Reporter

"Brisk melodrama! Mur-
der, fights and tension
run the length of this en-
ergetically told story!"
—World-Tel. & Sun

"Crime film moves fast!
More than holds its own
against pictures that
boast far higher budgets!
Writing plus cast and
action rivet attention
through 83 suspenseful
minutes. Sustains an
exciting mood. The actors
play their parts in just the
right key."
—Journal-American

"Engrossing! Things move
at a lively clip!"
—N.Y. Times

"Tense crime melodrama!
Generates enough ex-
citement and tension to
warrant praise!"
—Daily Mirror

"Tense and suspenseful!
Hard-hitting and colorful
performances! Script is
tight and fast-paced!"
—Daily Variety

"Marie Windsor is
flamboyantly brash
and sexy!"
—World-Tel. & Sun

"Filled with suspense!
Enough to keep the at-
tention of the audience
riveted to the screen!"
—Daily News

"Excellent portrait of a
crime, unusually taut,
keenly directed and
acted! The climax
comes with a slaughter
that is real and jolting!
Stanley Kubrick, who
wrote the screenplay
and directed the movie,
is to be congratulated!"
—N.Y. Herald Tribune

Like No
Other
Picture
Since
"SCARFACE"
and
"LITTLE
CAESAR"!

starring Sterling
HAYDEN

co-starring COLEEN GRAY • VINCE EDWARDS • JAY C. FLIPPEN • MARIE WINDSOR • TED DECORSIA

Based on the novel "Clean Break," by Lionel White • Screenplay by Stanley Kubrick • Produced by James B. Harris • Directed by Stanley Kubrick

Knock 'em dead at YOUR boxoffice...and book it NOW!
FUND REPORT

(Continued from page 16)

indignation not only among the theatre patrons but also by many of the Hollywood associates of the witnesses.

Dore Schary is quoted in answering a question of the House Committee about rehiring a Communist as follows: "I would not hesitate to rehire him if it was not proven that he was a foreign agent." This is the viewpoint that Mr. Cogley and the Fund for the Republic have adopted all throughout their position. They apparently think that an individual is not proved personally guilty of subversion or espionage, he should be hired for any position in the entertainment industries. This viewpoint, of course, assumes that Communism is only one of several divergent but legitimate political philosophies.

Johnston Statement

The first chapter ends with the statement issued by Mr. Johnston following the meeting November 24, 1947, at the Waidorf-Astoria. It was then that the industry adopted the position it has since maintained—"We will not knowingly employ a Communist or a member of any party or group which advocates the overthrow of the United States by force or by any illegal or un-Constitutional methods." Mr. Cogley's uninform approach is indicated on this important action when he cited Mr. Cogley, however, allows himself to be dogmatic in making flat statements about the small number of Communists and the ignorance of the Hollywood Communists about the nature of the party. Since Communism is a conspiracy, it is not possible to learn details of its workings except by "informers"—those who, for one reason or another, part company with their "co-conspirators." It is not possible to know now, or ever, exactly what the hard core of Communist activity amounted to or to accurately weigh the motives of those who joined or gave support as sympathizers.

Propaganda Charge

The report makes the statement that it was widely held that there was extensive Communist propaganda in Hollywood films. Widely held by whom? It may be asked. Certainly a few loose charges were made by uninformed persons but as the records of Motion Picture Herald show, released films did not further the cause of Communism in any way.

Mr. Cogley is in rather unseemly field for himself when he gets down to the chapter on "Labor in Hollywood." He and his staff apparently made an attempt to get the facts and be objective but they seem to view developments of the past in the light of their present notions. There is a thinly veiled attempt to "smear" Roy Brewer by trying to implicate him in bribery and corruption as practiced by Willie Blooff and George Browne of the I.A.T.S.E. Richard F. Walsh, Browne's successor as president, also receives less than due by the inference that he was a vice-president under Browne he perhaps was involved in sinister practices. The relation of Herb Sorrell to the Communist Party has long been a matter of controversy. The Cogley report throws no new light on the situation.

"Hollywood Strikes"

The Chapter on "Hollywood Strikes" attempts to minimize all possible Communist aspects and plays up organized labor's struggle for power. Undoubtedly labor union policies had marked influence but one may wonder if the situation would be today if the I.A.T.S.E. with the anti-Communist policy of Mr. Walsh and Mr. Brewer had been supplanted by opponents of varying shades of Red.

In considering "Clearance in Hollywood" passing reference is made to the difficulties encountered by persons active in anti-Communist work and also those who were "Friendly" witnesses. The so-called system of "Clearances" is treated by Mr. Cogley in a negative way. It is criticized because it was informal and unofficial. Nothing is said of the possible benefits of the system. Overall more creative workers have been protected under public attack for their past records of Communist activity or membership in groups found to be allied with the Communists. As a result of the various "clearance" arrangements over 85 percent of the group have been able to resume their careers in films. Nowhere does Mr. Cogley comment on or the implications of the stand of the thirty individuals, including some of the "Unfriendly Ten," who persist in failing to make clear their present position.

"Mass Hearings"

While the possibility exists that some "Unfriendly Witnesses" may still be proceeding under a misguided idealism that Communism is a legitimate form of political belief and that the Congress has no business inquiring into it, most of the group have become followers of the pernicious Communist Party line. Their refusal to "stand up and be counted now" must be interpreted as an action taken to advance Communist policies.

"The Mass Hearings" is the title of the section for the 1951 hearings under Congressman John S. Wood. The next chapter tells inadequately the role played by the American Legion in encouraging motion picture companies to make films without the services of Communists and those following the Communist party line. Mr. Cogley overlooks entirely the question of the American Legion as a reflector of American public opinion on a wide scale. Mr. Cogley also somewhat wrongly that motion picture are made to be seen by millions—they must be to make a profit. The psychological factor is of great importance in theatre attendance. If a few million people stay away from a film because they deplore the reputation of a performer, the producing company would lose money.

The difficulties individuals have had in writing letters to obtain "clearance" and renewed employment at the studios are outlined. No attention is given to the fact that there may be some who even at a late date are unwilling to speak the whole truth. A person who is innocent of the involvement in Communist or Communist causes does not like to have his mistake publicized—no one does. At the extreme a few in Hollywood may have been too closely connected with the Communist apparatus to wish or dare tell all they know.

"Blacklisting: An Institution"

The final chapter of Mr. Cogley's work headed, "Blacklisting: An Institution" reiterates activities that some of the studios have carried on independently of any urging by outside individuals or organizations. It is never made quite clear whether Mr. Cogley believes that all named as Communists were not Communists or whether being a Communist or not makes no difference.

The first appendix is a long article on "The Legal Aspects" by Harold W. Horowitz, a member of the law faculty of the University of Southern California. Mr. Horowitz' conclusions are that generally the employee has no legal redress against an employer or prospective employer in matters of alleged "blacklisting." Self-restraint of the employers and public opinion are considered by the writer as providing the best available controls.

The second appendix is an article "Communism and the Movies—A Study of Film Content" by Dorothy B. Jones, identified as chief of film reviewing and analysis section of the OWI during World War II. Miss Jones has assembled a great deal of data to show what has been generally accepted; i.e. that the efforts to get Communist propaganda on the screen through Hollywood pictures were unsuccessful.

The final sections of the Cogley report include lists which may be of interest to film historians—lists in which the "Unfriendly Ten" worked and films in which those who later admitted Communist Party affiliation worked. There are other tables to show the nature of film content during the period. The list of Box Office champions from FAME are listed for the years from 1947 through 1954.

In the final paragraphs of the second volume which would seem to sum up his views Mr. Cogley says, "The result is that the theatre has a better conscience: it is freer. The characteristic attitude of industry people in Hollywood or on Madison Avenue is compound of fear and shame."
THESE LEADING THEATRE GROUPS HAVE PLEDGED
AUDIENCE COLLECTIONS
for the WILL ROGERS MEMORIAL HOSPITAL
DURING THE WEEK OF JULY 16:
LOEW'S • STANLEY WARNER • WOMETCO • FABIAN • RKO • MID STATES
ALGER • WALLACE • SELECTED THEATRES • STRAND ENTERPRISES
IOWA-UNITED • TRI-STATES • CHAKERES • DELFT • MIDWAY • STANDARD
THEATRES • WAXMAN • FLORIDA STATE • LIGGETT-FLORIN • CAROLINA
AMUSEMENT • GENERAL THEATRES • WELLON'S DRIVE-IN-THEATRES

Let's help our own!
PLEASE SIGN AND MAIL
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TODAY!

Will Rogers Memorial Hospital
National Office
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SURE WE'LL HELP...you may depend on my cooperation in showing
the Will Rogers Hospital appeal trailer, and taking up audience collec-
tions during the week of July 16, 1956.

Here's my Pledge, Mr. Fabian!

We care for our own
FEATURE REVIEW

Moby Dick

Warner Bros.—Moulin—Man vs. Whale et al
(Color by Technicolor)

One of the great American books, long a challenge to film-makers, has been made into a forceful, dramatic and thrilling picture by John Huston and his associates.

The true significance of Herman Melville’s lengthy book, written a century ago, has been a matter of dispute. Huston, who produced, directed and collaborated on the screenplay with Ray Bradbury and in creating the color style with Oswald Morris, has adopted Melville’s viewpoint. The author of the book asserted that Moby Dick, the great white whale, is a symbol of everything evil. There are others who consider the book a satire on ambition; this element is not in the film. Still others ignore the intended allegorical meanings and concentrate on the story of whaling and whalers. Most of the members of the audience are likely to be in this category. For them “Moby Dick” will be the giant killer whale rather than an Evil One.

Movie-goers, as generations of book readers, generally will look on the story as a type of high and tragic adventure, pitting whalers and in particular the captain, against the largest and most vicious monster of the deep. Huston’s film includes some of the best sea and ship material ever photographed. The whales—live and studio-made—are awe-inspiring. Incidentally, it is difficult to tell the difference between the real mammals and the ones fabricated by the British craftsmen of the Associated British Studios.

It is perhaps paradoxical that Huston’s New Bedford is Ireland’s Youghal and that the New England whaling men are English actors and Welsh and Madeira Island fishermen. The whale hunts were conducted off the coasts of Madeira and the Canary Islands. Every effort was made to re-create the conditions of the 19th Century. The whaling ship was outfitted in authentic details.

Patrons with long memories may recall John Barrymore’s “Moby Dick.” There were two Barrymore versions of the story. One was a silent film called “The Sea Beast” (1926) with Dolores Costello as the female lead. Remade in 1936 with sound the title “Moby Dick,” Barrymore had Joan Bennett as the principal actress. The Huston picture has no women.

His story line follows that of the book. On the other hand much was invented in the Barrymore adaptation to include shore romances and details of the first encounter with the whale that crippled Captain Ahab in mind and body.

This picture begins with Richard Basehart, the narrator Ishmael, as a New England youth coming to New Bedford to find a whaling berth. After making an acquaintance with Queequeg, a Pacific Island harpooner, played by Friedrich Ledebur, Basehart is signed on the ship Pequod and serves under the mate Starbuck, played by Leo Genn. The mysterious, aloof Captain Ahab is master of the ship.

Gregory Peck, as Captain Ahab, gives one of the best performances of his career. Although all the major and minor supporting roles are competently acted, Peck is so excellent that he makes the scarred, one-legged Ahab alive and, more to his credit, believable.

Something of the spirit of the whaling men and their views is given in the early part of the picture in a rather long sermon by Orson Welles as Father Mapple. This philosophizing of Melville is well delivered by Welles in the New Bedford Protestant Church. But the story does not carry long ashore. All the rest of the action takes place on the Pequod and in its small whaling skiffs. The methods, difficulties and dangers of whaling are shown in fascinating detail. The thrills and suspense build continually.

Soon it is evident that the twisted character of Captain Ahab will not allow him to let the men hunt whales even when the killing is good. He is seeking only one whale, a giant white whale, called Moby Dick. That was the whale that crippled him in a previous encounter. Although the first mate makes an attempt to encourage the other officers to take away Ahab’s command and at one point considers killing him, the men are all under the sway of their captain. They take an oath to hunt down Moby Dick and kill the whale, whatever the cost.

Huston’s direction is masterful. Not only are the spirit and mood of the men conveyed but also there is developed the premonition of disaster and death. In the climactic scenes Moby Dick is tracked down and fights back. These scenes are as thrilling as any filmed and the process work is remarkable. Ahab harpoons the whale but is carried to his death when he leaps on the whale’s back to drive home the lance. Then in monstrous fury Moby Dick smashes the small boats and sinks the whaling ship. Only Ishmael survives to tell the tale.

Promotion advantage should be taken of the Technicolor printing process used for the first time in a quarter of a century. Before the usual three colors are printed by the Technicolor imbibition process a low contrast silver image is printed to improve definition. Also the color values are “desaturated.” This results in a realistic, muted type of color which has an historic quality. The effect for this show is the mood sought by Huston and Oswald Morris, the director of photography, is excellent.

The best selling point is that this is a superb production of one of the best sea adventure stories ever. The level of attendance is likely to depend substantially on the promotion effort in each locality. An indication of the care, and the time that went into the making of this film is that it was not photographed expressly for wide screen exhibition. The distributor is recommending that it be shown with an aspect ratio no greater than 1.75 to 1. It is well worth the effort to make the necessary adjustments in screen masking and aperture plates.

Previewed at the home office. Reviewer’s Rating: Superior.—M. Q. Jr.


Captain Ahab: Gregory Peck
Ishmael: Richard Basehart
Starbuck: Leo Genn
Father Mapple: Orson Welles
Captain Pequod: Francis X. Bushman
Moby Dick: Ralph Winston

James Robertson Justice, Harry Andrews, Bernard Miles, Noel Purcell, Eddi Connor, Myrton Johns, Jean Byron, Marie Windsor, Philip Stainton, Royal Dano, Sernus Kelly, Friedrich Ledebur, Ted Howard, Tambus Allen, Tom Clegg

MOTION PICTURE HERALD, JUNE 30, 1956
FEATURE REVIEW

The King and I

20th Century Fox—Musical magic
(Color by DeLuxe)

When Margaret Landon's 1944 best seller, "Anna and the King of Siam" excited the late, great Gertrude Lawrence to the point where she persuaded Richard Rodgers and Oscar Hammerstein, II to write a musical based upon it, we should almost non-existent CinemaScope 55. For it seemed that they envisioned the then widespread technology has come to full fruition in the magic of today's motion picture technology.

The musical stage show, "The King and I," one of the finest works of the twin genius of Rodgers and Hammerstein, opened in 1951 to a fulsome chorus of praise which rang through the theatrical world, played subsequently some 1,500 performances on Broadway and across the nation, made an overnight starring sensation of Yul Brynner, and in a word made fabulous theatrical history.

The property, of course, was ready-made for motion pictures, and sparing nothing in the doing, the production forces of 20th Century-Fox have emerged with a stunningly beautiful, lavishly opulent and warmly heart-stirring film which should storm the box office ramparts with overwhelming power.

In many of the instances of setting and execution, the production beggars description. And here, without question, the enormous enhancing values of the techniques of the new CinemaScope 55 and modern color prove their splendid worth. Here, indeed, is a property made to order for them.

To recount the musical virtues of "The King and I" seems redundant. Surely everyone knows of the lovely, singable songs which for five years now have echoed and re-echoed from record player and every other musical device to delight the ear and mind.

The list of credits, production-wise, is headed by Charles Brackett, the producer. The loud praise which goes to him for this production is to be shared by Walter Lang, the director; Ernest Lehman, who wrote the screenplay; Jerome Robbins, who staged the dances and musical numbers; Alfred Newman, who supervised and conducted the music, and the host of others who had a hand in the result.

The cast selections, it would seem, could not in any way have been improved. Yul Brynner, of course, was the inevitable and in all ways perfect King. The role he handled first so magnificently in the original stage show made his very name synonymous with the King of Siam of 1862, and his handling of the role in this film version is again perfection itself.

Opposite, as the British widow who comes to Siam to teach the royal children something of the ways of the west, and who remains to aid, and subtly to further the desire of the king that his people face a modern world in modern fashion, is Deborah Kerr. It was a most happy choice. Charming, gracious, possessed of a lovely voice, Miss Kerr brings to the role every thing it required for maximum effectiveness.

With no weak spot anywhere, the others of the cast leaders included Rita Moreno, as the slave girl presented as a gift to the king; Carlos Rivas, as the emissary who brought her and is in love with her; Martin Benson, as the king's prime minister, who resents the "intrusion" of the English woman; Terry Saunders, as the king's wife No. 1; Rex Thompson as Miss Kerr's young son; Patrick Adiarte, as the crown prince, and Alan Mowbray as the British Ambassador. It is a splendidly integrated cast, moving effortlessly about the king and the teacher as the focal point of the story.

There is warmth and tenderness, and a wealth of appeal, in the incidents which dot the career of the teacher in this strange, at first alien, and exotic world. The children of the king are alike bright and appealing, the story of the slave girl and her lover is touching, and above all, the attachment which develops between the king and the teacher has a charm and unusual quality which must capture any audience.

Merely to list the songs by title is to conjure pictures of lovely melody, voice and setting. "I Whistle a Happy Tune," "Hello Young Lovers," "Is a Puzzlement," "Getting to Know You," "We Kiss in a Shadow," "Shall We Dance," and several others.

And a vital part of the beautiful tapestry which is the whole film are the fascinating dances, the interpretive Uncle Tom's Cabin rendition, Siamese-style; the palace settings and the occasionally breath-taking costumes. For sheer beauty of impression, the "We Kiss in a Shadow" number by the slave girl and her lover, in a night setting in a garden, with the play of fountains behind them and their hands stretching toward each other yet not quite touching, is unsurpassed. Here is the power of film technique at its best.

Here is a cinematic achievement of whom all concerned may well feel proud, for here is the kind of ultimate in beauty, in song and dance, in lilting motion which gives to the motion picture screen its preeminence as a medium of unrivalled theatrical entertainment.


Anna..................................................Deborah Kerr
The King.........................................Yul Brynner
Tuptim............................................Rita Moreno
Kralahome......................................Martin Benson
Lady Thiang......................................Terry Saunders
Louis Leonowens.............................Rex Thompson
Lun Tha..........................................Carlos Rivas
Prince Chulalongkorn.......................Patrick Adiarte
British Ambassador.........................Alan Mowbray
FCC Weighs Shifting All Allocations

WASHINGTON: The Federal Communications Commission's long-awaited policy statement on the VHF-UHF channel allocations problems, made public here Tuesday, turned out to be not so much a policy statement as a statement of policy-under-consideration, as well as a request for pertinent comment from interested parties. It was thus something of an anti-climax to those members of the television industry who have long been calling for decisive FCC action on the matter.

Under consideration by the Commission, it was announced this week, is the shifting of most, if not all, television broadcasting to the ultra high-frequency band. The FCC emphasized that it had made no final determination of the matter, but merely wants public comments on the idea. October 1 has been set as the deadline for these comments.

The Commission also stressed that if any such shift were ordered, it would have to take place over a long transition period, probably 10 years or more. A major problem to be considered, the FCC said, is whether UHF alone can render adequate service for the entire nation or whether it should be confined to the denser population areas, "such as east of the Mississippi River."

The Commission thus puts off any immediate across-the-board unscrambling of VHF and UHF channels. UHF operators have complained that they have been unable to compete with VHF stations in the same area. There are now some 350 VHF stations and 97 UHF stations. The Commission did, however, propose reshuffling the channel allocations in 13 market areas to make each area entirely or predominantly VHF or UHF.

These changes would affect only three stations actually on the air; otherwise, the changed channels are not yet assigned. The Commission indicated it might make other recommendations later for additional de-in-termixture in specific areas.

MGM Plans San Francisco Debut for "Somebody"

MGM will concentrate its campaign for the world premiere of "Somebody Up There Likes Me" at the Warfield, San Francisco, July 3, on TV, radio, newspaper and outdoor advertising in addition to publicizing a number of the stars and personalities identified with the picture. Commentator Evangeline Baker, Del Courtney, well-known disc jockey, and Ira Blue, leading sports announcer for the area, will also talk up the new film.

"Trapeze" London Opening Glittering, Successful . . . .

Hecht-Lancaster's CinemaScope production of "Trapeze" had a glittering international premiere in London June 26 before a sell-out audience of world film industry leaders, British royalty and a press contingent representing 28 nations on four continents. The opening of the widely-heralded United Artists release at the Odeon, Marble Arch, benefited Variety Club and the Actor's Orphanage. Film industry notables attending the charity screening included Arnold M. Picker, United Artists vice-president in charge of foreign distribution; Sir Carol Reed, director of "Trapeze," and Sir Laurence Olivier. Meanwhile UA this week launched a 380-date saturation booking in all exchange cities of the U.S. and Canada.

Fox to Offer "Farewell"

David O. Selznick's forthcoming production of Ernest Hemingway's "A Farewell to Arms," will be distributed throughout the world by 20th Century-Fox, according to an announcement from the company. The multi-million dollar film is to be produced independently and entirely autonomously by the Selznick Company, Inc. with whom contracts have been signed calling for the picture to be made in CinemaScope and in Deluxe color starting between January and March. This falls in with the new 20th Century-Fox policy of augmenting its own productions with those of the world's foremost film-makers.

The contracts with the Selznick company also call for Jennifer Jones to play the leading feminine role. The leading male role has not yet been cast. The period and setting of the book, Italy and Switzerland, will be left unchanged.

The contracts also call for the re-release in the United States, Canada and Australia and in certain other territories, of two famed Selznick productions, "Rebecca" and "The Third Man." Both will be re-released in the United States and Canada this summer.

New Drive-in Theatre Opens in New Jersey

Loew's new "35" Drive-in theatre, on Route 35, near Keayport, N. J., is being unveiled June 30. The gala opening attraction will be John Ford's production of "The Searchers" starring John Wayne, with "The Magnificent Brighnecks" as the associate feature. Loew's new "35" is the first theatre of its kind to be operated by the Loew circuit in this area. The new operation will accommodate 1,000 cars.

Family Film Is Best Bet, Says King

More than ever before, the "family type" picture is the most successful at the box office. Herman King, vice-president of King Brothers productions, said recently. He added that one important reason in his opinion for the current dip in theatre attendance is the failure of producers to make enough "big pictures."

Emphasizing the current need for these big attractions, Mr. King said that there have been too many "small pictures" of late. Referring to results of his own personal surveys, he said that a picture that is successful in the U.S. usually is a box office success in the world market.

Producers, he said, should get out in the field and sell their product. Personal contacts, he added, have paid off handsomely in the past. Meeting the public and theatre managers is of the utmost importance, he said. According to Mr. King, most of his company's pictures in the next two years will be made in foreign countries. He gave it as his opinion that it is not wise to make a picture overseas unless story requisites are non-locally. Referring to coming King pictures, he said that "Heaven with a Gun" would be made in Australia; "The Two-Headed Spy" in Vienna; "Mr. Adam" in England or Germany, while "The Syndicate" would be shot away from Hollywood, probably in New York, Chicago and Miami.

Also on the schedule is "There's Always a New Tomorrow" and one other untitled picture. As previously reported, the lineup will cost $10,000,000 over a two-year period. The King organization will finance all of its own product, with RKO interested only from the standpoint of distribution. The Kings' new picture, "The Brave One" will be released late in the summer. Shot in Mexico at a cost of $2,000,000, the picture introduces Michel Ray, a young boy who was selected after almost a global search for the right type.

The independent producer today has a strong advantage, Mr. King said. If he has the right stars and story, he can practically write his own deal with a major company for release.

Goldstein to 20th-Fox

Robert Goldstein has been appointed production representative in Great Britain for 20th-Fox, it has been announced by Spyros P. Skouras, president. In the newly created post, Mr. Goldstein will be responsible for the company's production activities in England including liaison with independent British producers, as well as supervision of the company's talent development in London.
Kirsch Hits Policy Breach In Industry

CHICAGO: The wide breach which exists between exhibition and distribution is one of the most disturbing things in the industry today, Jack Kirsch, president of Allied Theatres of Illinois, Inc., told the organization's members at its 26th annual meeting last week at the Blackstone Hotel here. “This condition,” he said, “has added greatly to the woes of our industry and in spite of all the efforts previously made by leaders of both Allied and TOA in attempting to get the distributors to relax their unreasonable film sales policies, greater recrimination than ever has been evidencing itself on both sides, as witness the testimony recently given before the U. S. Senate Small Business Committee in Washington.”

He added that these hearings have produced “nothing but a lot of ill-will toward our industry from both legislators and the public. Our organization has always maintained that government regulation of any kind or airing our differences in public cannot solve our problems. Distribution and exhibition are vitally dependent on one another and the only intelligent approach is to get the divergent factors together with a view of working out these differences with mutual respect and understanding of each other’s problems.”

On Tax Problems

Mr. Kirsch also discussed the various tax problems, including city, Federal and personal property. He said the organization again will make proper representations to city authorities for the need of abolishing the three per cent city tax on theatre grosses. Regarding the Federal tax he said although the House Ways and Means committee has postponed consideration of admissions tax changes, “this should not deter our efforts to avail ourselves now of every opportunity in building up a strong case for further relief and thus pave the way for greater and certain success next year.”

Officers Reelected

Mr. Kirsch was reelected president for a term of three years while the following officers and directors were reelected for one year: Van Nomikos, vice-president; Benjamin Banowitz, secretary-treasurer; B. Charunas, Jack Clark, James Gregory, Carol Goodman, Don Knapp, Verne Langer, Charter Linnak, Howard Lubliner, Sam C. Meyers, Richard B. Salkin, Arthur Soss, Arthur Schoenstadt, Nate Slott, Mayer Stern and Bruce Trinz, Harry Nepo was once again appointed to be sergeant-at-arms.

A “WHALE” OF A TIME

THOSE STOVE PIPE HATS and beards dress New Bedford for its welcome, at City Hall, to “Moby Dick” producer John Huston, left, and star Gregory Peck. Handing them the keys to the town is Mayor Frank E. Lawler.

By JAMES D. IVERS

NEW BEDFORD, MASS.—The Warner publicity department turned this old whaling town upside down this week in executing a show for about 100,000 citizens of this area and incidentally proving to the country at large—through about 100 correspondents of the national press—that motion pictures are still the show of shows.

The occasion was the triple premiere of John Huston’s “Moby Dick,” a classic of the sea and literature which now becomes a classic of the screen (see the review on page 20).

Principals in the three-day show which had this storied corner of New England standing on its collective head, were John Huston, producer and director of the Moulin production; Gregory Peck, the memorable Captain Ahab of the picture, and Friedrich Ledebur, Queequeg in the picture.

The program included old-fashioned and new-fashioned “gams,” the old whalers’ word for party, and on this occasion riot would be a better word; a clambake, a parade, official appearances of the stars, a beard judging contest, and just plain whooping it up.

Everybody from Mayor Frank Lawler to the merchants of the town and including speedy George, the bartender of the Rocking Whaler Bar participated up to the final toast. As Police Chief Tom Carr put it, “It’s bigger than two white whales.”

Best of all, the show not only launched “Moby Dick” on a happy voyage but it put the movies on the map to stay.

Marcus Calls for Industry Round Table Conference

MILWAUKEE: Ben Marcus, president of Allied Independent Theatre Owners of Wisconsin, said this week he will join other industry leaders to call on each branch of the industry (production, distribution, exhibition) to join a round table parley in an attempt to find ways and means of combining the efforts of all branches to see what could be done to aid the box office problem which faces every theatre today. He recommended a planned research program to find out what the customers want in film entertainment and how to go about giving it to them. Mr. Marcus also said the question of arbitration of film rentals could be eliminated by establishment of an arbitration system which would include the arbitration of sales policies in each of the country’s exchange centers.

Altec Service Corp. Changes Its Name

Altec Service Corporation has changed its name to Altec Companies, Inc., it is announced by G. L. Carrington, president. According to Mr. Carrington, the change was made to eliminate the inference that corporate activities are limited to the service field. Service, he said, is only one of the facets of the Altec organization, which also includes Altec Lansing Corporation, Peerless Electrical Products and Newpaths Inc., engaged in the manufacture of sound and electronic equipment, and there are no changes in the names or activities of these companies. Mr. Carrington said that the service business will now be conducted under the name Altec Service Company, a division of Altec Companies, Inc., Headquarters for both Altec Companies Inc. and Altec Service Company will remain at 161 Sixth Avenue, New York City.

MOTION PICTURE HERALD, JUNE 30, 1956
ROGERS HOSPITAL AT SARANAC WINS NEW INDUSTRY SUPPORT

SCHROON LAKE, N. Y.: The annual meeting of the officers and directors of the Will Rogers Memorial Hospital, held here, and the inspection tour of the hospital in Saranac Lake, N. Y., by its officers and representatives of the press, took place last weekend. Those attending were guests of Herman Robbins and his sons at their Edgewater Motel here.

Plans for keeping the hospital on an ever-ascending spiral of success and ways and means of channeling funds to keep it in operation were presented to the officers and board at the meeting. In his report, A. Montague, president, said that "this continuing success can be attributed to the seriousness and sincerity with which each of us individually and collectively attacks the problems confronting us."

Eugene Picker, chairman of the fund raising and finance committee, said that the over-all income from the 1955 Christmas Salute totaled $126,744 to date which was $25,142 less than the 1954 campaign. The 1956 audience collection drive, however, is expected to surpass that of 1955. Participation will be greater this year, he said, due largely to the quick and early pledging of the major circuits and this has had a strong influence on the registration of many other circuits. S. H. Fabian, (Continued on opposite page)

THE TRAILER (first showing) you will want for your theatre during July.

CHEST X-RAY: directors were curious, and relieved.

A POINT: John Rowley rises to it.

The pictorial report on these two pages is by Martin Quigley, Jr., and by Allan Robbins and Burton Robbins.

THE APPEAL: president Abe Montague has at his side William German and Robert O'Donnell. It's Samuel Rosen of Stanley Warner, below.
RELAXATION, in its favored form (in our industry): it’s gin for Jack Cohn and George Dombow, above, and Richard Brandt and Walter Reade, below. Charles Feldman and Sam Rinzler, right, play their renowned perpetual game.

(Continued from opposite page)

treasurer, looks for 5,000 theatres to participate, and to realize $500,000 from it.

According to Mr. Picker, the aim in this campaign is to get more audience collections and fewer lobby collections. "That we are attaining this," he said, "is evidenced by the fact that we have had very few refusals of audience collections, and that many theatres have agreed to take up their collections at least for a full program change, some for the full week and some to include double weekends."

This year’s trailer for the theatres features Henry Fonda; a contribution from Eastman Kodak of raw stock for 1,000 prints was secured again by W. J. German; DeLuxe Film Laboratories is contributing the processing, and National Screen Service is handling distribution.

The need for stressing the importance of the hospital, not only within the industry but also to the allied fields of radio and television, was another important topic discussed at the meeting. Mr. Montague said it should be done not only to bring about greater financial support but to educate those eligible as patients.

Named as new directors at the meeting were Russell Downing, Jack Cohn, J. J. O’Connor, Alex Harrison, James Velde and John Rowley. Murray Weiss was elected a vice-president, Sam Rosen was named to the new office of assistant treasurer and Mr. O’Connor and Moe Silver were appointed to the finance committee.


THE ROBBINS FAMILY, hosts: Burton, left; and Allan, Norman, and father Herman, above.
British Monetary Pact Talks in September

... Johnston in London says the meeting to take place in Washington and urges greater effort for better Anglo-U.S. relations

by PETER BURNUP

LONDON: British Board of Trade officials said here Monday that they had agreed with Eric Johnston, president of the Motion Picture Association of America, that negotiations for renewal of the Anglo-American co-operation agreement, governing disposition of the British earnings of American films, will get under way in Washington along toward the end of September.

At his final press conference here before leaving to attend the Berlin Film Festival, Mr. Johnston said that no agenda for the forthcoming meetings had yet been prepared by the MPAA, apart from the subject of convertibility of American companies' sterling. Undoubtedly, however, the talks will consider such subjects as the treatment of American-made British pictures and other facets of Anglo-American film trade relations, he said.

Mr. Johnston spoke to newsmen in much the same vein as he did to members of the British film industry at several gatherings last week, enlarging on the theme that a prosperous British industry means a healthy American industry also. He repeated his previous dictum that the dimensions of the motion picture pie are almost unlimited, citing the case of India with its population of 300,000,000, whose living standards are rising precipitously following the influx of foreign capital. It makes a hitherto virtually unlimited market, he said.

The same conditions, he continued, apply elsewhere, as Indonesia and even in Latin America, including Brazil "where we've only scratched the surface up to now." There's definite room for more and better pictures, he said, provided they are made intelligently.

Must Sell Harder

"That's the way I've talked to British producers in the last few days," Mr. Johnston told the reporters. "I told them they don't go out and sell hard enough—not even in America."

Before leaving, the MPAA chief was honored at a luncheon by members of the House of Commons. He also met with Sir Nutcome Hume, chairman of the National Film Finance Corporation; Selwyn Lloyd, foreign secretary, and other diplomats.

Earlier, at a luncheon tendered him by the four trade associations, he made a fervent appeal for continuing and enlarging Anglo-American relations.

"There is nothing wrong with our business that more customers won't cure," was the opening phrase in his Claridge's speech. But he forthwith postulated on indispensable condition of success. That is that the British and American sections of the industry must work in closest unity and not waste their substance in futile and-internece warfare.

Said the MPAA president: "Since the war our two countries, in association with our allies, have been leaders in forming the grand partnership of the free. This grand design is based on a simple and workable principle: that the well-being and security of each of us must be found today in collective action.

"We should be working together—every single one of us—to bring about that happier condition. If we don't do it together, nobody else will do it for us, and we can't do it by quarrelling and belly-aching."

Cites Other "Myths"

Mr. Johnston went on to refer to what he called other myths that can equally lead to harmful consequences. "The first myth," he claimed, "is that through some sort of conspiracy on our part British pictures generally are kept of theatre screens in America. That's just not true.

"Time and again American exhibitors have given proof that it is not true. They have made it clear, and rightly, that their only test for booking a film is whether it will draw patrons to the theatre."

"I assure you it's a myth that there's discrimination in America against British films, or the films of any other country. The market is wide open. It is wide open for anyone who takes the bother to understand it, to exploit it, and to sell it. We welcome you there. Competition is the healthiest tonic for any industry."

The second myth in Mr. Johnston's mind is that U. S. films—earning, supposedly, their own way in America—can undersell British films here and thereby take away screen time in British theatres.

Big Radio TV Coverage for "King and I"

Highlights of the joint world premiere of Rodgers & Hammerstein's "The King and I" in CinemaScope 55 were carried on a total of 224 TV and radio stations in a three-way national hookup. The film bowed June 28 at New York's Roxy and Grauman's Chinese theatre, Los Angeles.

Constituting one of the largest pickups of a film debut, a combined TV-radio audience exceeding 64,000,000 was reached through the facilities of NBC-TV, CBS-TV and the NBC Radio Networks.

In New York, a host of top city and state officials combined with celebrities from stage, screen and other walks of life to welcome the film at its premiere for the benefit of the Police Athletic League. On from Washington to represent Thailand was an official party headed by the Siamese ambassador, Pote Sarasin, and Princess Rudivorivian, a direct descendant of the king, played in the motion picture by Yul Brynner. Deborah Kerr co-stars in the production, which was produced by Charles Brackett and directed by Walter Lang.

On the scene at both theatres were camera crews from Dave Garroway's "Today" NBC-TV show to record the arrival and interviews with many personalities. The premiere feature was to be programmed the following morning over 110 stations.

Also present at the New York and Los Angeles premieres were "Monitor" radio set-ups, with personality interviews to be spotlighted on the NBC radio network this weekend. Featured on the next "20th Century-Fox Hour" sponsored by General Electric and carried by 124 stations of the CBS-TV network, will be a special feature showing the Hollywood debut of the musical drama. Ernest Borgnine and Anita Louise, as co-emcees, are seen in the presentations interviewing a galaxy of luminaries. Mr. Borgnine is making his debut as a master of ceremonies. Miss Louise (Mrs. Buddy Adler) is president of the UCLA Medical Center, which will receive all proceeds from the West Coast opening.

WELCOME JOHNSTON AT BERLIN FESTIVAL

BERLIN: Eric Johnston, president of the Motion Picture Export Association, received a big welcome from diplomatic, government and film industry officials on his arrival here Tuesday afternoon to attend the Berlin Film Festival. In a series of meetings, Mr. Johnston conferred with MPEA member companies representatives, at a session presided over by Frederick Gronich, the Association's representative in Germany and Austria, and with the top leadership of the entire German film industry. Wednesday Mr. Johnston gave a reception for the 600 guests at the festival, where he officially represents the United States.
Hollywood Scene

JERRY WALD OBSERVES:

ESTEEMED EDITOR:

Hollywood, Midweek

Doubltless the vacationing Jerry Wald, spending his Summer respite in your entertaining city, has communicated directly before now his views and opinions concerning the present state of the motion picture industry, which has undergone some change since he departed this province, and which he studies as faithfully as a physician his patient, in good health or bad, on holiday or not. He was by no means despairing, although completely realistic, on the eve of his departure from here for there, as witness this collection of unconnected quotes from an unplanned conversation:

"I think the best way to cope with traditions in our industry is to establish a new set of them";

"There are no magic formulae for making a hit, but the formula for making a flop is simple — use the same story, with the same cast, and sell it with the same tried, true and blite ad campaign";

"There are only good and bad pictures, and the public would rather pay to see a good one than to watch a bad one at home free";

"Unusual film attractions will bring back some of the 'lost audience,' but before they all get back, it might be a good idea for the industry to find out scientifically just who is lost";

"Lack of enthusiasm is dangerous. The public doesn't know what they want to see until they see it. If a film is pre-sold, promoted and projected correctly, the public will be waiting to embrace it with their money";

"The trouble with big screens is what they do to small ideas";

"It has been said that good films are made from direct observations of life, and that bad films are made out of other bad films";

"You have to give the public something they cannot get on television in order to lick the stalemate that exists, and we must take a more aggressive position regarding ourselves as an industry to accomplish that";

"A good picture is a good idea backed by enthusiasm; it is more important to have the right subject, made badly, than to have a bad subject, made magnificently";

"Too many of us making pictures today have been indiscriminate, craving for intellectual excitement, and have lost the capacity to feel and think about simple emotions."

These are Wald observations as of June, 1956, and they have much in common, basically, with Wald observations of his Warner career, where his "Johnny Brels" won him an Oscar and his contributions to the art of the motion picture won him the Academy's Irving Thalberg Award, and of his period of arbitrarily stifled productivity as chief of production at RKO. They are likely to be strikingly similar to all future Wald observations, in time of industry prosperity or peril, for they state the Wald policy in its essentials, and the Wald policy has proved to be sound policy an astonishing percentage of the time.

—WILLIAM R. WEATHER

HOLLYWOOD BUREAU

As in response to reports of increasing attendance across country, the production branch of the industry shook itself out of an attenuated lethargy and started eight pictures during the week, many of which it has been written in a good while. Three other were completed, bringing the shooting level to 39.

"Run of the Arrow," which RKO will release, went into production at St. George, Utah, with Samuel Fuller producing and directing and directing from a story by himself. It has Rod Steiger, Sarita Montiel, Brian Keith and Ralph Meeker in its cast.

MGM's Henry Berman started "The Great American Pastime," directed by Hermann Hoffman, with Tom Ewell, Anne Francis, Ann Miller, Rudy Lee and others.


"Teen-age Rebel" is a 20th-Fox project in CinemaScope and DeLuxe color, with Ginger Rogers, Michael Rennie, Mildred Natwick and Diane Jergens among the principals. Charles Brackett is down as producer, and Edmund Goulding directing. "Bringing Up Joey" is a Huntz Hall-Stanley Clements comedy for Allied Artists, produced by Ben Schwalb and directed by Jean Yarbrough.

Regal Films, the newly formed production company headed by E. J. Baumgarren, began shooting "Stagecoach to Fury" for 20th-Fox release. Earl Lyon is producer, William Claxton is directing, and the cast includes Forrest Tucker, Mari Blanchard, Paul Fix and Wallace Ford.


Imperial Productions, independent, turned cameras on "The Delinquents," with Tom Laughlin and Peter Miller in top roles.

Westergren in New Post

Gerald M. Westergren has been named general manager of Basil Enterprises, Inc., owners-operators of 10 theatres and buildings in Buffalo and Niagara Falls, according to an announcement by Constantine J. Basil, president. Mr. Westergren was formerly advertising-publicity manager and later assistant general manager.

MOTION PICTURE HERALD, JUNE 30, 1956

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**Film Festival**

**A Berlin Hit**

by VOLKMAR von ZUEHLSDORFF

BERLIN, GERMANY: The Berlin Festival, at which 34 nations are represented, has found that its most popular films on exhibition here, judging from the applause, were “Trapeze,” “Invitation to the Dance” and “Richard III.” Among the prominent industry guests on hand were Eric Johnston, president of the Motion Picture Export Association of America, and John Davis of the J. Arthur Rank organization. The Federation of Producers now rates the Festival Class A, which places it on a par with similar festivals at Venice and Cannes. A jury headed by Marcel Carné for features and Otto Sonnenfeld for documentaries told a press group here that the first three prizes to be awarded are in gold, and some five to 10 in silver. A visitor’s poll is open to the general public.

Mr. Johnston met with MPEA member company delegates here at a session presided over by Frederick Gronich, the association’s German and Austrian representative. A day later Mr. Johnston was host at a reception for some 600 guests at the Festival, where he officially represents the U. S. Later, Bernard Guller, chief U. S. diplomatic representative in Berlin, gave a luncheon in Mr. Johnston’s honor. A frank exchange of German film problems and conditions marked the final meeting between Mr. Johnston and top leaders in the German film industry.

**Loew’s International Shifts Overseas Men**

A series of changes in managerial assignments in MGM overseas offices has been announced by Morton A. Spring, first vice-president of Loew’s International Corp. Eddie F. O’Connor has been transferred from Japan to Cuba. F. W. N. Beckett goes from Cuba to Venezuela. Bernard Blair goes from Venezuela to Japan. Broncho Lameau has been transferred from Singapore to Manila and Al Cassell goes from Manila to Singapore. The resignation of Adolph Judall, administrative manager of MGM of Brazil, for reasons of ill health, has also been announced.

**“Gettysburg” Release Set**

“The Battle of Gettysburg,” depicting one of the most famous conflicts in history, will be released by MGM in September as a special subject, it is announced by the company. Photographed in Eastman Color and Cinemascope, the three-reel subject was accorded high praise by New York critics at its advance showing at the Guild theatre here.

**THE WINNERS CIRCLE**

Pictures which were reported as doing above average business in key theatres of the cities of the nation for the week ending June 23 were:

- **Atlanta**: D-Day the Sixth of June (20th-Fox); Gaby (MG M); Song of the South (B.V.); Reissue; 23 Places to Baker Street (20th-Fox).
- **Buffalo**: The Animal World (W.B.); The Catered Affair (MG M); Gaby (MG M) 4th week; While the City Sleeps (RKD).
- **Chicago**: Bhownai Junction (MG M) 2nd week; Gaby (MG M) 2nd week; The Great Locomotive Chase (B.V.) 2nd week; Hilda Crane (20th-Fox) 2nd week; Madame Butterfly (I.F.E.) 6th week; Meet Me in Las Vegas (MG M) 10th week; Trapeze (U.A.) 2nd week.
- **Cleveland**: The Animal World (W.B.).
- **Denver**: Adorable Creatures (Cont.); Crime in the Streets (A.A.); Foreign Intrigue (U.A.); The Man Who Knew Too Much (Par.) 4th week.
- **Des Moines**: Toy Tiger (U-I).
- **Detroit**: Autumn Leaves (Col.); Bhownai Junction (MG M).
- **Hartford**: The Animal World (W.B.); Bhownai Junction (MG M); Leather Saint (Par.); Howweek (20th-Fox); The Proud Ones (20th-Fox); Return of Don Camillo (I.F.E.); Safari (Col.) 2nd week.
- **Indianapolis**: The Great Locomotive Chase (B.V.); Safari (Col.).
- **Jacksonville**: The First Texan (A.A.); Foreign Intrigue (U.A.); The Great Locomotive Chase (B.V.) 2nd week.
- **Kansas City**: Heidi and Peter (U.A.) 3rd week; The Ladylkilers (Cont.) 7th week; The Searchers (W.B.) 2nd week.
- **Miami**: Bhownai Junction (MG M) 4th week; Foreign Intrigue (U.A.); The Man Who Knew Too Much (Par.) 2nd week; Oklahoma (Magnas) 17th week; The Proud Ones (20th-Fox).
- **Memphis**: The Catered Affair (MG M); Crime in the Streets (A.A.); The Searchers (W.B.).
- **Milwaukee**: The Catered Affair (MG M) 2nd week; Oklahoma (Magna) 7th week; Unidentified Flying Objects (U.A.).
- **Minneapolis**: Crime in the Streets (A.A.); The Littlest Outlaw (B.V.); The Searchers (W.B.) 3rd week.
- **New Orleans**: Bhownai Junction (MG M) 2nd week; The Searchers (W.B.) 2nd week; Song of the South (B.V.); Reissue; Toy Tiger (U-I) 2nd week.
- **Oklahoma City**: The Animal World (W.B.); Earth vs. Flying Saucers (Col.) 3rd week; The Great Locomotive Chase (B.V.); The Proud Ones (20th-Fox).
- **Philadelphia**: Autumn Leaves (Col.); D-Day the Sixth of June (20th-Fox); The Man in the Gray Flannel Suit (20th-Fox) 9th week; The Man Who Knew Too Much (Par.) 5th week.
- **Pittsburgh**: Foreign Intrigue (U.A.); The Ladykillers (Cont.) 8th week; Lease of Life (I.F.E.); Oklahoma (Magnas) 2nd week; Rainbow Years (U-I); Safari (Col.); The Searchers (W.B.) 3rd week.
- **Portland**: Bhownai Junction (MG M) 2nd week; Gaby (MG M) 3rd week; Safari (Col.); Song of the South (B.V.); Reissue.
- **Toronto**: Bhownai Junction (MG M) 2nd week; D-Day the Sixth of June (Par.); Oklahoma (Magnas) 2nd week; Howweek (20th-Fox); Reissue; 23 Places to Baker Street (20th-Fox) 2nd week.
- **Vancouver**: The Animal World (W.B.); The Man Who Knew Too Much (Par.) 2nd week.
- **Washington**: The Catered Affair (MG M); Crime in the Streets (A.A.); Day the World Ended (Amper); Invitation to the Dance (MG M); The Last Ten Days (Col.); The Man Who Knew Too Much (Par.) 4th week; Picnic (Col.) 18th week.

**Challenge Massachusetts Minimum Wage Rise**

BOSTON: A challenge to the Massachusetts Amusement and Recreation Minimum Wage Order passed last week that calls for increasing the minimum wage from 75 to 90 cents an hour for cashiers, doormen, assistant managers and ushers has been filed by Allied Theatres of New England. The exhibitor organization claims the wage boosts are prejudicial by the Department of Labor and that the order is "arbitrary, unreasonable and capricious." A spokesman for Allied Theatres of New England claimed there is a wide area of doubt as to the constitutionality of a statutory minimum wage act. Also included in the challenge with Allied Theatres are the outdoor amusement parks industry and the Massachusetts Golf Association, all of whom are affected. The order does not affect candy concession sellers.

**AMPA Committee Named**

A special AMPA 40th Anniversary Luncheon Committee was named recently by President Dave Bader at a luncheon attended by all officers, directors and members of the Ways and Means Committee of the Associated Motion Picture Advertisers, it is announced. Members include: Gordon White, Vincent Troia; Lige Brien, Ray Gallagher and Edward Kostbaum.

**Hardiman Resigns Post**

TORONTO: James Hardiman, director of advertising and publicity for Odeon Theatres (Canada) Ltd., has resigned his post, effective August 18. Indicating that his new position will be "in the motion picture field in Hollywood," he added that any announcement of his new affiliation will come from his new employers.
Albany

Community opposition to the establishing of new drive-ins has been mounting hereabouts for the past year. The latest case to develop is in Watervliet, where United Drive-in Theatres proposed to build an outdoor theatre. Earlier, the Town Board of Brunswick (outside Troy) enacted an ordinance barring automobile theatres, after United Drive-in purchased an option on a site. Bethlehem, below Albany, stymied a zoning change last summer which would have enabled a Delmar man to open an out-door theatre, and late Wednesday another on which Morris Klein had begun work. . . . Jeffrey Hunter, featured in a "A Kiss Before Dying" came here for press, radio and television interviews to promote the United Artists picture, then playing the Strand, and to spotlight a later engagement in Schenectady. Virginia Leith, likewise featured, had visited Schenectady for the same purpose. Film and theatre manager Phil Rapp at Jones, the details there, with UA exploiter Abe Bernstein; while Steve Barbet, of Strand, arranged the appearances in Albany.

Atlanta

The stork paid a visit to the home of Mr. and Mrs. Wayne Swearingen and left a baby boy. Mr. Spiering is manager of the Roy Smith Company, theatre supplies, Jacksonville, Fla. . . . Joan Hulme, daughter of Charlie Touchon, office manager at United Artists, has a new baby girl, making Charlie a grandfather. . . . Edward C. Fain, for 30 years owner of the Fain theatre, Wetumpka, Ala., died at his home after a long illness. He is survived by his wife, a daughter and three sons. . . . Herbert Mitchell, owner of the Strand theatre, Hartselle, Ala., now renamed the Rodeo theatre, will spend $50,000 for renovations. Hank Farrish is manager. Buford Styles, branch manager at the Universal Exchange, Jacksonville, Fla., was in Atlanta visiting his mother who is ill in the hospital here. . . . Mrs. Margarette Stith has taken over the booking and buying of the Bonnett drive-in, Loudon, Tenn. . . . Billie F. Cook, Howco Film Exchange, recently became the bride of Don Hister. . . . John Stember, president of Georgia Theatres, and his family are back after a vacation spent in Florida.

Boston

Charles L. Stoddard, district manager of New England Theatres, Inc., lost his wife and daughter in a plane crash. Mr. Stoddard is a professional white hunter from Kenya colony, South Africa, arrived in town recently for press interviews and radio and TV appearances, in connection with Columbus' "Safari." . . . Mel Davis, who was head booker at Republic for nine years, has resigned to join Screen Guild Productions of New England as a booker-salesman, working with Lewis Ginsberg, branch manager. Tom Morton remains at Republic as booker. . . . Pine Island drive-in, Manchester, N. H., operated by the Shea circuit, is being enlarged to accommodate 800 cars. The previous capacity was 300 . . . Two RKO men will be honored at an industry luncheon sponsored by the Variety Club of New England on Tuesday, July 10, at the Hotel Bradford. Hatton P. Taylor, recently promoted to eastern-central district manager, and Otto Ebert, who replaces him as branch manager in Boston, will be the honored guests. The committee is made up of Bill Koster and Dave Grove as co-chairmen, and includes Al Glambinger, Harvey Appell, Bucky Harris, Joe Longo, Arnold Van Leer, and Carl Goldman.

Buffalo

Carl Bell and Joe Denzak have formed a partnership in the operation of the Buffalo Theatre Equipment and Seating Company. Bell has been manager of the Buffalo office of Perkins Theatre Supply for several years and Denzak has been associated with Western Automatic in Buffalo. The office is located in the same first floor spot that Perkins has been occupying in the Film Building at 605 Pearl Street. Due to Vandal slasher of a dozen yacht-type chairs and a large tent panel at the newly opened Melody Pair theatre in Waltzrizer Park, North Tonawanda, N. Y., recently, . . . Eddie Meade, Shea circuit advertising-publicity manager, put over a contest on "Trapeze," with Hens & Kelly store, through which he tied in with the national "Miss Exquisite Form" promotion. The Pan American drive-in, Canandaigua, N. Y., is getting out an attractive weekly program of attractions and has lined up a number of advertisers who contribute toward the cost of its publication . . . Oxide, and Kerrie Nelson and their son, David, were in Rochester the other day to meet with Eastman Kodak company officials in connection with the Nelson television show which will be sponsored by the Eastman company, starting in September.

Charlotte

Mrs. Verdah Looper, who was elected Miss Charlotte Film Exchange at the theatre owners convention last January, went to Florida for her vacation. The trip was given to her as the prize for winning the title. . . . An autopsy will be held to determine the cause of death of Jack Reville, Charlotte exchange manager. Mr. Reville died June 6 and it is believed death was due to heart attack. . . . Lucky S. Squire, who plays Santa Claus for New York department stores and banks each Christmas, came here as an exploitation stunt for "Top Tiger" at the Manor theatre. . . . Mrs. Emery Wister of the Howco Exchange, visited her parents in Nebo, N. C. . . . John Yarbrough, 20th Century-Fox exploitation man based in Atlanta, was in Charlotte on business. . . . George Carpenter of the Colonial Theatres in Valdese, gave his annual party for exchange salesmen and executives in Blowing Rock.

Chicago

Eryan Allin of Allin Film Delivery Service reported his father, J. J. Allin, is resting comfortably at St. Luke's Hospital following a heart attack. The elder Mr. Allin is still active in the business despite the fact that he just passed his 81st birthday. . . . Herman Gorelick arrived here from St. Louis to attend a family wedding and to spend part of his vacation greeting friends on the Row. . . . According to Larry Stern, the current spate of running re-releases at the Cinema is proving productive at the box office. . . . Sam Lesner has resigned as assistant manager at the Howard theatre. His successor has not been named. . . . Included in the current group of "holidayers" are John Rector, manager at the Howard theatre; H. Odendahl, manager at the Roosevelt; Ray Nolan, RKO branch manager; Dave Friedman of Paramount's publicity staff; Helen Sherer, RKO cashier; who went to California. . . . John Agnos has been appointed manager at the Tower theatre. Stanford Kohlberg, who reopened the theatre in early June, had been "presiding," and at the same time continued operating his Starlite drive-in.

Cleveland

Marshall Fine, Variety Club chief barker, announces negotiations are almost complete to move the club's headquarters from the downtown Hollenden Hotel to the uptown residential Tudor Arms Hotel, located at Carnegie Ave. and East 107th St., which will be double the present space. After extensive remodeling, a gala fall opening is planned. . . . Jay Matthews has acquired the closed Rockford theatre, Rockford from C. E. Knox, Jr., and reopened the 200-seat house this week. . . . Paul Vogel, Wellsville, O., drive-in owner leaves next week for two weeks at Camp Breckenbridge, Ky., to head the reserve officers' training school. . . . Carol Jacobs, daughter of Max Jacobs, long interested in theatre promotions, sailed this week on the Queen Elizabeth for two months aboard following graduation from Western Reserve University. . . . E. J. Stutz has closed the Circle theatre, Cleveland, for the summer, and transferred his week-end hillbilly stage shows to Harmony Ranch, an amusement place on route 22 just south of Chagrin Falls.

Columbus

Mrs. Ethel Miles of the Miles circuit is recovering in Cleveland Clinic following an operation. . . . Workmen are completing installation of new six-channel illuminated (Continued on following page)
HAIL and FAREWELL

HONOR TO A FRIEND. Wisconsin Variety Club's luncheon the other day to retiring Paramount branch manager Irving Worthamer brought out the industry in Milwaukee. In an array above, prior to the affair at the Maryland Hotel, are George Devine, new manager Ward Pennington, Mr. Worthamer and office manager Jake Stock.

Denver

Variety Tent 37 has scheduled its annual picnic and golf tournament for August 17 at the Lakewoods country club. The cost will be $5.50 per person, with green and swimming fees extra. This club has one of the finest and busiest golf courses in the country. Activities will include games, golf, swimming, dinner and dancing. The door prize will be a 1956 Cadillac. . . . C. U. Yaeger, president of Atlas Theatres, went to Chicago and Dave Davis, general manager, is visiting the theatres at Salida, Colo. . . . Clarence Batter, booker and buyer, who has been home ill for several weeks, is now back at Joseph's hospital for treatment for complications arising from strep throat and virus pneumonia. . . . Bill Prass, publicity man, doing the campaigns on "Trappeze" here and in Salt Lake City, with the film opening day and date at the Uptown and Villa, Salt Lake City, and the Denver, Denver, June 28. . . . Kim Novak will be in July 1956 for "The Du- chin Story" at the Denver July 8. . . . Marvin Goldfarb, Buena Vista supervisor, to Des Moines and Omaha on a sales trip.

Des Moines

The Stratford theatre at Stratford has been reopened through the efforts of local businessmen. The equipment and stock in the building owned by M. K. Halverson have been purchased by the merchants. The theatre has been closed for some time. The drive-in theatre at the Indian Hills has purchased the Lacona theatre at Des Moines from George Lindsley of Tripoli. Gillispie has had 33 years' experience in the theatre business. The new owner, who plans changes in equipment and will do some redecorating, will hold a grand opening of the house early in July. . . . Two bandits held up Mrs. Marian Phipps in the ticket booth of the Corral Drive-in theatre at Cherokee and escaped with $75 in cash. They ordered Mrs. Phipps to hand over the cash box, with which they fled. Mrs. Phipps said the men, both young, were armed. . . . Fire burned one planter and badly damaged another and burned flooring backstage at the Paramount theatre in Cedar Rapids. The fire was confined to the backstage area with only light smoke throughout the rest of the house. . . . Dale Bucholtz of Guthrie Center, has leased the Iowa theatre at Lake City from R. M. Bemau. For the past five years, Bucholtz has managed the house at Guthrie Center for Iowa United; prior to that he managed a theatre at Lehigh. . . . Manager D. W. Oakes has reopened the Columbus theatre at Columbus Junction for showing on Friday and Saturday nights each week.

Detroit

Fine summer weather, long awaited, has given the drive-in business a much-needed stimulus with standard houses taking a corresponding dip. This usual slump lasts through Independence Day giving patrons time to get used to the great outdoors for the year. . . . Lloyd Kraus is the new RKO manager. He was formerly in Cincinnati. Otto Ebert has moved on to Boston. . . . Richard Graft has come back to Universal after an operation. . . . Albert Dezel, Dezel Productions manager, has personally taken charge of the local exchange. . . . Former assistant manager at the Telenews, William Friedlander, has returned to the city after a three-year Arizona stay . . . George Goodman has been added to the 20th-Fox staff in the Saginaw district. . . . The Mars in Brown City has been renamed for the city, with Mr. and Mrs. Stanley Janis operating. . . . Mill London's 11-year-old daughter, Leslie Ann, produced a backyard show for the benefit of the Society for Crippled Children. . . . The Van Dyke has been closed by Sydney Moss. . . . Carol Lauth, billet at Warners, married Norman Magretta. . . . The Corunna drive-in in Flint has been retitled the West Side.

Hartford

The long-projected drive-in theatre plans for Berlin, Conn., are destined for another extensive delay. The town's Zoning Commission has reserved decision on a petition to ban construction of drive-in theatres, submitted by a local resident who has long opposed George LeWitt's plans to build an outdoor theatre in that New Britain suburb. LeWitt is a veteran New Britain theatre owner-operator. . . . Irving C. Jacocks Jr., operator of the Branford theatre, Branford, Conn., and long active in MPTO of Connecticut, will be honored at a testimonial dinner, slated for July 9 at the Waverly Inn, Cheshire, Conn. Sam Weber, New Haven, is treasurer for the affair. . . . The MPTO of Connecticut has scheduled its annual golf tournament and dinner for July 17 at the Racebrook Country Club, Orange.

Indianapolis

Joe Cantor is chairman of a committee of Indiana exhibitors set to study results of an MPAA poll here on public receptiveness to a movie credit plan. Others on the committee are Dale McFarland, Dr. M. Sandorf, Rick Loehy and George Landis. The poll may take six weeks. . . . Mr. and Mrs. Eugene Jackman have bought the Sunshine at Darlington from Charles A. Marshall, who owned and operated the house 33 years. . . . Murray Devaney, Columbia branch manager, and Mrs. Devaney are parents of a seven-pound girl, Irma, born June 11. . . . Dallas Schuder, manager of the Circle, is vacationing at Edinburg, Ind. . . . Paul Webster, Republic branch manager, is back at work after cases of poison ivy and measles.

Jacksonville

A lifetime gold pass to all houses of the Florida State Theatres circuit was presented to Mr. and Mrs. Haines Drayton, industry workers, by Mark DuPre, assistant to PST president Louis J. Finske, at the Draytons' 50th wedding anniversary in the Garden Center. . . . Milton Selph, former exhibitor, died here June 18. . . . Bill Feganbush, theatre art shop head, went into a hospital for emergency surgery. . . . Fronia Currie, former U-I worker, has been named executive secretary of the local Jaycees. . . . A knee injury has forced Harvey Reinstein to leave his work as Buena Vista salesman for Florida. He has been transferred to the national sales office of Buena Vista in New York. Visitors in from New York were Walter McCurry, Paramount's executive, and young Leo Samuels, Jr., son of the Buena Vista sales director. . . . Miss Eleanor Yeager, daughter of Mitch Yeager, Florida Theatre projectionist, was selected (Continued on opposite page)
Kansas City

Boris Bernard, formerly with Cinerama in Buffalo, was made managing director of Cinerama at the Missouri theatre. "The Animal World" is getting heavy TV promotion in Wichita and Joplin and Kansas City, Mo. ... The Overland Park, Kans. Christian Church is holding summer services in George Baker's New 50 drive-in theatre, Rolla, Mo., built about six years ago, was heavily damaged by fire. Rowe E. Carney, St. James, Mo., is the owner. ... The new manager at the Ellinwood, Kans. drive-in is H. LeRoy Smith.

Los Angeles

Wendell Smith has purchased the interest held by Frank Stein in the Ritz theatre in Inglewood, and will take over complete operation of the house. ... In the Barney Balaban playdate drive, Gene Beuerman captured first place, while Arnold Shalin, also of the sales staff, took seventh place nationally. ... Sero Amusements Co. appointed Mark Modine manager of their Cherry Pass drive-in, located between Rawlins and Bannings. He succeeds Gus Nardoni, transferred to Pomona by Sero to assume the managerial duties of the new Mission drive-in. ... Back after being hospitalized, is Jules Gorelick, Universal—International sales manager, Stan Lay, formerly with B. F. Shearer as a salesman, joined National Theatre Supply in a similar capacity. ... Harold Wirthwein, western division sales manager for Allied Artists, returned from a trip to San Francisco, where he conferred with Mel Hulling, co-owner of the west coast franchise, and James Myers, Bay City manager. ... Manuel Carnarikis, mayor of Bakersfield, and manager of the Virginia theatres in Bakersfield, was on the Row to secure product for his houses. Also seen from out of town were John McCravey of Paramount Theatres; O. K. Leonard, Apache drive-in, Glove, Ariz., and Bill Alford of the Strebe Theatre Circuit.

Milwaukee

On June 28 fourteen theatres in Wisconsin opened with United Artists' "Trapeze." ... Lester Fischer will marry Dona Hash, July 7. Lester is the son of Elsie Fischer and the late Bert Fischer, well known in theatre circles here. Earl Fischer, Lester's brother, and recent operator of the Alamo theatre here, will be his brother's best man. Betty LaVerne has been asked to be Parliamentarian for the Better Films Council of Milwaukee County during the next term. ... Ward Bentley, exploitation man for United Artists, was again in town last week with call for "Trapeze." ... Warner Brothers screened two films during the week of June 25, "Moby Dick" and "Satellite in the Sky."

Minneapolis

Mrs. Tillie Smith has opened her 275-car Long drive-in at Long Prairie, Minn., and at Litchfield, Minn., Fred and Lloyd Schnee opened their Starlite drive-in. The Schnee brothers also operate the conventional Hollywood and Unique theatres in Litchfield. ... Richard Ellingson has installed CinemaScope equipment in his Paramount theatre at Pembina, N. D. ... The Suburban World has fancied up its lobby by putting colored sand in its tray units. The sand comes in five colors. ... Bill Marshall, salesman at Allied Artists, has resigned. ... Home Theatres will build a 450-car drive-in at Wahpeton, N. D. ... Patrick Goggin, manager of the Circuit's Gilles at Wahpeton, N. D., will manage the stand. ... Charles Perrine has resigned as vice-president of Minnesopa Amusement Co. to enter another field. ... Mike Lee, U.S. district manager, and Al Filer, western sales manager, were in.

New Orleans

Page M. Baker, chief banker, New Orleans Variety Tent 45, announced the appointment of three new theatre managers as chairman of the ladies' activities committee for Variety International convention to be held here in April, 1957. ... Don Kay of Don Kay Enterprises reported that he and associates have a cooperative deal underway with merchants and theatres involving the give-a-way of Ford Thunderbird Jr. automobiles. ... Vernon and Mary Miller, daughter and son-in-law of F. K. Phillips, proprietor of the Broadway drive-in, Hattiesburg, Miss., acquired ownership of the indoor Lamar at Purvis, Miss. from Mr. and Mrs. Elmer Canfield. They own and operate a drive-in that has been remodeled and equipped for CinemaScope presentations. Johnson Theatre Service is handling the sale and installations of equipment and wide screen. ... Practically all of the film, poster and accessories exchange managers, Mississippi salesmen, heads of supply stores and salesmen, independent film buyers and bookers and Louisianatheatre executives, both independent and circuits, attended the MTOA convention at the Edgewater Gulf Hotel, Edgewater Park, Miss.

Omaha

The annual all-industry outing of Tent 16, Omaha Variety Club, will include a golf match at the Omaha Field Club with the Des Moines Tent 15 team. J. Robert Meisinger, bark barker, has invited Minnehapins and Denver golfers to participate. The party is to be held Monday, July 2, will be called Meyer Stern Day honoring the veteran representative of Hollywood and Campaign Pictures. ... John F. Bruck, who has resigned as United Artists salesman and will return to Des Moines, where his wife has been seriously ill. ... Ollie Schneider, exhibitor at Oscoda, Neb., 10 years, has leased the Muse Theatre to Bill Zedeker. ... Rich Wilson, MGM salesman, has been transferred to the Cincinnatian exchange.

Philadelphia

Melvin J. Fox, head of the independent chain of Fox Theatres in this area, was reappointed a member of the Philadelphia Parking Authority by Mayor Richardson C. Dorrith, Officers of the Pennsylvania Allied Independent Theatre Owners, led by Sidney E. Samuelson, held a business meeting last week at the Little, Hershey, Pa., with the current film situation and means of improving business on the agenda. ... The Boyd will resume Tuesday matinees during July and August for Cinerama's "Seven Wonders of the World." ... Lewen Pizer, independent (Continued on following page)
**Pittsburgh**

Local Variety Club’s "Gay Nineties" May 32 Grand Ball at the Schenley Park Hotel will mark the 75th anniversary of that historic hotel, which will close its doors forever that night. It was recently purchased by the adjoining University of Pittsburgh. The Club’s Camp O’Connell opened for the summer on the 24th with the usual “open house” for members and their families.

The long running “The Ladykillers” at the Guild will be followed by "Barefoot in the Park." A Lawrence Welk show held by United Artists at the Royal York for local exhibitors and press to meet their new sales manager, James Velde.

The Squirrel Hill will follow "Lovers and Lollipops" with the new French import, "Proud and the Beautiful." Sun Telegraph critic, Leonard Mendowitz spending a week of his vacation in New York catching up on the newest shows. He goes from there to New Bedford for the world premiere of "Moby Dick."...Gus Davis, Stanley Warner booker, returned from a vacation visiting his family...Bill Graner, Allied Artists booker for several years, resigned. He was replaced by Warren Wurdock who moved over from Universal.

**San Francisco**

Universal Film Exchange’s Betty Gamble announces that a limerick contest for the benefit of the Barone, San Francisco district manager for the West Coast, will get under way July 1 and run through August 4. It is called "The Rose Month," designed to create good will and stimulate extra business among some 400 West Coast exhibitors. ...Irving Allen, producer of "The Animal World," a Warner Bros. production, visited here June 21, plugging the picture which opened at the St. Francis theatre June 22. Max Berceut, Warner Bros. publicist on the West Coast, accompanied producer Allen on his promotion trip here. ...N. P. Jacobs, president of the California Theatres Inc., whose headquarters are in Los Angeles, visited here. His business trip also took him to Portland, Ore., and Seattle, Wash., where he spent considerable time with the new manager, Buek Smith, who succeeds Bill Shartin, recently killed in an auto accident.

**Portland**

Kenny Hughes, manager of Evergreen’s Orpheum theatre, has been promoted to executive vice president for the Evergreen circuit in Olympia, Wash. Bert Gamble has transferred to a northern California post. ...George Glass, publicity director for the Hat Theatre, is taking a vacation for a few days to work with Dick Newton, Paramount theatre manager. ...Bud Brody was in from Seattle for a few days to work on NSS accounts. ...Bob Warren is leaving ABC. ...Osmer Nyberg, Oregon district manager for Evergreen, has planned a tremendous campaign set for the opening of "The King and I." Rita Moreno will make a personal appearance as one of the highlights. ...GUILD theatre manager, Nancy Welch reports that “Gaby” in its fourth week is out-grossing "Lili" which played at the same theatre.

**Providence**

Edward M. Fay, dean of New England showmen, has once again been named to head the Jimmy Fund, as co-chairman with the Boston Red Sox baseball team. The Jimmy Fund, over the past few years, has raised considerable sums, which go for research among children. ...New England theatremen have been largely responsible for the erection and equipping of the world’s largest children’s cancer research hospital, located in Boston. ...William R. Guss, new State manager, was enjoying the first week of his annual three-week vacation. ...Phil Nemirow, RKO Albee manager, will soon present a special midnight rock and roll screen show. ...It has been rumored that Lou Pieri, Auditorium owner, will soon sell radio-station WICE to outside interests. Pieri, active in horse-racing circles, owner of the champion R. I. Reddy hockey team, and stock-holder in the "Ice-Capades" company, built up the almost-defunct station into one of Rhode Island’s most popular day-time radio outlets. ...Business was usual with a record-breaking heat wave seared this section for almost an entire week. Local operations suffered severely as thousands upon thousands of Rhode Islanders deserted this city, seeking relief at beaches and shore resorts.

**Vancouver**

It’s unlikely theatre owners in British Columbia will be getting any further cuts in the amusement tax. They did themselves out of the hope by not passing along to the public the large cuts made, Government officials said. ...In show business for more than half of a century and manager of the Famous Players’ Capitole theatre in Victoria (now closed) Jack Roberson, died after a fall down the stairs at the Atlas Victoria which he was to take over. He was 80 and a member of Famous Players 25-year club. The mother of the late theatre owner, who lived in Calgary, Alta., died in Spokane, Wash. She was nearing her 100th birthday...Box office pace continues to lag with few exceptions. Showmen blame it on everything except their own weak efforts. ...An usher shortage may soon frustrate theatre managers here. The reason is that the girls can earn more elsewhere than working in a local box office. ...There appears to be no shortage of product here as many exhibitors claim. Two theatres in Vancouver and a drive-in in the Fraser Valley are on a triple bill policy.

**Washington**

Mrs. J. E. Fontaine, wife of United Artists sales manager J. E. Fontaine, is recuperating from eye surgery at the Episcopal Eye, Ear and Throat Hospital.

WOMPI installed its new officers at ceremonies in the Fairfax Hotel...The Variety Club board of governors will meet July 2. ...Jack Keegan, recently stung from overseas where he was with the United States Army, is again working at Columbia Pictures. ...Wine- land Theatre has added the Hillside drive-in in Maryland to its chain. ...On July 1, at the Washington Hebrew Congregation cemetery, there will be an unveiling of the gravestone for Sidney Lust, former chief Barker of the Variety Club. ...Joseph F. Beattie, director of motion picture branch of the Veterans Administration for the past 20 years, has been named president of the Washington Film Council. ...Jake Flax, Republic Pictures branch manager, is celebrating his 45th anniversary in the motion picture business.

**Toronto**

Two drive-ins of Twentieth Century Theatres, the 400 and the North-East are tied in with three city houses for second runs at the time. The play, "Southside Story," at the Midtown, Odeon and Bayview. ...A special presentation, playing to the kids, is being shown at the Eaton Auditorium here. Bill includes "Heidi and Peter" and "Little Fugitive." The Odeon Theatres of Canada Ltd., publicity chief, resigned as of July 1 to take a position in a Hollywood studio advertising department. The studio hasn’t been named yet. ...The Criterion, Hull, owned by Donat Pauqin, was sold to Paul Lafontaine. Lafontaine has been operating house for several years....Odeon’s Beacon, Winnipeg, closed for three months. ...Another on shuttered list is the 1,350-seat Empress, Montreal, because of no business. Park, Sudbury, has been taken over by V. Pileggi and D. Pollitt, and will show Italian films.
BRINGING THEM BACK — to the Theatre

SOMEONE has said, that when we stopped making films for the family, the family stopped going to the movies. And, if they didn’t stop entirely—they slowed down. The family group are tired of sex and violence, of murder and monsters, of sin and wickedness, as a theme for entertainment.

Of course, the violation of man’s laws will always be the essence of drama. But women, particularly, don’t want it spread before them as a daily diet. Perhaps it is too close to life—and they seek escape. But if we are losing the women, it could be that we offend them, too often.

We think the television programs have acquired our old sense of what it takes to appeal to women. Recently, on CBS-TV’s Friday night program, “Mama”—which has been lopped off the General Foods schedule at the end of the current season—Peggy Wood made a twenty-second announcement that anyone writing in, could have a new color photo of the “Mama” family. Within four days, they had 50,000 requests, and there will be many times that number as this is written. Perhaps we are not the only ones to discount the family in favor of the Madison Avenue business and social clique.

We believe that “The Hardy Family” and similar films, made our basic audience for the movies—and half of the “imports” and “sex” films now current, are responsible for driving the family away from the theatre. It may have been “corny” in the estimation of our sophisticates, but Heaven save us from ever having to associate with these same sophisticates, in either their Hereafter, or ours. They are perverts in the sense that they confuse public taste with their own, which is uncommonly vile.

How long has it been since we’ve had a good family-film series? We’ve known, since the days of “The Perils of Pauline” that such films have an accumulative value, which piles up, issue after issue, week after week. Are we going to permit television to absorb all of this accumulative benefit, as a matter of policy? Of course, we want the biggest, the widest, the best of pictures in our new dimensions—but why let the family trade wither on the vine, while we are seeking pre-release values at advanced prices? Why relinquish our heritage in family films to television which offers quantity without quality?

PROMOTION PICTURES

We’ve always liked that headline, ever since we used it a while back, on a Round Table picture page. And, it’s worth repeating here, as a topic of discussion in this meeting. There are pictures coming up, which are promotion pictures in our new dimensions, new color, new standards—and it requires a new understanding of our old showmanship methods.

The old, old timers, in the good old days, seldom had better than we have today, with such films as “Away All Boots” or “Toy Tiger” from Universal. Both of these are exploitation pictures, and the promotion is more than a promise—it is built in, with the production. The United States Navy is authority for the statement that “Away All Boots” is their best chance for cooperation, and they propose to prove it, in practice.

We spoke last week of “The King and I” —and it will delight you, following “Carousel” and “Oklahoma” as one of the Rodgers and Hammerstein “greats” in theatrical tradition. Millions are waiting to see these films—millions more than have ever seen the originals, after having made world history as theatrical attractions. You don’t know how lucky you are!

This week, as the Round Table goes to press, we are going to New Bedford for the world premiere of “Moby Dick.” We’ve already seen the new John Huston-Warner Brothers’ picture, and reviewed it, for Motion Picture Daily, in their issue of Wednesday, June 27th. You’ll like it!

We’re glad to note that “Moby Dick” will open in New York at two theatres—the Criterion, on Broadway, and the Sutton, on the more remote but fashionable upper East Side. It will add to the impact of opening without reducing the length of the run in either theatre. The Broadway house has its following—who don’t even know where the Sutton is located—and the uptown theatre, with its smaller seating capacity and social clientele, can keep a fine picture beyond limits set by downtown standards. We think the industry could do with more multiple openings of this order—and fewer saturation, day-and-date runs in neighborhood theatres long after the premieres. The latter practice lessens the “desire to see” on the part of patrons who appreciate a choice. “Moby Dick” has its world premiere in New Bedford in three local theatres—and that is quite right, for the town will be on edge, and local folks should have a proper chance to take part in the festive occasion. We’ve seen some premieres where the regular patrons were given a run-around, in favor of distinguished guests, and we didn’t blame them for muttering to themselves.

WASHINGTON dispatches, to the Motion Picture Daily, say that our industry’s chances for tax relief in 1956 are virtually nil. Of course, the final decision so far as this session of Congress is concerned will not be known until adjournment. At present the politicians, especially those up for reelection, are anxious to get back home and do some fence-mending by getting around and talking with as many of their constituents as is possible. Sometimes there are surprises in the last days of a Congress session. Anyway plans must be carried forward to continue the fight against the admission tax at the national and local levels. This is one campaign for the theatre manager which never comes to an end. No victory is final and no defeat should be accepted as lasting.

—Walter Brooks
The four RKO starlets who are barnstorming for "The First Traveling Saleslady" are escorted by Joe Alexander, manager of the RKO Albee theatre in Cincinnati, with their little satchels full of satisfying promotion for the picture.

Salesmen Take To the Road

Lucky Squire, famous Santa Claus, who is working out of season as a traveling man for Universal's "Toy Tiger," visited Charlotte, N. C., where he is under the guiding direction of Bill Prim, manager of Stewart & Everett's Manor theatre.

Gil Wilson, famed artist, illustrates his lecture on "Moby Dick" to an audience of women from the Philadelphia Motion Picture Preview Group, as the first stop on his 26-city tour in behalf of John Huston's production for Warner Brothers. He will carry his artistic effort and pleasant personality to opinion makers in advance of the picture, as a pre-selling gesture which is in keeping with the famous classic of the whaling ships.

William C. Johnson, assistant manager of the Lyric theatre, Monrovia, California, poses with "Robby the Robot" who gets around as a salesman for "The Forbidden Planet" on the road.

Miss Luckie Greco, first member of the Sal Mineo fan club in Philadelphia, signs the book as members enroll for the Mastbaum theatre engagement of Allied Artists' "Crime in the Streets."

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RKO’s “First Traveling Saleslady”

The first production under the aegis of the new RKO management, “The First Traveling Saleslady” will be advertised, exploited and publicized nationally at the local level by four RKO starlets who have embarked on a trans-continental tour in behalf of the picture. To assure the fullest penetration and to accomplish a myriad of local tieups, the tour is conducted with advance preparation and escort service throughout, by RKO’s field exploitation staff in 18 cities.

The four specially selected girls were chosen to suit the promotion purposes of the Jantzen Company, makers of fashion swimwear, who are the sponsors of both national and local tieups for cooperative advertising and local exploitation, along with the Chrysler Corporation, who also have an interest in such details of showmanship. The theme of the Jantzen sales approach is the great contrast in their line, from the days of “The First Traveling Saleslady” down to the present-day fashions, and the girls are prepared to prove the point, or points, as the case may be. The swimsuit company will run reciprocal cooperative advertising in every city, using full-page and half-page newspaper space in advance and with playdates. A long list of local stores will participate. Chrysler will follow a similar plan, featuring the new convertible Plymouth. Dave Cantor, RKO’s exploitation manager, launches the campaign and his field staff picks up.

RKO-Galahad Deal Set For New York Films

Daniel T. O’Shea, president of RKO Radio Pictures, has announced the signing of a contract with Galahad Productions, Inc., for the release of four pictures annually during the next three years. Galahad Productions is headed by Himan Brown, TV-radio producer and president of the recently-finished Production Center, Inc., motion picture sound stages in Manhattan. All of the films will be made entirely in New York using acting talent from the Broadway stage and TV. “We see New York as providing a unique opportunity for developing young talent, as well as an outstanding source of top-quality stars,” Mr. O’Shea said. He referred also to the recent announcement of RKO’s stepped up studio production schedule—starting eight features in 70 days—and the Galahad commitment as evidence of “RKO’s insistent desire to supply the public, through their local exhibitors, with a sustained array of the kind of unequalled entertainment which only the motion picture theatre screen can assure.”

CONTENDERS FOR QUIGLEY AWARDS

Finalists at the end of the Second Quarter, June 30, 1956

STEVE ALLEN Odeon, Haney, Canada
MARK ALLING Golden Gate San Francisco, Cal.
WILLIAM H. BELLE Laurelton, Laurelton, N. Y.
SAM J. BERMAN St. Thomas St. Thomas, Can.
NACE BERNERT Grand, Astoria, N. Y.
BRIAN BINT Guumont, Chariton, Ont.
STAN BROOKS Music Box, Tacoma, Wash.
PETER BUTTON Playhouse, Bexhill, Eng.
JIM CAMERON Capitol Ft. William, Can.
D. M. CAMPBELL Regal, Stirling, Eng.
JOHN D. CLARK Odeon, Halifax, Eng.
J. J. COLLINS State, Melbourne, Aust.
TIFF COOK Famous Players Toronto, Can.
MAX COOPER Cove, Greenville, N. Y.
CHARLIE DOCTOR Capitol, Vancouver, Can.
LOU EBITZ Broadway, Astoria, N. Y.
BILL ELDRED Warfield San Francisco, Cal.
JIM ESMELIAN Strand, St. Paul, Minn.
AL FRANK First National Yakima, Wash.
LEE FRASER Bloomfield Birmingham, Mich.
J. A. GALLACHER Regal Kilmarnock, Scotland
ARNO LD GATES State, Cleveland, O.
A. I. GARDINER Le Rose Jeffersonville, Ind.
CHARLES GAUDINO Poli, Springfield, Mass.
DON GAULD Odeon Ft. William, Can.
ELAINE GEORGE Star, Heppner, Ore.
SAM GILMAN State, Syracuse, N. Y.
AL GODDARD Park Plaza, New York
ROBERT GOSS Odeon, Sale, Eng.
T. F. GRAZIER Arcade, Darlington, Eng.
HARRY GREENES Winter Garden Brisbane, Australia
NED GREENE Legion, Mayfield, Ky.
ROBERT L. HANDLEY Penway, Harrisburg, Pa.
JAMES J. HAYES The Cinema Buffalo, N. Y.
D. M. HEALIE Regal, Aberdeen, Scot.
BILL HENDLEY Malco Gettysburg, Pa.
FRANK HENSON State, St. Louis, Mo.
HARRY HOMENIK Palma, Gal, Can.
EDDIE HOOD Valencia, Macon, Mo.
SAM HORWITZ Harbor, Brooklyn, N. Y.
VERN HUNSTINGER Gopher, Minneapolis
MEL JOLLEY Century, Hamilton, Can.
WM. C. JOHNSON Lyric, Monroe, Calif.
C. JONES Plaza, Southhampton, Eng.
DAVID KAPLAN Trans-Lux, Boston, Mass.
AL KELNER Rosy, Tacoma, Wash.
SID KLEPER College, New Haven, Conn.
A. LA HAYE Gaumont, Camden Town, Eng.
BYRON D. LAMB Odeon, Manchester, Eng.
WILLIAM LAURY Oswego, Oswego, N. Y.
FRANK LAWSON Odeon, Danforth, Can.
NORMAN LEE Ritz, London, Eng.
ED LINDER Villa, Rockville, Md.
KENNETH B. LLOYD Gaumont, Southport, Eng.
A. LOEWENTHAL Ward, New York
J. TAPKE LOKENBERG Asta, Hague, Holland
JOHN LONGBOTTOM Odeon, Middlesbrough, Eng.
TONY MASELLA Palco, Meriden, Conn.
LAWRENCE MASON Arcade, Waynesboro, Pa.
AL MESKIS Warner, Milwaukee, Wis.
G. MAULOUSAIN Low’s, Canton, O.
S. V. MURDOCH Gaumont, Liverpool, Eng.
D. L. NICHOLSON Metro, Johannesburg, Africa
GEORGE R. NORTON Lee, Las, Mex.
BUD OWEN Rivoli, La Crosse, Wis.
M. H. PARKER Strand, Erie, Pa.
ALLAN PERKINS Roy, Midland, Can.
GEORGE PETERS Low’s, Richmond, Va.
EUGENE PLESSHEETRY Paramount, Brooklyn
LESTER POLLOCK Loew’s, Rochester, N. Y.
BILL PRIMM Manor, Charlotte, N.C.
A. C. PURVES Astra Gainsborough, Eng.
ROBERT M. RICHARDS Majestic Melbourne, Australia
TED C. ROOS Astoria, Astoria, N. Y.
MORRIS ROSENTHAL Poli, New Haven, Conn.

FRED ROSS Guild Crystal, City, Texas
MAX RUBIN Paramount, Syracuse, N. Y.
W. S. SAMUELS Texas, Dallas, Tex.
F. B. SCHLAX Kenosha, Kenosha, Wis.
IRVING SCHMETZ Forest Hills Forest Hills, N. Y.
RUSS SCHMIDT Tacoma Theatres Tacoma, Wash.
FARRIS SHANBOUR Plaza Oklahoma City, Okla.
S. C. SHINGLES Odeon, Sarrow, Eng.
J. SIMPSON State, Killburn, Eng.
JOHN E. SMITH Ritz, Edinburgh, Scot.
ROBERT SOLOMON Victoria, New York.
SOL SORKIN Keith’s, Syracuse, N. Y.
MURRAY SPECTOR Central Jersey City, N. J.
EYAN THOMPSON Fox, Hackensack, N. J.
JOE TOLYE Capitol Port Chester, N. Y.
BILL TRAMBUKIS State, Providence, R. I.
ALAN TUCKER Plaza, Southport, Eng.
WILLIAM WALLOS Mid-City Outdoor Kenosha, Wis.
G. W. WEBSTER Savoy, Northampton, Eng.
G. C. WILLIAMS Regent, Chatham, Eng.
WILLIAM WIRT Palace, Albany, N. Y.
T. A. WRIGHT Regal, Birmingham, Eng.
ZEVA YOVAN Midland, Kansas City, Mo.
NEIL YUKERT Rialto, Tacoma, Wash.
$5,000 IN PRIZES FOR 18 THEATRE MANAGERS

The most exciting contest for theatre managers ever staged in film industry is now under way, for United Artists and various commercial sponsors, to find "Miss Exquisite Form of 1957." This is the nation-wide contest which was conducted so successfully last year, under the direction of Lige Brien, UA's special events manager, but is now fortified with additional prizes for managers who participate, and is bigger and better in every way.

There will be nine prizes for theatre men in both large and small situations, duplicated to give all managers an even break. Top prize in each group will be a $1,000 savings bond; second prize, $500; third prize, $300; fourth prize, $200 and five additional $100 bonds for runners-up in each class. We advise the policy of making the awards available to big cities and small towns, on an equal basis.

The application blank, for managers who wish to take part in the contest, is printed in the "Trapeze" pressbook and no where else! The promotion is for the Hecht-Lan caster picture, now in its early runs.

Local Prizes Promoted

That, of course, is only the beginning of the story. There will be 2500 local contests, to find "Miss Exquisite Form"—a type of beauty contest that is always popular and successful in film theatres. And the company has arranged an inventory of 25,000 local prizes, an average of ten in each situation, to be given to these winners on your own grounds. There is no rule against the addition of further local prizes from cooperative sponsors along your own Main Street, as for instance, your newspaper and leading stores. But managers are not asked to do the whole job, alone—and you start with something attractive enough to get the contest rolling. We suggest that a local photographer be enlisted on a cooperative basis, to make pictures for your lobby display, and he will profit because the family and friends of contenders will buy additional prints for their own use.

Coopeative advertising, from national sources, will support and stimulate a vast amount of newspaper space, window displays and other tieups, as suggested in the "Trapeze" pressbook. To eager beavers, this will only "prime the pump" and bring forth plenty of local sponsorship that will add to your chance to win. There is an advertising kit, for managers, in addition to the film pressbook, and another kit for merchants, sent direct to stores.

The deal is to find 18 regional finalists, all of whom will be winners on their home grounds. These 18 girls will be flown to New York, under Lige Brien's expert care, and will have a week at the Vanderbilt Hotel, all expenses paid. From the eighteen, a top winner and a number of runners-up will share in the grand prizes, which are magnificent. The top winner gets a trip to Hollywood, and a screen test. Runners-up will get free trips to Europe, Hawaii, South America, a Rambler station wagon, a motor boat, a mink coat and five other grand prizes. This is what you hold out as incentive to your prize winners, who take the honors in your town. It is something worth working for.

Numerous Sponsors

Not in history have so many sponsors, on both the national and local levels, been lined up to take part in a beauty contest. It makes "Miss America" and others of similar class, seem second-rate, in comparison. Nash, Hudson, Dairy Queen, United Airlines, Fedders Air Conditioners, Sunbeam appliances, swimsuits and specialty items, are all arranged for you—plus the biggest assortment of tieups at the local level ever dreamed up as promotion for a picture. We compliment United Artists for a remarkable incentive campaign and contest for showmanship.

In New Orleans—Rodney Toups, of Loew's State theatre, has already placed his advance publicity, and the contest is under way in New York, Los Angeles, Cincinnati and elsewhere. What's keeping you? Nothing stands in your way of winning—and UA wants to see the small towns well represented. We'll be seeing the results of your efforts, as an observer and as one of the industry judges.

Steve Allen, manager of the Odeon theatre, Haney, B. C., wired his name sake in New York to congratulate him on his part in "The Benny Goodman Story," and when he received a telegram in reply wishing him luck with the picture, he reproduced both wires in a newspaper ad.

Ford Contest For Drive-In

F. B. Schlax, district manager for Stand-and Theatres at Kenosha, Wisconsin, sends a full-page cooperative advertisement for the "Kiddy Koloring Contest" at the Keno Family Drive-In under his direction, which has been sponsored by the local Ford dealers. There are 150 prizes, ranging from a juvenile Ford "Thunderbird"—which is a fancy job, powered by electricity, and apparently worth a considerable sum—down through an assortment of bicycles and toys. The merchants furnished all prizes, except for 100 pairs of passes provided by the theatre. The Ford dealers paid for $645 worth of newspaper advertising and for all necessary printing. The theatre pays for and runs a special trailer, and has the use of the Ford Thunderbird for display purposes during the period of the contest. The coloring subjects, for the most part, are borrowed from various pressbooks on pictures that are running, of juvenile interest. The promotion is "costless," except for one special trailer.

We're Equipped For a "Safari"

The East African Bush and Panga Association, upon due consideration of merit, have designated the Round Table as a duly appointed member of "Safari," and sent us a nine-gallon sun helmet to wear on the occasion. Via Columbia Pictures, and signed by none other than Janet Leigh, herself, we are authorized to organize, equip and guide white 'Bwanas on lion hunts, to shout "Paci, paci" at gun bearers, to locate non-existent water holes and acquire a sun tan—(by not wearing the helmet)! The Warwick Production, which has a mark of merit from British studios, is playing at Loew's State theatre on Broadway, and as soon as we can take a tuck in the headband, we'll safari forth and see if it gets us in the theatre.

Things are starting early for the world premiere of Warner Brothers' "Moby Dick" scheduled at three theatres in New Bedford, Mass., this week, with a press party descending on the port as part of national promotion. Here, three girls are placed with cut-out to mask them with the sign of the whale—and at right the waiters at the Jolly Whaler bar rehearse their roles.
D-DAY, THE SIXTH OF JUNE—20th Century-Fox. CinemaScope, in color by De-Luxe. The great love story of the great war. It was a time to remember, and a time to forget . . . that he was married . . . that she was engaged to another man! It was a time to live . . . and now! Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien, in a story of the day, and the love, that seared the rim of Heaven and Hell! The day that shook the world, the love that flamed between gunfire and hellfire, 24-sheet, and all posters accent the romantic side of the great day when the Allies invaded the Normandy Coast. Newspaper ad mats are strong and in wide variety, from very large to special teasers, and the Bantam Book has a special campaign, offering this paper-back edition at 50¢ with publisher and distributor cooperation. The complete campaign mat has eight ad mats and slugs, two publicity mats, and is especially well selected for small situations. Bombard your town with the explosive heralds on this picture from Cato Show Print—and order them blank, to be imprinted by a local sponsor who will pay the whole cost and distribute them as well. You can afford to saturate your town with these heralds. Special drive-in section in the pressbook is very good advertising help, for it has special mats to help drive-in theatres. Stress the fact that the love angle dominates the picture rather than the story of the war.

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U.F.O.—United Artists. For the first time, the truth about flying saucers! You will see them with your own eyes, actual color films of UNIDENTIFIED FLYING OBJECTS—and every shocking word, every fantastic scene, every frightening moment is true. It will take some showmanship to explain, and sell, the title “U.F.O.,” but it could be worth it, with proper handling. Some members of the Round Table have already rolled up good records with this unusual science film. No posters larger than the 3-sheet, but again the showmanship herald from Cato Show Print sells the picture with all the right approach. Buy the herald blank and have it imprinted locally with the sponsorship of a cooperative advertiser. There's an interesting poll, “Do You Believe in Flying Saucers?” that may click for you, and special screenings for opinion makers are urged in the pressbook, to encourage newspaper publicity and word-of-mouth advertising. Newspaper ad mats feature the “true facts” angle, and the composite mat is really great—with all of the best work for small theatres at the cost of one, from National Screen. The smart showman will give this a long, lingering look—and then go to work on it.

SAFARI—Columbia Pictures. CinemaScope, in Technicolor. As never before, all the awesome spectacle and savagery of darkest Africa. Victor Mature and Janet Leigh, in a new picture with the splendor and pageantry of “King Solomon’s Mines.” Jungle drama unrivaled in all screen annals! Love-adventure that sets the Dark Continent afame! 24-sheet and all posters feature the leading players in typical African settings and costume, as atmospheric sales approach. Four-page herald keys your campaign with a circus flash of jungle drums. Newspaper ad mats in all shapes and sizes to sell “Safari” as one of the top African films, produced by Warwick from their British studios, with American stars. You can promise a picture that delivers the story and settings to perfection. The composite ad mat, selling for 35¢ at National Screen, has seven one and two-column mats and slugs, plus two publicity mats, all for the price of one ordinary style. The pressbook offers numerous suggestions for “Safari” as a local proposition.

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THE LEATHER SAINT — Paramount. VistaVision. The story of a fighting priest who leads a double life. Not since “Going My Way” has anything like it come your way! Paul Douglas, John Derek. Jody Lawrance, Cesar Romero, in a story of the Saturday night fighter who had a Sunday punch! 24-sheet and all posters strong with pictorial art for your lobby and marquee display. You can make these up to fit your necessity, and your ingenuity. Folder herald sells the idea of the picture in condensed form. Newspaper ad mats are up to the high standard of Paramount's pressbooks, and that means plenty to choose from, in all sizes and shapes, with a difference in style to stand out as contrast with things you've done recently. The complete campaign mat is a bargain for small theatres, with nine ad mats and slugs, and a publicity mat, for 35¢ at National Screen. Pressbook suggests that a manager's letter which recommends the picture over his signature will pay off with opinion makers.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

New Posts for Canada Dry

In a move “designed to centralize its marketing approach” Canada Dry Ginger Ale, Inc., has created several new executive positions and extended the administrative functions of others to cover both company-owned and licensed bottler sales operations, according to an announcement by Roy W. Moore, Jr., recently-elected executive vice-president and general manager.

Ralph Nims has been appointed vice-president of marketing, Mr. Moore said, and James W. Ellis named vice-president of sales. Mr. Nims will be administrative coordinator of merchandising, sales, advertising and licensing, while Mr. Ellis will be responsible for developing sales nationally, through both company-owned and licensed plants.

Mr. Nims was formerly vice-president and national sales manager for company-owned plants. Mr. Ellis was previously in charge of Canada Dry's U. S. license department, which now will be headed by C. Richard Bayles.

Also appointed to newly created posts as assistants to the general manager were L. S. Saylor, formerly assistant national sales manager, and Allen W. Walz, who previously was operations manager for the company's Philadelphia division.

Bunte Readies Candy For Halloween Trade

The return of the “Bunte Pippin,” a molded chocolate candy filled with a chocolate pudding cream center, to its 1956 Halloween line, has been announced by Bunte Brothers Chase Candy Company, Chicago. This specialty, which Bunte Brothers produced for years, has been off the market “because of the high cost of manufacturing,” it was explained. The “Pippin Pumpkin” and “Pippin Turkey” will be available for shipment in September. If the weather permits, it was stated, and other seasonal “Pippin” specialties will follow. All “Pippin” items will be available in a seven-count window package for self-service merchandising, a one-pound package and the 60-count box.
ARTHUR DENT DIES AT 69

LONDON: Maurice Arthur Dent, 69, one of the true motion picture pioneers of Great Britain, died here at his home Monday night following a heart attack. Mr. Dent introduced the late John Maxwell, father of the present Associated British Picture Corporation, to the industry and assisted in the production of Alfred Hitchcock's "Blackmail," acclaimed as one of the first great talkies.

After studying for the ministry, Mr. Dent became an actor and in 1914 distribution manager in Scotland for Famous Players Feature Film Company. In 1919 he became managing director of Waverly Films, Ltd., and later founder-director of Associated British Picture Corporation, and managing director of Wardour Films, Ltd.

Mr. Dent also was one of the founders of the Scottish Cinema Trade Benevolent Fund, the Cinema Club of Glasgow, and served as chaplain of Aminia Lodge of Scotland. He was a vice-president of the Cinematograph Renters Society, resigning in 1943. He later became managing director of Advance Films, producing organization, and Adelphi Films.

Boris Vermont Dies;
Famed Documentarian

Boris Vermont, 53, well-known motion picture documentarian, died June 25 at Mount Sinai Hospital following a brief illness. At the time of his death, Mr. Vermont was chief of the department handling foreign versions for 20th Century-Fox. It was his job to adapt American films into the versions seen in many foreign countries. He was once an independent film producer in Europe with headquarters in Paris and was also for a time a producer of documentary films. As an independent producer, he also created the first anti-Nazi film, "The World is at War," released to the United States in 1942. In October, 1947, he joined 20th Century-Fox's International Corporation headed by Murray Silverstone. He received an Oscar in 1952 for his film on Vermeer, "The Light in the Window." He is survived by his wife, Mildred, a son, Peter, and a brother, Albert.

Manning J. Glick, 68

CLEVELAND: Manning J. Glick, 68, veteran film salesman, died here June 23. Prior to his death he had been for more than ten years a member of the 20th-Fox sales personnel, and prior to that he had been with Columbia sales. In the film industry 40 years, Mr. Glick at one time owned theatres in Dennison and Uhrichsville, Ohio. He leaves a wife, son and brother.

David S. Nelson

David S. Nelson, 64, proprietor of the State theatre in O'Fallon, Illinois, died of a heart attack at his home June 22. He was a former manager of the Wellst, McNair and Maplewood theatres in Missouri. Surviving are his widow, his mother and a brother.

Cinerama Theatre
Opens in Venezuela

Harry M. Kalmine, vice-president and general manager of Stanley Warner Corporation, has announced the signing of a contract for the opening of the first Cinerama theatre in the Spanish-speaking world, the Teatro Del Este in Caracas, Venezuela. The Spanish-speaking world premiere, with "This Is Cinerama" as the opening presentation, will take place September 13 and will be attended by an elite audience of the top Latin American figures in politics, industry and finance.
# Film Buyers Rating

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 83 attractions, 2,881 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

**EX means Excellent; AA—Above Average AV—Average; BA—Below Average; PR—Poor.**

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PULL EXTRA PATRONS

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